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An (Auto)Biography of an Organisation

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Maumaus—An (Auto)Biography of an Organisation

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DOCTORAL DISSERTATION

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Maumaus—An (Auto)Biography of an Organisation

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Maumaus—An (Auto)Biography of an Organisation

PhD Thesis Jürgen Bock

Abstract

This thesis offers a comprehensive account of the emergence and evolution of Maumaus—an art organisation dedicated to education, curation, and production founded in Lisbon in 1992. Through an analysis of its history and the values and principles that underpin its programmes, this (auto)biography of the organisation—produced by a practitioner who is himself inextricably bound in this history—conducts a self-aware exploration of the ways in which Maumaus has, since its founding, reflected and continues to reflect developments and shifts within the art world and art education.

As much as this is a discussion of Maumaus's development into an international school characterised by local beliefs, it is also the narrative of my own learning and re-education: Maumaus went from being a local photography workshop to being an Independent Study Programme, and I myself went from being a German-educated sculptor to being the director of a study programme founded on the perpetual inquiry into art as a conceptual practice.

This work focuses on the Maumaus School's formative first two decades and examines the organisation's transition from a working and thinking model based on a conventional concept of artworks to models of conceptual art that brought with them a new approach to art education. This transition is discussed in relation to the postmodern turn, which emphasises a shift from an object-based to a context-based understanding of art, and its subsequent implications for art pedagogy. Consequently, the analysis pays particular attention to how the exhibitions organised by the Maumaus School contributed to this shift.

The thesis is organised into two parts, beginning with an introduction and ending with a conclusion. The first part provides a detailed overview of the development of Maumaus. The second part examines the various discourses and artistic practices that have influenced the relationship between teaching and exhibition-making within the organisation. This forms the basis for narrating Maumaus's overall history and extending the discussion to the socio-economic and political circumstances relevant to its development.

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Introduction

Research Aims

Maumaus—An (Auto)Biography of an Organisation is a (largely autoethnographic) case study that examines the history and present state of one particular arts organisation to gain deeper insight into how this organisation has evolved over the last three decades and how it has reflected and continues to reflect developments and shifts within the art world and art education.

Maumaus is an organisation¹ located in Lisbon, Portugal dedicated to art education, curation, and production. I have been deeply involved with the organisation since its inception.² Established in 1992, Maumaus initially became known for organising one- and two-month-long photography workshops. Over time, these workshops evolved into semester-long courses offering a comprehensive discussion of a wide spectrum of art mediums and techniques, with student enrolment drawn from diverse artistic disciplines. In 2009, Maumaus established the exhibition venue, Lumiar Cité, which is in a retail premise in one of Lisbon's outer districts, in conjunction with an artist's residency programme located in downtown Lisbon. Since 2015, the organisation only offers a seven-month-long study programme characterised by a packed schedule of weekly seminars. It is designed for artists and individuals working in the arts who have already completed an art degree or have experience in the field. The programme's international faculty comprises lecturers from art, art history, philosophy, sociology, anthropology, political science, and literature. This study programme and the residency, together with the exhibition programme and the extensive slate of public lectures, film screenings, and seminars, collectively define the identity of this organisation.

My research explores the extent to which the history of Maumaus mirrors developments in the wider art world from the 1990s onwards. To that end, I explore the changing socio-economic and political circumstances Maumaus experienced throughout its organisational

¹ I deliberately use the term “organisation” rather than “institution” because “[o]rganisations are structures of social relations, social actors arranged into positions and roles; usually, but not always, they are deliberately arranged and designed to achieve a particular goal. Institutions provide normative environments that shape the activities of organisations.” Gary Bouma, “Distinguishing institutions and organisations in social change,” *Journal of Sociology* 34, no. 3 (November 1998): 232.

² I was first appointed as a teacher to the school in 1992, named its Director in 1993, and elected as one of the Directors of the Maumaus Association in 1994. I still hold all three positions.

life, and what such circumstances—whether encountered or consciously created—may have enabled or hindered in its development. The thesis takes a reflective analytical approach to the historical material with the aim of achieving a more in-depth understanding of the current state of the art world, which has become increasingly professionalised and appears to function largely under the dictates of performance and productivity—indicators based on instrumentalised modes of enquiry and experimentation.

One thread of this work traces the discourse about the evolution from modernist action to what could be called a postmodern reaction. This includes investigating the extent to which Maumaus originally resulted from a modernist form of thinking, and to what extent the organisation then started to engage critically with its own activities.

The study further aims to understand the evolution of the fundamental principles that informed Maumaus's genesis to those that guide the organisation at the time of this writing (2019–2025). The work examines how, in its formative early years, Maumaus distinguished itself by departing from conventional modes of artistic thinking. During this period, Maumaus deviated from the traditional model of art education, adopting a model that emerged from a critical examination of art education's inherent contradictions.

As I will show, Maumaus's educational model emerged within a milieu where critical thinking was shaped through exhibition-making, discourse, reading, and visits by artists and other contributors. I will investigate how these components—intertwined with my own development as an artist, art educator, and curator—constituted the Maumaus programme during its inaugural years, and established the foundation for the organisation's later activities. I will further explore how and why the Maumaus exhibitions took the form they did, the innovations or developments they spurred, the extent to which these exhibitions unfolded a certain mode of thinking, and the contribution of specific learning methods to this process. Overall, my account provides a deep and self-reflective understanding of the impact of the *exhibitionary* logic of Maumaus on students' and teachers' learning. In summary, the thesis "Maumaus: An (Auto)Biography of an Organisation" is a case study that not only provides an analysis of Maumaus and the development of its organisational model, but also offers insights into significant currents in the art world over the last 30 years that have influenced the history of Maumaus profoundly.

Structure

Organized into two parts, this enquiry explores its research questions by unpacking the history of Maumaus from a variety of thematically distinct perspectives.

The first part, “The First History of Maumaus,” provides an account of Maumaus’s organisational history, commencing with its nascent phase as a collective artist space and gallery, called Monumental, and its relocation to independent premises on the first floor above the gallery prior to the establishment of the Maumaus School in 1991 and the Maumaus Association in 1992.³ I then describe the development of Maumaus, including my own involvement, in its various phases up to March 1995. This period marked a significant change in leadership for both the school and the association.

In the second part, “The Second Story of Maumaus,” I examine the history of Maumaus from the perspective of its exhibition practices, which are an integral part of its educational approach. I extend the discussion to consider how economic and political circumstances, such as Portuguese public funding policy, have influenced the organisation's development. Focusing on the genesis and realization of two particular shows from 1996 and 2000, I examine the various discourses and artistic practices that have shaped this interconnection between teaching and exhibition-making. Further insights will be drawn through a discussion of a third exhibition from 2019, which took aspects of Maumaus’s pedagogy as the explicit subject of the exhibit. The latter constitutes the visual component of the present thesis.

Methods

This thesis is grounded in comprehensive qualitative and quantitative empirical research. The quantitative work draws on primary data sources in the Maumaus archives⁴ and documentary material provided by the founders of Maumaus (Adriana Freire, Paulo Mora,

³ In 1992, a non-profit association named Associação Maumaus—Centro de Contaminação Visual was established for the purpose of providing a legally registered organisational structure for the founders’ activities.

⁴ The principal Maumaus archive is located at Maumaus’s headquarters, Avenida António Augusto de Aguiar, 148, 3rd floor, 1050-021 Lisbon. The accounting archive is stored at the Espaço Para Tudo Marvila storage facility, which is located at Rua Tabaqueira, Lote A, Armazém A2, 1950-256 Lisbon.

and Álvaro Rosendo), current and former collaborators such as Carlos Alberto Carrilho and Mário Valente, and alumni such as Luísa Yokochi and Teresa Fradique.

The qualitative research material consists chiefly of interviews and conversations I conducted between 2020 and 2025 with all three founders, 12 alumni, former and current tutors, and key people inside and outside the Maumaus organisation whose perspective could significantly contribute to answering the research questions. The insights provided by my interlocutors were instrumental in contextualising the documents and objects in the archive, which had themselves originally informed the questions I posed and my selection of conversation partners. The latter was additionally informed by my own recollections and assumptions about who might have valuable insight derived from their experiences at or with Maumaus. My qualitative analysis also drew on the external perspectives of secondary literature such as exhibition catalogues and interviews and studies conducted by others, all of which are detailed in the Secondary Sources section.

Because my own biography is inextricable from that of Maumaus, an important framework guiding my qualitative research is that of autoethnographical theory. Autoethnography can be defined as a methodological approach in which the researcher engages in self-reflection, combined with a systematic analysis of their personal experiences, to arrive at a more comprehensive and critical understanding of the general cultural context in which their lived experience is embedded.⁵

To paraphrase the autoethnography theorist Tony Adams, it can be argued that the history of Maumaus presents a “vulnerable” subject. Adams posits that “[u]nlike more traditional research methods, secrets are disclosed and histories are made known.” However, “autoethnographic texts open the door to criticism that other ways of knowing do not.”⁶

These criticisms sometimes are couched in charges of self-indulgence and narcissism, though such critiques often ignore the dialogic relationship of self and culture—the

⁵ Compare with Stacy Holman Jones, Tony Adams, and Carolyn Ellis, “Introduction” in *Handbook of Autoethnography*, ed. Stacy Holman Jones, Tony E. Adams and Carolyn Ellis (London: Routledge, 2013) 22-23.

⁶ Jones, Adams, and Ellis, “Introduction,” 24.

“I” and “we”—that autoethnographers emphasise when making themselves vulnerable by making personal experiences available for consideration.⁷

This statement emphasises the present research’s objective in the field of art: to answer the research question by applying knowledge distilled from personal artistic practice. The term “vulnerability,” in the context of Maumaus's history, signifies the possible corrosion of a meticulously crafted public image over the past three decades. The findings of the present research may not align with this perception, which could have a negative impact on the reputation of both the organisation and myself. Therefore, one of the challenging aspects of this research endeavour was avoiding the pitfall of perpetuating histories that were more desirable than true.

Autoethnographic research methods encompass many of the standard forms of traditional qualitative data collection, such as field notes, interviews and personal documents. In autoethnographic projects, this data is often “collected” and incorporated into the analysis in a different way than in traditional ethnographic work. A characteristic feature of autoethnographic research is a language of qualitative methods that makes the researcher, in this case me, visible as a researcher, revealing my reflexivity and my relational and personal connection to the subject of the research.⁸

Autoethnography encourages me to take a nuanced critical approach that encompasses my personal experiences in the context of the research. I consider autoethnography a critical tool that allows me to combine personal narrative with cultural analysis. It provides me with a framework for utilising my self-reflection and subjective experiences to answer my research question. It enables me to transcend the constraints of conventional research by connecting deeply personal insights to cultural phenomena.

As part of my autoethnographic field research on my life's work, I reflect on the extent to which my engagement with the “field” has contributed to an understanding of myself as dependent on and emerging from my life experiences. The term “field” is employed to

⁷ Jones, Adams, and Ellis, “Introduction,” 24.

⁸ Compare with Leon Anderson and Bonnie Glass-Coffin, “I Learn by Going—Autoethnographic Modes of Inquiry,” in *Handbook of Autoethnography*, ed. Stacy Holman Jones, Tony E. Adams and Carolyn Ellis (London: Routledge, 2013) 58.

denote the aggregate of experiences with other individuals, in addition to the “state of mind” that emerges during introspective reflection on these experiences.⁹

Importantly, this method also engenders an enhanced consciousness of the ethical concerns that are inherent to autoethnography. My research often involves people known to me, which creates ethical challenges around discretion and consent, particularly when dealing with intimate information about others. In traditional academic research, interviews are designed to be structured, semi-structured, or unstructured and typically involve people unknown to the interviewer. In the present case, I have had some degree of professional relationship with almost all my interview participants. I therefore attempted to explore assumed shared knowledge and experiences through a set of openly defined questions that allowed my interlocutors to drive the direction of these explorations. My aim was to set the right tone in every conversation and interview, ensuring a respectful and thoughtful exchange. I would refrain from making suggestions if my interlocutors encountered difficulty identifying appropriate terminology and resist any urge to actively pursue responses that aligned with my preconceived notions or appeared to corroborate expectations. If questions arose during my later analysis of the initial encounter that required further elucidation, follow-up conversations would be conducted. This approach allowed conversations to veer away productively from the initial starting points, triggering unforeseen recollections nestled in both our minds, which would not likely have come to the surface had I stuck to strictly articulated questionnaires or guided the conversation along a pre-determined line of inquiry.¹⁰ Despite the challenges posed by the discussion of a shared past, characterised by divergent relationships between interlocutors and myself, all interlocutors exhibited a high degree of approachability and openness. This facilitated an enriching emotional experience and furnished me with valuable material for my analyses.

This loose, open-ended conversational structure, allowing for the emergence of unexpected, collaboratively experienced narratives was predicated on the understanding that “questions may obscure parts of potential data that are ‘nested’ within something else.”¹¹ In this

⁹ Anderson and Glass-Coffin, “I Learn by Going,” 67.

¹⁰ The only notable exception to this open-ended, unstructured approach was the series of interviews I conducted with six students who were involved in one of the exhibition projects discussed in Part II of thesis.

¹¹ Kip Jones, “The turn to a narrative knowing of persons: One method explored,” *The Journal of Research in Nursing* 8, no.1 (2003) 61.

regard, my approach to qualitative research is equally informed by the practice and conceptual framework of oral history, understood as an oral tradition of knowledge transmission, with its inherent collection of narratives. As the sociologist Patricia Leavy writes:

The praxis of oral history assumes that meaning isn't "waiting out there" to be discovered, but rather that meaning is generated during the research process. In other words, we build meaning through the generation of an interview narrative, and the analysis and interpretation of that narrative.¹²

According to Leavy, oral history positions the researcher and the participant epistemologically in a collaborative relationship, in which the researcher is not conceptualised as "the knowing part" and does not initiate the respective conversation with full authority over knowledge production.¹³ Rather, both conversation partners are integral to the data-generating process and meaning emerges through it. The creation of meaning and knowledge in the conversations I conducted for this project was, in just this sense, a collaborative process, involving both conversation partners. The collaborative nature was reinforced by the fact that—as an autoethnographic researcher—as previously mentioned, I generally had a professional and often also a personal relationship with the participants due to their involvement with Maumaus.

However, as is evident from the conversations and interviews, establishing an indisputable truth concerning the history of Maumaus is an impossible task. As expected, given the amount of time that had elapsed since the majority of these events occurred, narratives from various interlocutors on the same subject occasionally exhibited variations, as indeed did my own. The existence of these discrepancies meant I needed to conduct targeted archival research to verify the accuracy of each account. This research enabled me to draw a majority of the conclusions on each issue. In cases where discrepancies could not be resolved, the various perspectives on the topic in question were put up for discussion, provided they were relevant to the research question.

¹² Patricia Leavy, *Oral History: Understanding Qualitative Research* (New York: Oxford University Press, 2011) 7.

¹³ Leavy, *Oral History*, 8.

In selecting material from the conversations and interviews for this thesis, meticulous attention was paid to highlighting only those elements that were pertinent to the historical development of Maumaus. The central theme of this thesis is examining the evolution of Maumaus's teaching and exhibition practice in relation to the broader transition from modernist to postmodernist thinking. In this sense, it was pivotal to learn from the testimony of the founders of Maumaus, from students who participated in the exhibitions discussed in the thesis, and from two (former) artists—Roger Meintjes and Simon Thompson—whose teaching practices represent significant pedagogical shifts in the history of the school.¹⁴ The conversations were selected when they demonstrated shifts in approach, perspective, and objective, and the extent to which these changes contributed to the emergence and further development of Maumaus.

To ensure that the raw material generated by these autoethnographic and oral historical methods accurately reflects what each participant wanted to convey, all of the conversations conducted throughout this project were recorded¹⁵ and transcribed, and the transcripts were subsequently submitted to each respective participant for approval, accompanied by a consent form. Any requested corrections or deletions were then duly incorporated. The finalized, approved transcripts referenced in this thesis are provided in the Appendices and archived at the Malmö Art Academy of Lund University.

The images presented in this thesis were sourced from the Maumaus archive and from the personal archives of its founders and alumni. Adriana Freire, in particular, provided access to three archive boxes containing significant archival material pertaining to the formation of Maumaus.

¹⁴ I consider both Roger Meintjes and Simon Thompson as "prompters" of a sort. The use of this term is intended to underscore the extent to which my activities at Maumaus have been influenced by the contributions of these individuals. Their influence on my thinking and professional conduct has been considerable. This was rooted in a shared enthusiasm and a distinctive mode of communication and includes the transmission of ideas, ethical principles, and conduct. This mode of communication was characterised by the release of mental energies, a sense of shared purpose, and emotional intensity.

¹⁵ Some conversations were recorded on Zoom with video and audio, others only in audio.

Secondary Sources

The literature on Maumaus, as of the writing of this thesis in 2025, is scant. In 2006, the artist Ana Margarida Airoso David submitted an essay on Maumaus as part of her MFA Curatorial Studies at the Faculdade de Belas-Artes da Universidade de Lisboa/Fundação Calouste Gulbenkian.¹⁶ Though elementary, it offers insights into the activities of the individuals involved in Maumaus during that period. Airoso David's paper provides some information for the chapter entitled "The First History of Maumaus" and the timeline of Maumaus.

The art theorist Alexandre Melo referenced Maumaus in his iconic book, *Art and Artists in Portugal* (2007), in the chapters entitled "The 90s" and "The First Decade." Focusing on art education at Maumaus in relationship to two other art academies in Lisbon, namely Ar.Co and Faculdade de Belas-Artes da Universidade de Lisboa, Melo's account provides evidence about how Maumaus has been perceived within the Portuguese art world.¹⁷

A relatively recent study of the Maumaus Independent Study Program was conducted by the researcher and curator Margarida Mendes and published in 2018 on the e-flux education online platform as part of a series of articles featuring art education programmes from around the world.¹⁸ Mendes conducted interviews with former program participants. These firsthand accounts offer a valuable external perspective on Maumaus.

A plethora of published writings on Maumaus has either coincided with the creation of Maumaus or, later, when discussing exhibitions it organized or participated in. These writings range from brief notes to longer articles and have appeared in a variety of newspapers and art magazines, both online and in print formats. Of particular importance to this thesis is an interview the curator and art critic João Pinharanda conducted with the three founders of Maumaus in 1991. It offers a record of the spirit of the founders and the kind of relationship they had to one another. The thesis draws on this text in its first part,

¹⁶ Ana Margarida Airoso David submitted the essay for her "Practicum" course, which had been devised by Roger Meintjes, who had co-directed Maumaus with me during the first years of my directorship. The printed version of the paper is available for consultation at the Maumaus Archive, Box 125.

¹⁷ Alexandre Melo, "The 90s," *Art and Artists in Portugal* (Lisbon: Instituto Camões, 2007) 98.

¹⁸ Margarida Mendes, "Maumaus Independent Study Program: Acknowledging Space for 'Trembling with the World,'" *e-Flux Education* (April 2018), <https://www.e-flux.com/education/features/192859/maumaus-independent-study-program-acknowledging-space-for-trembling-with-the-world> (accessed February 8, 2025).

“The First History of Maumaus.” The numerous articles discussing exhibitions constitute valuable source material for part two, entitled, “The Second History of Maumaus.” Here I consider only the publications relevant for the exhibitions discussed in this chapter.

The discussion of Maumaus through its exhibition-making also relies on essays in the catalogues published by Maumaus. Here, too, I focus exclusively on the essays published in relation to the exhibitions discussed in this thesis. These include Oscar Faria's “160 characters: a political passion” (2000),¹⁹ Sabeth Buchmann's “Parting with the Bonus of Youth—Maumaus as Object” (2021),²⁰ and Stefanie Baumann's “Preferring Not to: Maumaus as Gesture” (2021).²¹

To engage with the terrain of Western art education, two standard publications were consulted in particular: Carl Goldstein's book *Teaching Art—From Academies and Schools—From Vasari to Albers*²² and Nikolaus Pevsner's book *Academies of Art—Past and Present*.²³ These publications were instrumental in raising awareness about the history of the field in which I have spent much of my career.

Theoretical Framework

The engagement with art theoretical and philosophical texts has been one of the foundational elements of Maumaus since students began collectively engaging with texts in a class setting in 1998.²⁴ In the course of time, a theoretical framework for the conceptual positioning of Maumaus itself has emerged out of these classes. The analysis of the texts that have formed this theoretical framework also provide a theoretical framework for this

¹⁹ Óscar Faria, “160 characters: a political passion” *The Postman Only Rings Twice* (Fundação Portuguesa das Comunicações, 2000) 11-23.

²⁰ Sabeth Buchmann, “Parting with the Bonus of Youth—Maumaus as Object,” in *Parting with the Bonus of Youth—Maumaus as Object* (Galerias Municipais/EGEAC; Maumaus/Lumiar Cité, 2021) 20-26.

²¹ Stefanie Baumann, “Preferring Not to: Maumaus as Gesture,” in *Parting with the Bonus of Youth—Maumaus as Object* (Galerias Municipais/EGEAC; Maumaus/Lumiar Cité, 2021) 4.

²² Carl Goldstein, *Teaching—Academies and School—From Vasari to Albers* (Cambridge, US: University of Cambridge, 1996).

²³ Nikolaus Pevsner, *Academies of Art—Past and Present* (Cambridge, US: University of Cambridge, 1940).

²⁴ That year, a group of students, including Christine Reeh, Isabel Machado and Ana Paula Ferreira, petitioned for the establishment of theory classes. This resulted in the implementation of weekly reading classes, wherein each student was assigned the task of presenting a text to the rest of the group. The class was named “Critical Studies,” a term that was adopted from the Glasgow School of Art.

thesis. Furthermore, Maumaus's own production of theory has been instrumental in investigating the research questions posed in this study.

In the context of this thesis, three essays on the subject of art education are of particular significance. One is the 1995 essay “To Make Shame More Shameful Still by Making it Public,” written by the artist John Miller,²⁵ which draws upon the post-war history of art education in the USA to critically analyse conceptions of art education. In hindsight, Miller's essay has been an important reference for understanding Maumaus as a potential postmedia school. Another is the 2002 essay “Born to be Famous: the situation of the young Artist, between Pop success and lost hopes . . .” by curator and art theorist João Fernandes,²⁶ which addresses art schools that have used exhibitions as a pedagogical instrument and criticises the mimetic nature of this practice. Fernandes had previously taught at Maumaus and closely followed its development. The publication of his essay coincided with a period of transition within Maumaus. Finally, the 2021 essay, “Critique, Pedagogy, Practice (for Maumaus),” by the philosopher Alberto Toscano,²⁷ poses the question of whether it is “possible to democratise 'higher learning', at once debasing and revaluing it.”²⁸ Toscano's critical analysis of “spaces of intellectual exchange” aims to defend such spaces from the “neoliberal instrumentalisation of inquiry.” His text is pivotal for my analysis of Maumaus's current position in 2025.

The debate about the postmodern turn constitutes a further theoretical framework for the present study, where I situate the changes at Maumaus within the larger context of shifts in thinking more broadly in the organisation and in the world. Standard texts by the philosopher Jean-François Lyotard, such as “Introduction to ‘The Postmodern Condition’” (1979),²⁹ and the philosopher Jürgen Habermas's response “Modernity—An Incomplete

²⁵ John Miller, “The Pedagogical Model: To Make Shame More Shameful Still by Making it Public,” in *Akademie*, ed. Stephan Dilleuth (Berlin: Permanent Press, 1995) 306-316.

²⁶ João Fernandes, “Born to be Famous: the situation of the young Artist, between Pop success and lost hopes . . .,” in *From Work to Text—Dialogues on Practice and Criticism in Contemporary Art*, ed. Jürgen Bock (Lisbon: Centro Cultural de Belém, 2002) 159-163.

²⁷ Alberto Toscano, “Critique, Pedagogy, Practice (for Maumaus),” in *Parting with the Bonus of Youth — Maumaus as Object* (Lisbon: Maumaus, EGEAC/Galerias Municipais, 2021) 70-78.

²⁸ Toscano, “Critique, Pedagogy, Practice (for Maumaus),” 70.

²⁹ Jean-François Lyotard, “Introduction to ‘The Postmodern Condition,’” in *Art in Theory*, eds. Charles Harrison, Paul Wood (Oxford, UK: Blackwell Publishers Ltd, 1996) 998-1000.

Project”(1980),³⁰ constitute my foundational thinking for engaging critically with this turn. The scholar Denis Ekpo provides an insightful African perspective on the discussions of postmodernity in the West, which he contextualises within its consequences for the African continent in “How Africa has Misunderstood the West—The Failure of Anti-West Radicalism and Postmodernity” (1996).³¹ The resonances of the postmodern turn in art criticism are evident in the essays: “A View of Modernism”³² (1972) by art theorist Rosalind Krauss, in which she offers her subjective perspective on the academic field; and “Getting the Warhol We Deserve”(1999)³³ by art critic Douglas Crimp, whose broad art historical approach to the oeuvre of Warhol is paradigmatic of the postmodern turn.

Crimp’s essay has also been pivotal for my thinking about the perception of art, together with philosopher Roland Barthes’s essay “From Work to Text” (1971)³⁴ and philosopher Walter Benjamin’s 1934 lecture “The Author as Producer,”³⁵ which examine modes of awarenesses—introducing notions of authorship and non-hierarchical differences in the perception of works and texts (Barthes) and the interdependencies of political tendencies and literary quality (Benjamin). The writings of the aforementioned authors constitute a component of the theoretical framework that underpins the discussion of how Maumaus has evolved over the last three decades and how it reflected, and continues to reflect, developments and shifts within the art world and art education.

³⁰ Jürgen Habermas, “Modernity—An Incomplete Project,” in *The Anti-Aesthetic—Essay on Postmodern Culture*, ed. Hal Foster (Seattle: Bay Press, 1987) 3-15.

³¹ Denis Ekpo, “How Africa has Misunderstood the West—The Failure of Anti-West Radicalism and Postmodernity,” in *Third Text* 35 (1996) 3-13.

³² Rosalind Krauss, “A View of Modernism” in *Art in Theory*, eds. Charles Harrison, Paul Wood (Oxford, UK: Blackwell Publishers Ltd, 1996) 953-956.

³³ Douglas Crimp, “Getting the Warhol We Deserve,” in *Texte zur Kunst* 35 (1999) 44-65.

³⁴ Roland Barthes, “From Work to Text” in *Art in Theory*, eds. Charles Harrison, Paul Wood (Oxford, UK: Blackwell Publishers Ltd, 1996) 940-946.

³⁵ Walter Benjamin, “The Author as Producer” in *Art in Theory*, eds. Charles Harrison, Paul Wood (Oxford, UK: Blackwell Publishers Ltd, 1996) 483-489.

Part I: The First History of Maumaus

Part I is dedicated to the pre-history and genesis of Maumaus and its initial development, encompassing the years 1982 to 1994. Here I will explore the circumstances surrounding the establishment of the school, its supporting Association, and the influence various protagonists had on the specific characteristics of the organisation that emerged during this early period.

Chapter 1: From Monumental to Maumaus

The Associação Maumaus—Centro de Contaminação Visual was officially created in 1992 by Adriana Freire, Paulo Mora, and Álvaro Rosendo. The history of its founding, however, is inextricably linked to that of the much earlier artist collective, Monumental, which Rosendo helped start in 1985, along with the artist Manuel San Payo.³⁶ Rosendo was already regarded as a prominent figure within his generation, having established himself in the 1980s as an artist and a recognised visual chronicler of Portugal's art and music scenes.³⁷ The gallery founded by the collective, Galeria Monumental, would go on to host Rosendo's inaugural photography workshops, which became the foundation for Maumaus. Adriana Freire, Rosendo's romantic partner at the time, also has a part in this pre-history, having worked with Rosendo as a trainee while he was organising these workshops at Galeria Monumental.³⁸ The essential role the gallery played in the establishment of Maumaus is worth examining.

Galeria Monumental acquired particular significance during the 1980s and 1990s as a launchpad for emergent artists.³⁹ Its origins can be traced back to the exhibition space and

³⁶ Based on the photographic archive of Álvaro Rosendo, who documented the inaugural meeting of the collective, the most likely date of its founding is August 19, 1985. See <https://111alvaro.com/vol-03> (accessed April 10, 2025).

³⁷ See <https://wrongwrong.net/artigo/animacao-do-chiado-1982> (accessed March 22, 2025).

³⁸ Adriana Freire, conversation, March 26, 2024, 5.

³⁹ In the latter half of the 1980s, the artists of the collective utilised the gallery to showcase their own work, extending invitations to fellow artists such as Gabriela Albergaria (1990), José Drummond (1990), Fernanda Fragateiro (1987) and Sérgio Taborda (1987) to also present their work in exhibitions. Starting in the early 1990s, Manuel San Payo's mother, Luísa San Payo (who co-owned the premises), assumed responsibility for the programming exhibitions by other emerging artists, including Alexandre Estrela (1993), Miguel Soares (1993), António Olaio (1994), João Tabarra (1991) and Francisco Tropa (1991). Her

artists' studios first established by the members of the Monumental collective on the premises of a former tavern in Lisbon.⁴⁰ While this history merits a comprehensive investigation of its own, here I will limit myself to a brief account that will lay the groundwork for understanding the immediate context in which Maumaus was founded as well as the key people involved.

The founding of Galeria Monumental, the Atelier Livre, and Maumaus must all be situated within the broader context of the Portuguese art world in the 1980s. The following discussion draws on conversations with Alexandre Melo and Ângela Ferreira. Melo is a sociologist, art critic, and curator,⁴¹ while Ferreira is a Mozambique-born Portuguese/South African artist who studied and taught art at university in South Africa during the 1980s. She regularly visited her family, who lived in Lisbon during this decade, and because of the changes she detected during these visits, she decided to spend a sabbatical in Lisbon between autumn 1989 and summer 1990.⁴²

The 1980s cannot be understood without considering the events of April 25, 1974. Between 1926 and 1974, Portugal was ruled by a fascist regime that stunted the country's economic, social and cultural development.⁴³ In 1926, a coup established the national dictatorship and in 1932 António Oliveira Salazar became the prime minister of the Estado Novo. Before the revolution, Portuguese society was cut off from international artistic production and circulation networks.⁴⁴ At the time, artists had to emigrate to access information and keep up with international artistic trends. The private Calouste Gulbenkian Foundation substantially aided these travels by awarding student scholarships.⁴⁵

son continued to provide input. See <http://www.galeriamonumental.com/exposicoes.html> (accessed March 27, 2025).

⁴⁰ A photograph from Álvaro Rosendo's archive, dated September 14, 1985, documents the collective's first day in the rooms that would become Galerie Monumental.

⁴¹ I also gained substantial insights from Melo's 2007 book *Art and Artists in Portugal*.

⁴² Ferreira completed her Master's degree at the Michaelis School of Fine Arts, University of Cape Town, in 1982. Since then, she has taught at the Technical University of Cape Town (formerly Cape Technikon). Ferreira settled in Lisbon in 1991 and I have worked closely with her ever since 1998.

⁴³ Melo, "The 90s," 13. António Oliveira de Salazar served as Prime Minister of the authoritarian Estado Novo (New State) from 1932 until 1968. He was succeeded in office by Marcelo Caetano, who remained in power until the Revolution in 1974.

⁴⁴ Melo, "The 90s," 14.

⁴⁵ Founded in 1956, the Calouste Gulbenkian Foundation was the only organisation in Portugal to provide substantial funding for the arts. The well-known Portuguese artist Julião Sarmento (1948–2021) said that he felt completely isolated living in a country under a dictator whose policy edit was "standing proudly alone." Thirsting for information about the art world outside the country, Sarmento regularly visited the

However, before and after the revolution, there was a persistent lack of adequate cultural policies.⁴⁶ Melo comments that the first years after the revolution were defined by ideological hysteria, and that all of the legacies of the European leftist tradition remained in place in Portugal until 1982-1983.⁴⁷ He also notes that the aesthetic ruptures embraced by artists in the 1960s—those who had emigrated and become more attuned to international trends—only produced effective cultural consequences after the post-revolutionary convulsions of the early 1980s.⁴⁸

The second half of the 1980s, however, was characterized by a countertrend away from the earlier “anti-fascist and progressive” discourse. This countertrend was precipitated by the discovery of postmodernism, a new way of thinking that influenced Melo himself.⁴⁹ This break did not mean that artists abandoned their left-wing political positions, “artists are left-wing by definition,”⁵⁰ Melo asserts, but the ideological argument—hegemonized by the Communist Party since 1950s—that the art market was a “dictatorship, imposing its commercial values on artistic values and restricting the independence of the artist”⁵¹ was perceived as outdated. This change was also reflected in Prime Minister Aníbal Cavaco Silva’s neoliberal centre-right government policies, which reversed many of the nationalisations that existed prior to the 1974 revolution.⁵²

Melo describes the excitement of the 1980s as a continuation of the energy and thinking of the 1960s and 70s, but with something new. In the aftermath of modernism, he found what he calls “the fragile, the humorous.” Melo describes the feel of Portugal’s 80s art scene as a “vivid and media-savvy liveliness brought on by the public presence of successive waves of

US embassy to read the magazine *Artforum*. Sarmiento recounted this story in a Maumaus course around 2008. The exact date can no longer be verified. Bock, personal recollection, August 6, 2025.

⁴⁶ Melo, “The 90s,” 38.

⁴⁷ “there are the Pro-Russians who continue to support Russia, nobody knows why, and the pro-China left wing bloc, who continue to support China and everything that is against the USA, and nobody knows why.” Alexandre Melo, conversation, November 17, 2023, 11.

⁴⁸ Melo, “The 90s,” 18.

⁴⁹ Melo, conversation, 16.

⁵⁰ Melo, conversation, 12.

⁵¹ Melo, conversation, 16. During the fascist regimes of Salazar and Caetano, the Communist Party was the only organised underground opposition party.

⁵² Cavaco Silva served as Prime Minister from 1985 to 1995. Maumaus benefited from Cavaco Silva’s ideology that the private sector could outperform the state, receiving generous start-up funding of 3,000,000 escudos in 1992 to set up a studio (this corresponds to a current value of 32.851€).

new artists, who were made up of several informal groups. This liveliness was revealed through their exhibitions and collective interviews.”

However, when Galeria Monumental, and later, Maumaus, were founded, Portugal “completely lacked cultural institutions.” In Lisbon, besides the private Calouste Gulbenkian Foundation, there were only a few commercial galleries, such as Cómicos, Modulo—Centro Difusor de Arte, Alda Cortez, and Graça Fonseca, that allowed engagement with contemporary art.

Ângela Ferreira, an artist who was born in Mozambique of Portuguese parents and lived and taught art at university in South Africa in the 1980s, challenges Melo’s narrative of the local art scene’s eagerness to engage with the international art world throughout the 1980s.⁵³ Ferreira regularly visited her family every few years in Lisbon, and between 1989 and 1990, while on sabbatical, she spent a year there familiarising herself with the local art scene. During her previous visits, she had noticed the emergence of a new generation of artists and felt that a new cultural landscape was developing. But this feeling contrasted with her earlier perception of Lisbon as rather provincial, an experience she illustrated with a story about a visit in 1987. That year, she attended the opening of an exhibition by the American artist Joseph Kosuth at the Galeria Cómicos.⁵⁴ Having never had the opportunity to see any of Kosuth’s work, except in magazines, during the cultural boycott of apartheid South Africa—most international artists refused to exhibit there—Ferreira was excited to finally experience it in person. However, much to her surprise, when she arrived at the gallery, she was the only visitor in the exhibition. Luís Serpa, the gallery owner, later explained that the gallery would be packed for exhibitions by Portuguese artists, but not for openings by foreign artists.⁵⁵

This suggests that the welcoming 1980s art scene Melo described could only be found outside Portugal, raising the question of whether the members of Lisbon’s art scene perceived an incompatibility between the status of an internationally recognised artist and him or her exhibiting their works in Portugal. By this, I mean that artists from Lisbon might

⁵³ Ferreira began teaching at the Ar.Co school in Lisbon in 1991. She is married to Roger Meintjes, who was recruited to teach at Maumaus in 1993.

⁵⁴ Joseph Kosuth, *Six Recent Works*, September 17—October 24, 1987, Galeria Cómicos, Lisbon.

⁵⁵ Ângela Ferreira, conversation, September 5, 2025, 7-9.

attend an opening by Kosuth in New York, Paris, or London when travelling abroad, but not in Lisbon, as such art and artists were not supposed to be encountered in a country as “delayed” as Portugal was at the time.⁵⁶

In fact, Ferreira remembers different art worlds during the 1980s in Lisbon: one defined by the ambitions of a young emerging generation, a kind of grassroots movement that included Melo, but also other art critics such as João Pinharanda and curators like Isabel Carlos, who started to write criticism and who wanted to change a “grey and depressing country.”⁵⁷ Another parallel world was dominated by a few artists who orientated themselves towards models of famous male modernist artists, an attitude and practice Ferreira considered old-fashioned and boring. It manifested in an art based on “formalist, aesthetic, conventional and apolitical models.”⁵⁸ As an artist socialised in apartheid South Africa, she was shocked by this group’s apolitical art. It was seemingly uncool to be political in Lisbon in the 1980s. At the same time, however, Ferreira saw the efforts of artists' collectives with an educational mission as political.

In a manner similar to Ferreira, Rosendo conceptualises the 1980s as a period characterised by the dominance of a select group of recognised artists who exerted a monopoly over all aspects of the field. Conversely, he also recollects this era as a period of considerable activity by numerous individuals striving to create without necessarily seeking fame. This period was characterised by a significant increase in productivity and a notable dynamism. The artists exhibited a marked propensity to produce and exhibit, frequently on the basis of spontaneous actionism. The impetus behind the establishment of collectives by artists was to create new spaces for new people.⁵⁹

⁵⁶ I had a similar experience around 1996, when the French artist Sophie Calle premiered her film *No Sex Last Night* (1992), which she directed with Greg Shephard, at the Cinema Monumental in Lisbon. Almost no one showed up, so the artist welcomed each visitor with a handshake.

⁵⁷ Ferreira, conversation, 11.

⁵⁸ Ferreira, conversation, 13.

⁵⁹ Álvaro Rosendo, conversation, December 13, 2021, 14.

The Becoming of Monumental

A photograph (Figure 1) taken by Álvaro Rosendo on June 17, 1982 turned out to be instrumental in the establishment of the Monumental collective.⁶⁰

A few days before the above photograph was taken, Rosendo and the musician Luís San Payo had paid a visit to the premises of the Hipersom Company to procure a sound system for a concert by the rock band Croix Sainte, which Rosendo had organized at the Academia de Belas-Artes de Lisboa (Rosendo's alma mater). Luís was the band's drummer, and the brother of Rosendo's fellow student and friend, the painter Manuel San Payo. During this visit, Luís indicated that the building where Hipersom was operating its rental business belonged to his family. It was then discovered that the premise's actual tenant, a wine cooperative, had illegally sublet it to Hipersom.⁶¹ The documentation of the illicit use of the building a few days later, as evidenced by the date of a daily newspaper in Rosendo's photograph, led to a protracted legal process that ultimately culminated in the termination of the lease.⁶² Subsequently, the owners of the building—Manuel San Payo's mother, Luisa San Payo, and her sister, Julia Crespo Ferreira—assumed control of the premises, which was in a state of disrepair. In 1985, Manuel San Payo started using the space and set up an artists' collective with Álvaro Rosendo and four other artists (Xana Barata, Miguel Branco, Jaime Lebre and Gonçalo Ruivo).⁶³

⁶⁰ Unless stated otherwise, the dates of the photographs taken by Álvaro Rosendo are provided by the photographer himself.

⁶¹ Rosendo asserts that the transaction was a double subletting, whereby the wine cooperative sublet the space to a tavern, which in turn sublet it to Hipersom. Rosendo, conversation, December 13, 2021, 3.

⁶² In the context of Maumaus's history, it is intriguing to note that a photograph Rosendo had taken for legal purposes ultimately led to the establishment of the Galeria Monumental, which provided a foundation for Maumaus as a photography school itself.

⁶³ Xana Barata's departure occurred shortly after the establishment of the collective. Between 1986 and 1987, the group expanded its membership, adding the artists Jorge Varanda, Assunção Cabrita, José António Costa, João Queiroz, and Helena Pinto. Rosendo, conversation, December 13, 2021, 3.



Figure 1: Photograph taken by Álvaro Rosendo that served as evidence of the illicit subletting of the future Galeria Monumental space, 1982.⁶⁴ Photo: Álvaro Rosendo.

The collective's activities included converting the space into studios and a gallery for the artists.⁶⁵ The inaugural exhibition at Galeria Monumental, entitled *Monumental Zero—Fotografias de Álvaro Rosendo*, opened on May 31, 1986.⁶⁶ Rosendo's conceptualisation of the exhibition was informed by its location: the show featured photographs that documented the removal of rubble and the renovation of the gallery space. Rosendo describes this as “a kind of reportage of the emergence of Galeria Monumental.”⁶⁷

In the conversations undertaken for this research, Rosendo emphasises the difficulties he encountered in establishing photography as a recognised art form on a par with painting and sculpture—a goal that was not shared by all of his colleagues within the Monumental collective.⁶⁸ The majority of the collective—Miguel Branco, Jaime Lebre, Gonçalo Ruivo and Manuel San Payo—were painters (Xana Barata was an installation artist). These artists' understanding of photography would have been shaped, on the whole, by the nineteenth and twentieth century modernist conception of a work of art as being “organic, context-independent, self-contained, and aesthetically self-sufficient.”⁶⁹ From this perspective, the

⁶⁴ Rosendo did not provide a date for the photograph, and the date on the newspaper is illegible. However, the front page is identifiable as the edition published on June 17, 1982. A facsimile of the front page of the newspaper has been procured from the Hemeroteca Municipal de Lisboa (Lisbon Municipality Newspaper Archive).

⁶⁵ The financial responsibility was shared by the members of the collective. “The bills arrived, and we split them,” Rosendo, conversation, December 13, 2021, 5.

⁶⁶ The date has been obtained from the archive of Rosendo.

⁶⁷ Rosendo, conversation, December 13, 2021, 4.

⁶⁸ Rosendo, conversation, December 13, 2021, 5.

⁶⁹ I am borrowing the definition from Juliane Rebentisch, *Ästhetik der Installation* (Frankfurt am Main: Suhrkamp, 2003) 232.

production of photographic work was regarded as a purely mechanical process lacking the manual dexterity and “critical eye” characteristic of artistic creation. Indeed, Rosendo recalls that one of the members of the collective expressed negative views about photography as a genre of visual art.⁷⁰ It is therefore particularly noteworthy that the inaugural exhibition of Galeria Monumental was a solo exhibition of Rosendo’s photography. Rosendo has indicated that the decision to exhibit his work was made by San Payo over objections raised by some other members of the group.⁷¹ This suggests that the seeds of potential conflict were present from the outset, exacerbated by San Payo’s tendency to take on too much of the decision-making power required for the collective to function effectively.



Figure 2: Image of the gallery façade captured on May 30, 1986 by Álvaro Rosendo on the eve of the opening of his exhibition. The two windows situated above the gallery are part of the apartment complex that would become the premises of the Maumaus organisation six years later. Photo: Álvaro Rosendo.

The Break-Up of the Artist Collective Monumental and the Creation of the Atelier Livre Monumental

By 1988, it had become clear that the original concept of using the gallery exclusively as an exhibition space for the collective’s artists was unworkable due to an insufficient number of members. The collective therefore decided to present the work of artists outside the group as well. This led to artists who were better known than the members of the collective being

⁷⁰ Rosendo, conversation, December 13, 2021, 18.

⁷¹ Rosendo, conversation, December 13, 2021, 4.

invited to present their works.⁷² For instance, an exhibition of the American artist Amy Yoes in 1988 was organised with financial support from the Calouste Gulbenkian Foundation and the Portuguese Secretary of State of Culture.⁷³ Another exhibition by an artist who was already renowned at the time, José Pedro Croft, was also planned but never realised.⁷⁴

According to Rosendo, the majority of the collective's ideas and interests were in conflict with those of Manuel San Payo. He characterized their differences as follows: "Yoes and Croft were recognised artists, and Manuel wanted to present emerging artists. Or the Galeria Monumental and the artists of the collective should be recognised by exhibiting their own work, rather than the collective striving to gain recognition by presenting established artists."⁷⁵

Rosendo's statement provides a key insight into San Payo's conceptual framework for the gallery and raises fundamental questions regarding strategies for gaining recognition. The collective members appear to have pursued recognition for the gallery to further their own artistic careers and to earn a living as artists. Furthermore, it makes sense that young artists, who now had their own infrastructure, would want to use it to engage with more well-known artists they admired. San Payo, in contrast, adopted a different stance, which was likely facilitated by his family's wealth. His independence from the art market enabled him to consider how the gallery should be conceived on his own terms—whether as a place where a generation of emerging artists run their own exhibition space and present their own art and that of other emerging artists; or as a place where the profile is defined by internationally and nationally successful artists, whose fame would rub off on the as-yet-unknown artists running the gallery.⁷⁶ After careful consideration, some members decided

⁷² Rosendo states that there were not enough artists to make this viable. Rosendo, conversation December 13, 2021, 4.

⁷³ Rosendo conversation, December 13, 2021, 5. It must also be noted that at the time Maumaus was being established, Portugal was under right-wing rule. The existence of a Secretary of State of Culture, rather than a full Minister of Culture—a ministry that exists during left-wing rule and demonstrates the government's deep support for the country's arts and artists—suggests the climate in which Maumaus was being established. A lone Secretary of State of Culture, by contrast, indicates the government's limited support of culture.

⁷⁴ Rosendo comments that "[Manuel] didn't oppose the two exhibitions explicitly but detected a danger for the future." Rosendo conversation, December 13, 2021, 6.

⁷⁵ Rosendo, conversation, December 13, 2021, 6. Rosendo himself does not adopt a definitive position on the matter. He acknowledges that he was not as involved at the time due to other professional commitments. Rosendo, conversation, December 13, 2021, 6.

⁷⁶ The fact that San Payo's family owned the premises clearly put him in a position to override any group consensus. Rosendo alludes to the role of these unavoidable power dynamics in the disagreement,

to continue the work of the collective outside the Galeria Monumental, so the group split up.⁷⁷ This was publicly marked in 1990 when San Payo and Rosendo were notably absent from an exhibition of the collective's work at the Sociedade das Belas-Artes in Lisbon.⁷⁸

In the wake of the ideological rift,⁷⁹ San Payo's mother, the lawyer Luísa San Payo, stepped in. She had already been an active supporter of the collective's activities and she and her sister, Júlia Crespo Ferreira, were co-owners of the premises. For instance, she had financed the remodelling of the gallery (which had been commissioned from the architect Fernando Varanda, who was the brother of the artist Jorge Varanda—one of the members of the collective).⁸⁰ After the collective disbanded, neither Rosendo nor Manuel San Payo expressed interest in managing the Galeria, so Luísa San Payo assumed the management role, maintaining her son's idea of Galeria Monumental being a forum for emerging artists rather than established ones.⁸¹

Manuel San Payo and Álvaro Rosendo remained in the defunct collective's space at the back of the Galeria, which they continued to use for their own artistic endeavours.⁸² Rosendo remarks: "only the two of us were left; Manuel was painting alone in his studio, and I used my lab once in a while."⁸³ In order to breathe new life into the suddenly abandoned studio spaces, Manuel San Payo came up with the idea of organising a series of workshops. Eventually he established the Atelier Livre Monumental initiative, offering paid workshops in painting, drawing, and silkscreen printing, which Rosendo joined by organising photography

commenting that the other members of the collective "disregarded the fact that San Payo's family was the owner of the property." Rosendo, conversation, December 13, 2021, 5.

⁷⁷ Rosendo, conversation, December 13, 2021, 6.

⁷⁸ *Sete Pecados Capitais*, January 11–31, 1990, Sociedade Nacional de Belas-Artes in Lisbon. Artists included in the exhibition were Miguel Branco, João Queiroz, Jorge Varanda, Jaime Lebre, Gonçalo Ruivo, Helena Pinto, and José António Cardoso.

See https://snba.pt/wp-content/uploads/2020/12/ASNBA_Historia-2.pdf, 5 (accessed May 22, 2024).

⁷⁹ Rosendo, conversation, December 13, 2021, 6.

⁸⁰ Rosendo, conversation, December 13, 2021, 6–7.

⁸¹ Upon assuming her role at the gallery, Luísa San Payo took responsibility for the gallery's exhibition programme, though input from Manuel San Payo remained a significant factor throughout the gallery's history (Bock, personal recollection, n.d.). Manuel San Payo inherited the building and gallery upon his mother's death in 2010. The gallery is currently (2024) managed by him and his spouse, Ana Maria Pereirinha.

⁸² The gallery had two exhibition rooms, one behind the other. Adjacent to these were Rosendo's photo lab and a series of studios now used by San Payo.

⁸³ Rosendo, conversation, March 31, 2025, 51.

workshops “out of solidarity.”⁸⁴ These workshops were mainly held in the studio spaces of Galeria Monumental (Figure 3).⁸⁵

Adriana Freire, co-founder of Maumaus, began collaborating with Rosendo in late 1990 to early 1991 as part of his photography workshops at the Galeria Monumental. Her professional role with Rosendo can be described as “assistant” or “intern,”⁸⁶ which developed into a romantic relationship during the workshops.

More than thirty years later, the memories of Freire and Rosendo, as well as those of Mário Valente—an early student of Maumaus who had also attended Rosendo’s workshops at Monumental—provide only sparse insight into the evolution of Atelier Livre. But a document from November 1990 in Rosendo’s archive reveals a meticulous workshop structure for his planned contribution, organised into four consecutive workshops varying in length from four to eight weeks to take place between November 1990 and 30 May 1991.⁸⁷ Despite the existence of this detailed documentation, Rosendo insists that the workshops themselves were organised in a rather informal way. From today’s perspective, it is impossible to determine the extent to which his projected structure was actually implemented in practice.⁸⁸

As illustrated in Figure 4, the enrolment form reflects an envisioned month-to-month participation model. It features a series of numbers ranging from one to seven, representing each of the months in the seven-month duration of the Atelier Livres programme (November 1990 to May 1991). A stamp from Monumental is placed above each number for the month in which a student is enrolled—number 1 for November 1990, number 2 for

⁸⁴ Rosendo, conversation, March 31, 2025, 51.

⁸⁵ Rosendo also expanded the remit of his classes, extending them into the exhibition space and onto the street. Rosendo, conversation, December 13, 2021, 8.

⁸⁶ While Rosendo describes Freire as his “student,” Freire insists that she had been his assistant because she couldn’t afford the fees. A newspaper article from that period described Freire as Rosendo’s “student” (João Pinharanda, “Nova Escola de fotografia em Lisboa: ‘Contaminar os espíritos através da imagem,’” *Público*, November 17, 1991, 47).

⁸⁷ Rosendo presented this plan in a conversation held on March 31, 2025. The first four-week workshop was to run from early November to December 4, 1990; the second eight-week workshop from mid-December to February 21, 1991; the third six-week workshop from early March to April 12, 1991; and the final six-week workshop from the second half of April to May 30, 1991.

⁸⁸ Rosendo comments that when the Atelier Livre initiative began, he was considering applying for a teaching position at the Escola de Artes e Design in Caldas da Rainha, founded in 1990, the same year as the Atelier Livre began. The well-elaborated workshop structure may have also been related to these plans.

December 1990, and so on. This arrangement permitted students to pay their fees in monthly instalments.⁸⁹

The seven-month structure is consistent with Rosendo's plans for four scheduled workshops between November 1990 and May 1991, with a relatively stable group of participants who were to remain in the Atelier Livre from workshop to workshop.⁹⁰ Ultimately, however, his contribution to the Atelier Livre was limited to the organisation of two workshops,⁹¹ as the planned third and fourth workshops did not materialise. Rosendo explains that by this time, he was already planning to start up Maumaus later that year (1991) and intended to organise the third follow up workshop as part of its operations.⁹²

The enrolment structure of Atelier Livre, with a varying number of students remaining in the organisation from one workshop to the next—and the possibility of integrating students with already existing knowledge into the higher level workshops—would become the model for the first two decades of the Maumaus School. As with the Atelier Livre, all applications were accepted, resulting in a diverse group of students with diverse motivations ranging from professional interests to learning a leisure activity. The participants also differed in terms of their educational backgrounds. Some had just left high school before enrolling, some were studying at Maumaus alongside being in a university course, and some were studying while working in an unrelated field.

The option of paying fees for longer workshops in monthly instalments was also to become a feature of what was to become Maumaus. This reflects the prevailing economic conditions, which often prevented students from paying their fees in a single lump sum.

⁸⁹ At the time, Rosendo's courses were priced at 10,000 escudos, which equates to approximately €131 in today's currency (see <https://www.pordata.pt/simulador-inflacao-quanto-vale-hoje-o-dinheiro-do-passado>, accessed May 22, 2024). In her administrative capacity, Luisa San Payo collected the tuition fees for the workshops but then transferred them in full to Rosendo and her son, who in turn assumed financial responsibility for the water, electricity, and telephone expenses of the venue. It is noteworthy that Luisa San Payo did not charge Rosendo for the use of the space. Rosendo, conversation, March 31, 2025, 50.

⁹⁰ Rosendo affirms that he received expressions of interest for the inaugural workshop from approximately 80 individuals, 16 of whom ultimately attended the first workshop. Of these initial participants, approximately half enrolled in the second multi-week workshop, along with two new participants. Rosendo, conversation, March 31, 2025, 54.

⁹¹ From today's perspective (2025), it is no longer possible to determine exactly how long the first two workshops that took place lasted.

⁹² Rosendo, conversation, March 31, 2025, 8.

Both the Atelier Livre and the first Maumaus workshops were a kind of “continuing education,” mainly in the form of evening classes, where such payment arrangements were common.

The Ateliers Livre were the catalyst for the founding of the Maumaus School. The success of the enrolments and the associated income led to the idea that a structure could be established, independently of Monumental, within which like-minded people could pursue their (artistic) convictions through production (of photography or art), the organisation of initiatives related to this production, and teaching. The course fees generated by the latter would finance part of the structure.

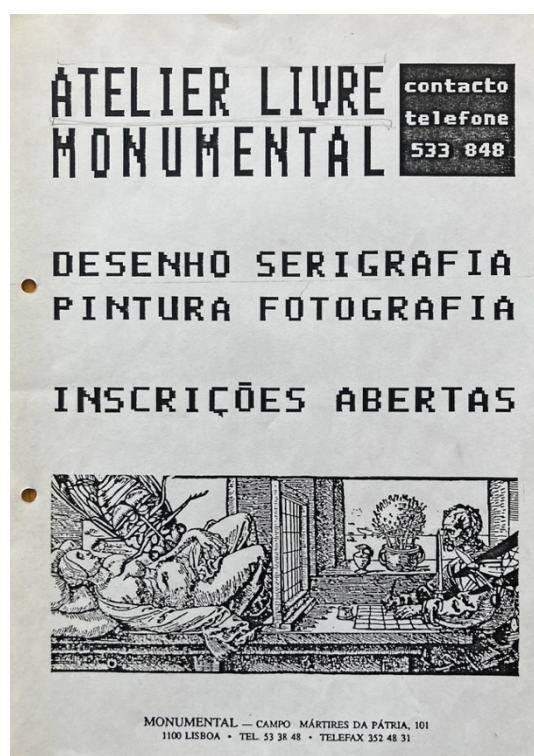


Figure 3: The flyer publicises the Atelier Livre Monumental (Free Studio Workshops Monumental), offering workshops in drawing, silkscreening, painting, and photography (1990). It was created by Rosendo on Manuel San Payo’s computer (one of the first personal computers from the French company Bull) and reproduced from a woodcut print from 1525 by Albrecht Dürer with the title *Draughtsman Making a Perspective Drawing of a Reclining Woman*. Manuel San Payo chose the image.⁹³ It features a grid of threads between the model and the artist, suggesting the dissemination of techniques for transferring a pictorial subject to a two-dimensional surface, which were likely taught in the advertised workshops. Mário Valente recounts spotting the flyer on display during one of his visits to an exhibition at Galeria Monumental, which prompted his enrolment in Rosendo’s first workshop.⁹⁴ Archive Adriana Freire.

⁹³ Rosendo, conversation, April 27, 2023, 65.

⁹⁴ Mário Valente, conversation, December 2, 2021, 2.

MONUMENTAL
Cº MARTIRES DA PATRIA 101, 1100 LISBOA

OBS:

NOME Mário Valente de Almeida INSCRIÇÃO EM 6/11/90-FOTOGRAFIA
 MORADA R. Santa Abundância - 29500 Canaxide - 3795 Linda-a-Velha
 TELEFONE 4170397

7 6 5 4 3 2 1

Figure 4: This registration form, dated November 6, 1990, was completed by Mário Valente to enrol in the inaugural workshop taught by Rosendo at Galeria Monumental. According to Rosendo, the two stamps indicate that Valente was in attendance at both workshops he conducted on the gallery premises. Archive Álvaro Rosendo.

The Conception and Launch of Maumaus

The ideas for establishing an organisation that would eventually evolve into Maumaus began to take shape between autumn 1990 and autumn 1991, while Rosendo was conducting his two workshops at Galeria Monumental. During this same period, Rosendo was also spending time with his friend, the photographer and curator Paulo Mora, and the conversations the two would have together with Freire established the conceptual framework and logistical foundations of Maumaus.

Mora had previously pursued studies in architecture and photography, and by the time he established his friendship with Rosendo, he had already accumulated a wealth of experience in curation and exhibition production, particularly within the context of the Encontros de Fotografia photography festival in Coimbra. Mora's arrival on the scene during the critical period after the collapse of the Monumental collective provided the spark needed to create Maumaus.

My account of this genealogy is based primarily on conversations, which, as far as possible, are corroborated by historical documents and contemporary journalistic reports. Although the founders' memories may well be somewhat coloured by the subsequent evolution of their ideas about Maumaus and their accounts may occasionally conflict, it is still possible to piece together a coherent picture of the organisation's origins, which provides insight into

how its founding was shaped by Moro's, Rosendo's, and Freire's earlier experiences, and how their visions determined the organisation's future path.

Mora and Rosendo had originally met in Coimbra in 1987, while Mora was a curator, producer, teacher, and assistant director for the Centro de Estudos de Fotografia at the Associação Académica de Coimbra and the photography festival Encontros de Fotografia.⁹⁵ Their friendship commenced in 1990, when Rosendo participated in an exhibition marking the 700th anniversary of the University of Coimbra, which Mora produced.⁹⁶ While Rosendo's experiences at Monumental and the Atelier Livre helped form his conception of how and to what end a school could be organised, Mora's experiences contributed to shaping Maumaus's foundational artistic ideas.

Mora's background included studies in mechanical engineering and architecture in Coimbra and three years studying at the Ar.Co School in Lisbon (photography in 1985 and 1986, and Contemporary Art in 1987).⁹⁷ He then returned to Coimbra and began a professional relationship with Albano da Silva Pereira, who had been appointed director of the Encontros de Fotografia festival in 1986. In contrast to the inaugural editions of the festival,⁹⁸ which featured pre-packaged exhibitions from international partners, including embassies and cultural institutes, Pereira sought to present his own productions in a series of temporary venues distributed across the city.⁹⁹ Between 1987 and 1990, Mora worked for the festival in a curatorial capacity focusing particularly on the presentation of photographic works in relation to the characteristics of the exhibition spaces in which they were showcased.¹⁰⁰ Mora's education and experience gave him considerable expertise. In fact, he was the only Maumaus founder with explicit academic training in photography.¹⁰¹

⁹⁵ Paulo Mora, conversation, February 1, 2024, 51.

⁹⁶ Rosendo, conversation, March 31, 2025, 46. The title of the exhibition was *O Coração da Ciência: 700 Anos da Universidade de Coimbra*, March 1991, Edifício das Caldeiras/Galeria C.E.F, Coimbra.

⁹⁷ Ar.Co—Centro de Arte e Comunicação Visual is a private art school that was founded in 1973, prior to the 1974 revolution. The institution emerged in opposition to the prevailing pedagogy at the Escola Superior de Belas-Artes de Lisboa—then designated as the State Art School, and now a Faculty of the University of Lisbon.

⁹⁸ The festival was founded in 1980.

⁹⁹ Mora, conversation, 6.

¹⁰⁰ "Álvaro had the experience of doing things at Monumental; I had the training of producing exhibitions for 16, 20 venues in and outside the city [Coimbra]. In a short period of time, I can put together an exhibition and make the most of the space. I have that ability with architecture." Mora, conversation, 32.

¹⁰¹ Álvaro Rosendo studied graphic design at the Escola Superior de Belas-Artes in Lisbon, and Adriana Freire did an internship in a photography shop in Torres Vedras as a teenager; attended the artistic high

After cementing their friendship in 1990, Mora began to visit Rosendo at Galeria Monumental on a regular basis, just as Rosendo was occupied with implementing his plans for the Atelier Livre workshops. Mora's visits occurred during a time when Rosendo was growing increasingly dissatisfied with his situation at Galeria Monumental. According to Rosendo "[Mora] was curious as to why I was maintaining the Monumental space, with which I had less and less connection—at that time I had nothing to do with Manuel's programming; my proposals were not taken into consideration."¹⁰²

Mora asserts that the idea of establishing an autonomous organisation, separate from Galeria Monumental, originated with him, and Rosendo and Freire both corroborate this claim.¹⁰³ Further, Rosendo mentions that the first floor above Monumental was vacant at the time, and Mora suggested that he ask Luisa San Payo to rent him the space and move his workshops upstairs.¹⁰⁴ Had this convenient and suitable space not been readily available, Maumaus might never have come into existence.¹⁰⁵

On the evening Mora returned from his spring 1991 trip to Argentina, he met with Freire, Rosendo and several artist colleagues for a dinner engagement. According to Mora, one of his intentions for attending the dinner was to challenge Freire and Rosendo "to create a new and different kind of project," although Rosendo points out that the concept of establishing an organisation akin to Maumaus had previously been discussed on several different occasions and had evolved over time.¹⁰⁶

Of the three founders, Mora's recollections are the most detailed. During our discussion, he offered a comprehensive analysis of Freire and Rosendo's respective situations at the time,

school António Arroio in Lisbon; and became a trainee/assistant of Álvaro Rosendo in the Atelier Livre of Galeria Monumental in 1991.

¹⁰² Rosendo, conversation, December 13, 2021, 12. Rosendo notes that he made several proposals for events at the Galeria Monumental. Although San Payo never explicitly rejected his proposals, Rosendo emphasises that his reactions suggested that he did not approve of them. The proposals involved collaborations with well-known figures. In this sense, San Payo's disapproval is consistent with the stance he took in the aforementioned conflict within the artist collective.

¹⁰³ Rosendo, conversation, December 13, 2021, p. 12. Freire states "Maumaus was started by Paulo Mora . . . in fact, Maumaus exists thanks to Paulo Mora." Freire, conversation, March 26, 2024, 10.

¹⁰⁴ Rosendo, conversation, December 13, 2021, 12.

¹⁰⁵ Here, the continued practical support of Luisa San Payo—her willingness to rent the premises to the fledgling enterprise—must be acknowledged. The rental agreement indicates that the landlords considered it a short-term tenancy, stating that the apartment would be rented until "the tenants found a more suitable property." (Rent contract, Maumaus Archive, Box 132). Ultimately, Maumaus occupied the apartment for 28 years.

¹⁰⁶ Mora, conversation, 10; Rosendo, conversation, March 31, 2025, 46.

identifying these as pivotal factors in the genesis of Maumaus: “Adriana was teaching in a secondary school and was suffocating. While she derived satisfaction from the interaction with pupils, she found it to be somewhat circumscribed. This led to a state of frustration and subsequent depression. Álvaro, for his part, expressed a sense of alienation from Monumental, indicating a desire for his own space. When I made the proposal, they immediately said yes.”¹⁰⁷

The objective of the founders—as articulated in an interview published in anticipation of the inaugural workshop—was to establish an organisation dedicated to the exhibition and promotion of visual arts that would incorporate a photography school.¹⁰⁸ Mora and Rosendo’s conceptual proposition, which formed the genesis of Maumaus, was intended to address the deficiencies they perceived with how the concepts of photography were taught in schools. Specifically, they identified these deficiencies in the photography departments of the art and design schools Ar.Co and IADE,¹⁰⁹ as well as in the courses offered by the Portuguese Institute of Photography.¹¹⁰ These training programmes concentrated mostly on photography as a practical skill rather than as an artistic medium.¹¹¹

Rosendo's approach to photography is best understood through the content of his courses at Atelier Livre, where he aimed to challenge what he describes as the mainstream photography in Portugal at the time, as published in photo magazines: “tears of the poor, erotic shots of girls—the kind of stuff we knew from advertisements. Photographers like Henri Cartier-Bresson were not well-known.” Rosendo emphasises that he introduced photography as a medium for writing or drawing with light. Rather than teaching students to master photography from a technological perspective, he wanted them to grasp the more essential principles of the photographic process itself and to leave their preconceived

¹⁰⁷ Mora, conversation, 10.

¹⁰⁸ Pinharanda, “Nova Escola de fotografia em Lisboa,” 47.

¹⁰⁹ The Instituto de Artes Visuais, Design e Marketing (IADE) is a private university education institution based in Lisbon. It was originally called the Instituto de Arte e Decoração and was founded by António Quadros in 1969. It is now part of the European University as its Faculty of Design, Technology and Communication.

¹¹⁰ The Institute offers a comprehensive programme of technical photography courses, incorporating vocational training.

¹¹¹ Mora is quoted in another newspaper article: “The existing schools are inadequate, although they work well and have their *raison d'être*. We want to offer training that is more linked to art photography.” In Maria Leonor Nunes, “Contaminação visual, já!,” *Jornal de Letras, Artes e Ideias*, June 9, 1992, 24.

ideas behind. At the same time, he presented photographers such as Henri Cartier-Bresson, Doug and Mike Starn, and Joel-Peter Witkin.¹¹²

To ensure Maumaus's autonomy, Mora wanted to incorporate components into the project's structure that would allow it to be financially self-sustaining, such as fees for tuition and commissioned work. From the outset, Mora perceived a significant potential for growth and expansion, envisioning a school that would flourish and evolve over time. He emphasised the importance of nurturing aspects of "producing exhibitions, of having a photography studio for commercial work, and of recovering photography collections, . . . which would serve as a way of financing the project, along with the tuition fees . . . all these jobs would generate income."¹¹³

In response to Mora's ideas, Freire developed her own proposals for financing Maumaus, which also imagined how the structure would affect the future members of the Maumaus Association.¹¹⁴ In conversations with her, Freire recalls that she regarded Maumaus as a milieu conducive to the "fulfilment of contracts": "these photographers, trained by us, would then have an easier life because they would have access to the contacts of the school. They wouldn't come for a course and leave. They would be part of something that also generated work. [Maumaus] would generate work and be a centre of attraction for people who needed things related to photography. Especially artistic things, because the vision was always more artistic."¹¹⁵

Freire's pragmatic approach to financing Maumaus involved the establishment of an artists' photography agency within the structure of the Association, with the Association receiving a share of all payments for the orders it distributed among its members. She believed this system was appealing both in terms of studying at Maumaus and to subsequently becoming professionally involved with it as a member of the Maumaus Association. In this sense, Maumaus would offer the opportunity for long-term involvement, starting with attending

¹¹² Rosendo, conversation, December 13, 2021, 8-9.

¹¹³ Mora, conversation, 13.

¹¹⁴ Who was and was not a member of the Association was uneven. Individuals could take courses and not be members, but if a student took several courses and demonstrated an ability, they could qualify to become a member.

¹¹⁵ Freire, conversation, March 26, 2034, 20. Freire's comment regarding the artistic aspect of studying photography at Maumaus points to a tension between the aim of commercial photography to generate income and the artistic aims of Maumaus, which are explicitly stated in the Association's statutes. The statutes do not mention photography, only the visual arts.

classes to learn photography and evolving into becoming a member of an association that would offer potential income.¹¹⁶

However, the founders did not believe that self-sufficiency would preclude Maumaus from applying for public funding. Mora's initial goal was to first prove the feasibility of the idea, "and then ask for funding like the others, under the same conditions and terms, without asking for any favours."¹¹⁷ Moreover, Mora and Freire's ideas should not be seen as exclusively centred on the establishment of a financial foundation. It is evident from the outset that Mora was aware of the incompatibility between financial dependency and the aspiration for complete artistic autonomy for the future Maumaus programme: "Basically, financial dependence always influences the philosophy of the project, the direction of the project—so we wanted to be totally independent."¹¹⁸

Although none of the three founders had studied fine arts, their understanding of art and photography was derived from their education and their life experiences, and each brought a different perspective to the novel platform they envisioned. Rosendo had studied communication design, a degree programme characterised by a particularly broad range of subjects. Freire deepened her existing knowledge of photography by assisting Rosendo at the Atelier Livre of the Monumental Gallery, distinguishing herself through her pragmatic approach to organisation. Mora had studied architecture, received training in photography techniques at the Ar.Co art school, and also worked as an exhibition producer and curator. Given these influences, it is unsurprising that Maumaus was designed to be expansive and varied. For example, Rosendo imagined teaching photography by having students emulate the techniques deployed by a role model; Freire by producing commercial work in industrial and fashion photography; and Mora via developing theory in semiology, anthropology, and sociology. Mora's wide-ranging ideas in particular reveal his interest in reflecting on areas

¹¹⁶ On occasion, Rosendo distributed commissions received to his current and former students. Valente, conversation, December 12, 2021, 7.

¹¹⁷ Mora, conversation, 13. Mora closely followed the procedure used by Alberto da Silva Pereira for securing funding for the Encontros de Fotografia in Coimbra from the Portuguese state. It can be posited that Mora's intention was to ensure the same degree of consistent financial backing for Maumaus, once the founders' abilities could be demonstrated.

¹¹⁸ Mora, conversation, 15.

surrounding photography, which prefigures the kind of “contextual thinking” that would later be central to Maumaus’s exhibition and teaching practices.¹¹⁹

A New School of Photography in Lisbon: “Contaminating the mind with images”

The title of this section was taken from an interview with all three Maumaus founders by art critic João Pinharanda in the daily newspaper, *Publico*, published on November 17, 1991 to commemorate the founding of Maumaus.¹²⁰ The text reveals the ideas about photography and the state of photographic education in Portugal that played a role in Maumaus's structure. This interview has great documentary value, as it reflects the founders' thinking at the time and the ideas they wanted to convey to the public. The interview began with an introduction providing basic information about the founders:¹²¹

Adriana Freire, Álvaro Rosendo and Paulo Mora are the three people responsible for the Visual Contamination Group, Mau Maus,¹²² which from today onwards¹²³ begins its work in an old building in Campo dos Mártires da Pátria, above Galeria Monumental. They are all photographers whose paths have crossed in this project. Rosendo, who already has an extensive resume, made a name for himself in the press and then continued his independent trajectory, organising a series of exhibitions and works that made him one of the revelations of the last decade.

¹¹⁹ By “contextual thinking,” I mean a critical examination of the framework affecting photography and art production and their meaning-making, taking political and economic circumstances into account. Here I am referring to so-called “context art,” which will be important to the discussions appearing in the second part of this thesis.

¹²⁰ Pinharanda, “Nova Escola de fotografia em Lisboa,” 47.

¹²¹ The title and the text are my translations, and footnotes have been introduced to add contextualising details.

¹²² The current spelling of the name of the Association—Maumaus—had yet to be established. The spelling Mau Maus was suggestive of the Kenyan rebellion movement Mau Mau and constituted an explicit pun on the Portuguese term “mau,” which means “bad.” The name will be discussed in greater detail later in Part I.

¹²³ The article was published on November 17, 1991. The statement from “today onwards” is an error. In an earlier paragraph beneath the article’s headline, Pinharanda announces the opening of Maumaus as occurring the *next* day: “A new photography school opens tomorrow in Lisbon.” Considering the article’s publication date fell on a Sunday, the next day is more likely. Further evidence that the opening was supposed to occur on Monday, November 18 was a document of Isabel Machado’s, one of Maumaus’s first students, distributed by the founders, which announces the inaugural workshops, scheduled between November 18 and December 19, 1991. However, the actual start date was delayed for about a month, because preparing the premises took longer than the founders had expected at the time Pinharanda interviewed them.

Adriana Freire, whose work is more recent, was a student of Rosendo's and is in the early stages of an independent career.¹²⁴ Paulo Mora has devoted most of his efforts to working with the Centre for Photographic Studies and the Coimbra Photography Encounters. He met Rosendo while working on the 700th anniversary of the University of Coimbra.¹²⁵ He left the city and now lives in Lisbon. He continues his vocation as a teacher but has taken up photography again.

In his interview, Pinharanda posited a dichotomy between careers grounded in photography as a technical medium, on the one hand, and photography as the most popular medium for young people seeking a career in the arts, on the other. In discussing this dichotomy, Pinharanda was clearly referencing the array of initiatives the founders had proposed during the interview. This included an art school and a photography studio, which was to be run as an independent business and equipped with a laboratory capable of accepting high-quality commercial commissions in the fields of industrial and fashion photography. In addition, the founders presented Maumaus as an exhibition organiser and producer, a library, and a publishing house.¹²⁶

Pinharanda also interrogated the role of Galeria Monumental in the recently established Maumaus, subtly implying a lack of organisational structure in the Atelier Livre workshops offered by the Galeria. In response, Mora highlights his aversion to formal instruction and the associated assessments and certifications. Of particular interest in this context are Rosendo's remarks, the only artist among the founders. He shared his pedagogical approach, making reference to the "famous and productive teaching technique" whereby students imitate a master they admire in order to understand and copy their style. This process would subsequently allow the students to develop their own language and achieve individualisation in their work. While Rosendo and Mora mainly focus on teaching and

¹²⁴ Freire contests that she was ever a student, while Rosendo confirms it.

¹²⁵ This took place in 1990. In my conversations with both Mora and Rosendo, they correct Pinharanda's introduction, concurring that their initial encounter occurred in Coimbra during the second half of the 1980s. (Mora, conversation, 15; Rosendo, conversation, March 31, 2025, 45). Their friendship, however, did not commence until 1990, when, as mentioned earlier, Rosendo participated in an exhibition on the occasion of the 700th anniversary of the University of Coimbra, which Mora produced. Rosendo, conversation, March 31, 2025, 46. The title of the exhibition was *O Coração da Ciência*, March 1991.

¹²⁶ Pinharanda, "Nova Escola . . ."

artistic photography in their responses, Freire highlights Maumaus's role as a service provider, where the income will be used to finance the school

Seven months after the publication of the interview with Pinharanda, an article by Maria Leonor Nunes appeared in *Jornal de Letras, Artes e Ideias* on June 9, 1992 to announce the "official opening of the Maumaus Photography Centre."¹²⁷ A subtle reference is made to the "delay in this opening" when the author notes that short introductory and subsequent workshops on photography had been offered since the end of 1991 to pilot the future two-to three-year courses. What makes this article important, apart from documenting the timeline¹²⁸, is the detailed description of the initiatives the founders intended to launch alongside the school at the time—a gallery, a bookshop, a documentation centre, publications, and a range of services in the field of photography.

The gallery is presented as independent from the school, with exhibitions by Portuguese photographers and international collaborations. Additionally, the article announces that the group expects to print a periodic bulletin that presents in-depth reflections on topics in the fields of semiotics, anthropology and sociology. Mora is quoted as saying that he wants to invest in carefully crafted projects that are inexpensive, rather than luxurious, so that they can be sold. This means publishing small catalogues, thematic books in booklets, and/or postcards. Overall, the founders are presented as wanting to contribute to enhancing Portugal's official "cultural policy" by developing a market for Portuguese photography. Commercial aspects, including photojournalism, advertising, fashion, and industrial photography, are also mentioned.

From today's perspective, the article is remarkable because it demonstrates the extent to which Maumaus's path—which, after all, has been driven by changing constellations of personalities, events and coincidences—has remained aligned with so much of the founders' original vision without their successors necessarily being aware of it.

¹²⁷ Nunes, "Contaminação visual, já!," 24. This biweekly newspaper, founded in 1981, is dedicated to the dissemination of information pertaining to "literature, art and ideas."

¹²⁸ After 34 years, the founders can no longer remember the exact date of the first Maumaus workshop. Nunes's reference to the Maumaus workshops beginning in late 1991 is particularly important in untangling the rather different memories of Maumaus's beginnings. This article is the only document that confirms the date of Maumaus's very first workshop.

At the time, however, both Pinharanda's and Nunes's articles proved to be extremely valuable promotional material for Maumaus and served to disseminate information regarding the founders' initiative to a broad public. It was imperative that Maumaus quickly spark the interest of potential students during its critical launch phase to ensure its financial viability.¹²⁹ In this regard, the founders also sought to position Maumaus as a newly founded organisation in a rapidly changing Portugal.¹³⁰ The country joined the European Economic Community in 1986, which resulted in it receiving considerable external revenues. But other than these newspapers, the group's options for publicising Maumaus to a wider audience was limited. They had few contacts in the television and radio world, so utilizing these media was next to impossible, while the absence of financial resources meant that advertising was not a viable option.

In this context then, I want to emphasise the efficacy of Freire, Mora and Rosendo's public relations work. Rosendo's high profile was a particular advantage, and his professional background in photojournalism meant he had a vast network of contacts within various newspaper editorial offices, who he consistently updated on Maumaus's initiatives.¹³¹ This work is what enabled the founders to be interviewed in *Público*, a daily newspaper with a relatively high circulation, about 70,000 daily¹³² and in *Jornal de Letras, Artes e Ideias*, a magazine that catered to an audience with a specific interest in culture.

What also helped promote Maumaus was the great interest in photography as a medium in Portugal at that time. This was manifested in such events as the Encontros de Fotografia in Coimbra (founded in 1979) and the Encontros da Imagem in Braga (founded in 1987).¹³³ Further, a proliferation of newly-established newspapers aspired to differentiate themselves from already existing competitors by adopting striking contemporary graphic design, while the accompanying demand for photographs produced by renowned photographers

¹²⁹ Subsequently, word of mouth from satisfied students would encourage other students to enrol.

¹³⁰ See Part II, "The Second History of Maumaus."

¹³¹ Rosendo, conversation, December 13, 2021, 7.

¹³² At that time, the *Público* had a circulation of approximately 70,000 per day (<https://www.publico.pt/2018/03/05/sociedade/noticia/no-principio-eram-zeros-e-assim-nasceu-um-jornal-1805157>, accessed April 15, 2025). It is worth noting that the newspaper was founded in 1990, around the same time Maumaus came into existence. Since 1991, *Público* has been a member of the Association World Media Network together with, among others, *El País*, *Süddeutsche Zeitung*, *La Stampa* and *Libération*.

¹³³ Both of which have since lost much of their significance.

contributed to the prevailing enthusiasm surrounding photography during this period.¹³⁴

The biographies of the founders, including Mora's involvement with Encontros de Fotografia and Rosendo's and Freire's contributions to newspapers and magazines, defined Maumaus's initial orientation and reception as well.¹³⁵

Finding a Name that Seeks to Represent the Nature of a School

The full legal name of the organisation, Associação Maumaus—Centro de Contaminação Visual, and its more frequently used shorter forms, Maumaus—Centro de Contaminação Visual, or simply Maumaus, emerged from several meetings between the three founders and was finalized in the fall of 1991. While there are now some disagreements among the founders regarding how the name came into being and what it may refer to, there is no doubt that it proved effective as a way of encapsulating the group's vision for the organisation.

Mora and Freire's present-day accounts agree on who came up with which aspects of the name. Freire corroborates Mora's assertion that he was the one who proposed the name "Maumaus,"¹³⁶ while Mora acknowledges that Freire suggested the strapline, Centro de Contaminação Visual.¹³⁷ Rosendo, however, maintains that the name was the culmination of deliberations between all three founders: "It was in a meeting the three of us had . . . We smoked weed and drank alcohol for hours until we agreed on the name." Rosendo posits that the appellation "Maumaus"—a portmanteau made of the repetition of the Portuguese word "mau" (bad)—was inspired by a reference he made to the 1954 horror film *The Naked Jungle*.¹³⁸ Rosendo draws attention to the film's somewhat substandard quality as being bad "mau" (bad). With regard to the strapline, Rosendo makes an indirect reference to media

¹³⁴ In this context, three newspapers are of particular significance. *BLITZ* and *O Independente* were both weekly newspapers, established in 1984 and 1988 respectively, while *Público* is a daily newspaper that was founded in 1990. The latter has repeatedly published articles on Maumaus and continues to do so.

¹³⁵ Rosendo contributed to *BLITZ* and was employed by *O Independente*. Freire contributed to periodicals such as *Marie Claire*.

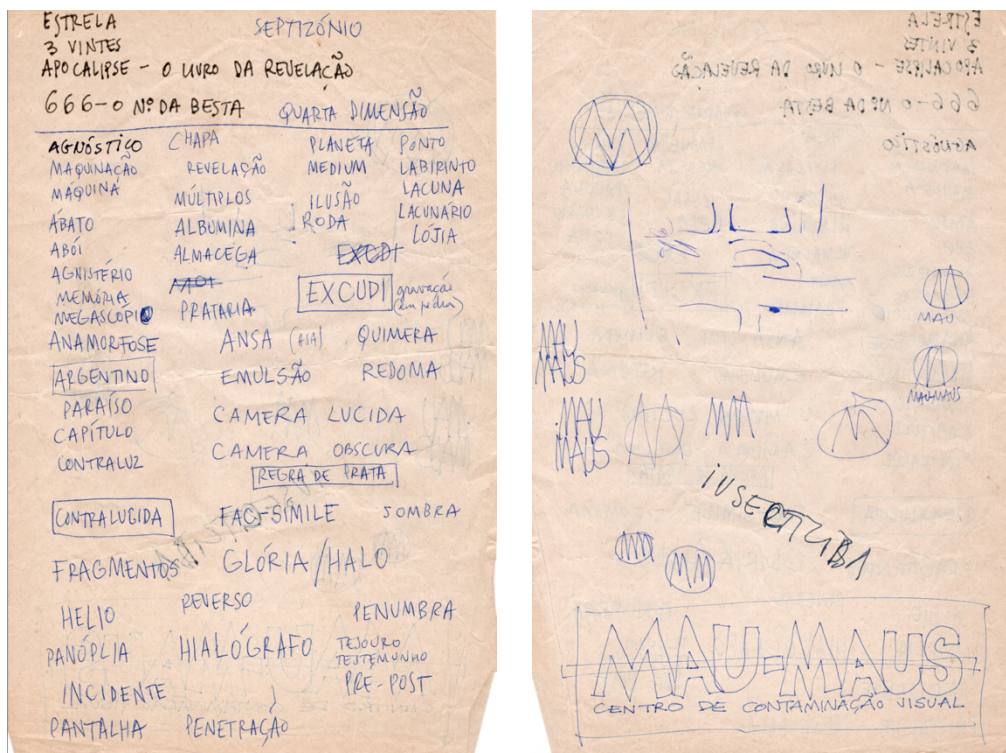
¹³⁶ Freire, conversation, March 26, 2024, 12-13.

¹³⁷ Mora, conversation, 14.

¹³⁸ Starring Charlton Heston and Eleanor Parker and released in Portugal under the title *Marabunta*.

coverage of the AIDS crisis at the time, suggesting that the group appropriated the negative connotation of contamination as a provocation.¹³⁹ (Figures 5 and 6).

Maumaus's initial embrace of the negative in this first phase of its development constitutes its postmodern moment. Not so much because the school's proponents participated in or were even knowledgeable about the discourses surrounding that term, which had started a good decade earlier, but because Maumaus was founded within the frame of an entirely dysfunctional modernism in Portugal. Portugal was late to the game, so to speak, and Maumaus's founders turned this from a disadvantage into a specificity. Maumaus's founders took the ruins of modernism and stitched them back together according to their own, very local, devices. Maumaus was and always has been, in that sense, proceeding with a historiographic pragmatism that takes up discourses according to the way they can be made to function locally. The word "contamination" is key to Maumaus's context because the organisation turned institution has always and likely will always repurpose the contaminants of modernity to produce its own variation on that theme.



Figures 5 and 6: Front and back, lists of potential names for the association, 1991. The handwriting is that of Álvaro Rosendo. Archive Adriana Freire.

¹³⁹ Rosendo, conversation, December 13, 2021, 14.

Mora, on the other hand, states that he was the one responsible for coining the name “Maumaus” following several brainstorming sessions. In a subsequent reflection, he acknowledges that the name could be perceived as evoking associations with the Mau Mau rebellion against British colonial rule in Kenya:¹⁴⁰ “Of course we were aware of the Mau Mau, without an ‘s,’ as freedom fighters against the British colonialists. After weeks of searching for a name to accompany the strapline suggested by Freire, such evocation served as an inspiration . . . for I wanted to prove, with the help of Freire and Rosendo, that it was possible to have a self-funded organisation . . . in a country so dependant on public—and to a much lesser extent private—support.”¹⁴¹ Mora further elaborates on the strapline, underscoring its significance: “The Centre for Visual Contamination was of paramount importance! The objective was to create a catalyst for those participating, a catalyst towards a more expansive universe. In essence, the experience was intended to serve as an initiation for all those present. The sky was the limit.”¹⁴²

The success of the strapline in generating media attention is evidenced by the fact that both of the available journalistic accounts announcing Maumaus’s plans (for the inaugural workshop in 1991 and for the official opening of the Centre in 1992), referenced the term “contamination” in their headlines. The *Jornal de Letras, Artes e Ideias* headline is “Visual Contamination, Now!,” and in *Público*, the headline quotes Paulo Mora’s interview statement “Contaminating the Mind with Images.”

The name “Associação Maumaus—Centro de Contaminação Visual” encapsulated the ethos of the founders, paired with an enthusiastic and dynamic atmosphere that accompanied the launch of a new project. This ethos was evident in various contemporary media reports that contributed to Maumaus’s early positioning within the art and education landscape in Lisbon. Of particular note are the already-discussed articles by Pinharanda and Nunes. Due to their scope and content, which far exceeds the mere announcement of a new organisation found in other articles, they were particularly effective in conveying the spirit of the founders.

¹⁴⁰ See https://en.wikipedia.org/wiki/Mau_Mau_rebellion (accessed May 22, 2024).

¹⁴¹ Mora, conversation, 14.

¹⁴² Mora, conversation, 20.

In the 1991 interview with Pinharanda, Rosendo stated, “We are Maumaus and we want to be a Centre of Visual Contamination.” This statement, in which Rosendo identifies the group as Maumaus, suggests a sense of collective identity and an affiliation with the organisation that is presented as a more encompassing entity than a mere “school” or “company.”¹⁴³ The appellation “Maumaus” was used to indicate a group of people—“We are Maumaus”—which also lent itself to the somewhat caricature-like nomenclature that designated the various positions of power within the structure. Namely, a distinction was proposed between the founders, members, supporters, and friends of the association, who were grouped under the terms: “Maumaus Origem” (Original Maumaus), “Maumaus Extraordinários” (Extraordinary Maumaus), “Maumaus Ordinários” (Ordinary Maumaus), and “Maumaus Eventuais” (Possible Maumaus).

Paulo Mora acknowledges the irony of such a hierarchy, but the underlying significance is clear from its enshrinement in the statutes of the Association Maumaus, which preclude members of the Association from assuming the role of the founders.¹⁴⁴ Mora emphasised, however, that his intention was not to foster a cult-like following, but rather to establish a transparent and democratic institution.¹⁴⁵

Towards the First Workshops

The following sections will examine Maumaus’s earliest initiatives in the lead-up to its inaugural workshop at the end of 1991.

From summer 1991 onwards, the founders of Maumaus devoted themselves to implementing their project. Having agreed on a vision and a name by mid-fall 1991, they then focused on the practicalities—preparing their premises and enrolling students.

¹⁴³ Nunes’ article refers to Maumaus as a “company.” Nunes, “Contaminação visual, já!,” 24.

¹⁴⁴ Mora, conversation, 21. In 2009, the original statutes were deemed to be in violation of Portuguese law concerning the democratic organisational structure of associations by the Attorney General. Consequently, the statutes underwent amendments during the same year. The initial statutes stipulated that an individual who was not a founder, that is to say, an “Original Maumaus,” could only be considered for the role of director subsequent to the founders’ designation of said status. Rosendo states: “We wanted to avoid being voted out of the management of Maumaus.” Rosendo, conversation, March 31, 2025, 60.

¹⁴⁵ Mora, conversation, 21.

Both Luísa and Manuel San Payo strongly supported the founders' activities by giving them access to the gallery's infrastructure and equipment,¹⁴⁶ and, from November 1991 onwards, by enrolling people in the Maumaus photography workshops at the gallery.¹⁴⁷ This support substantially eased the difficulties the founders would have faced otherwise, since at the time they launched the first workshops, Maumaus was not yet a legally established entity.

Rosendo rented the apartment from Luísa San Payo and her sister, Julia Crespo Ferreira, in November 1991.¹⁴⁸ However, substantial financial resources were required to prepare the premises,¹⁴⁹ and because Maumaus had not yet been legally constituted as an Association, the accounting records attest to the complexity of the challenges the founders faced. First, considerable financial resources had been secured through the initial registrations,¹⁵⁰ but because Maumaus was not legally registered, it did not have a tax number, without which it could neither issue official invoices or receive them from suppliers.¹⁵¹ It was only after the

¹⁴⁶ Documentation provided by Freire indicates a period of intense activity. During the summer and autumn of 1991, the founders made use of the gallery's telecommunications infrastructure, specifically the telephone and facsimile services. The founders utilised the letterhead of the Galeria Monumental for their enquiries, thereby mobilising institutional credibility prior to the establishment of Maumaus, the name of which had not yet been determined. The Maumaus archive contains correspondence between the founders and various companies and institutions requesting cost estimates and support in the form of contributions in kind, such as furniture (Maumaus Archive, Box 122). The oldest correspondence dates from August 1991 (reply from Cine-Teatro de Tomar dated August 25, 1991 to a letter dated August 8, 1991).

¹⁴⁷ When the apartment that would be used as Maumaus' premises was still being renovated, students were invited to complete and submit their enrolment forms at Galeria Monumental.

¹⁴⁸ The initial lease agreement began on November 1, 1991, as evidenced by a letter from the lawyer César Mesquita dated November 5, 1991, who acted as the building's owners legal representative (Archive Maumaus, Box Legalidades). The lease was put in the name of Álvaro Rosendo, since Maumaus had not been legally constituted yet. The Maumaus Association was formally established on April 30, 1992, and a contract was subsequently formalised between the owners and Maumaus on January 1, 1993.

¹⁴⁹ Given the date of the lease, the founders must have been under enormous time pressure. As far as can be ascertained today, the school was still far from completion on November 18. It is unclear whether the founders deliberately concealed the delay in the premises' preparation during the interview with Pinharanda that, as mentioned above, announced this date as the start of the first workshop. At the same time, how far in advance of the November 17 publication date the interview itself took place is unknown.

¹⁵⁰ The workshop fee was due at the time of registration, with the option of a refund for students who cancelled their participation no later than one week prior to the commencement of the workshop. This information can be found on the announcement flyer for the October/November 1991 workshop, which is stored in the Maumaus Archive, Box 132.

¹⁵¹ Consequently, an official rental agreement for the association's headquarters was not concluded until a later date, and the rent was paid in advance by Rosendo as a private individual. Rosendo, conversation, December 13, 2021, 13.

creation of a non-profit association on April 30, 1992¹⁵² that Freire, Mora, and Rosendo were able to register Maumaus with the tax authorities.¹⁵³

Prior to this registration, the founders were also supported by two photography equipment suppliers that enabled them to purchase essential equipment on a deferred payment basis. This put pressure on the founders to secure funding from the outset so Maumaus would have the resources to pay these obligations later. The support of these renowned companies, both of which were listed in the promotional materials and even mentioned in the interview with Pinharanda, also helped establish the still unknown Maumaus project's credibility.¹⁵⁴

The start date of the inaugural workshop, initially scheduled for November 18, 1991, was deferred until the end of the year.¹⁵⁵ This adjustment permitted the organisers to accommodate additional enrolments between November 1991 and January 1992, culminating in the formation of four groups, each comprising up to ten participants.¹⁵⁶ The substantial increase in enrolment generated greater financial resources, and these resources were utilised to cover the expenses associated with renting the property, overhead costs, such as water and electricity, and the necessary investments for setting up the school.¹⁵⁷

¹⁵² Mora comments: "We had to have a legal status and that was the only way. Why? Because there is a formal feature of the law in which a cultural association can generate income as long as it incorporates it, in other words, it can't pay out dividends as if it were a company and it can't make profit." Mora, conversation, 14-15.

¹⁵³ Maumaus had been registered with the tax authorities on July 19, 1992, in accordance with its statutes as a non-profit association operating in the cultural sector. Effective from July 1, 1992, an organised accounting system was introduced which, after some delay, made it possible to properly account for the tuition fees already collected.

¹⁵⁴ Mora comments: "Colorfoto allowed us to install the Meopta lab equipment, the fiberglass sinks, and enlargers, this hardware was provided by Colorfoto for us to pay later." Mora, conversation, 24.

¹⁵⁵ It is not possible today to verify to what extent students expected to begin their workshop on November 18, 1991 as announced in the interview with Pinharanda.

¹⁵⁶ Of the initial forty enrolments, only five were dated: the earliest is from November 18, 1991 (Nuno Cera) and the latest from January 10, 1992 (Filipe Menezes). Registrations continued to be accepted after the inaugural workshop began.

¹⁵⁷ In his remarks on the use of financial resources, Valente offers the following observations: "constructing the labs already mentioned, to put in the plumbing, and a new electricity circuit. The existing electric installation could not be used—we needed a lot of sockets and lamps with red and white lights. I also believe that some of the money was used for some minor cosmetic renovations of the flat." Valente, conversation, December 2, 2024, 6. Rosendo describes how he worked with Mora during this period to construct the workbenches and shelves, which were designed by the sculptor Filipe Mereiles in collaboration with him and Mora. Rosendo, conversation, December 13, 2021, 13.

The students' decision to enrol in an organisation that had not yet been established was likely influenced by several factors. Firstly, the success of the photography courses of Atelier Livre at Galeria Monumental probably instilled a sense of confidence. Additionally, the newspaper articles¹⁵⁸ contained announcements that may have contributed to the students' decision. Finally, it is evident that Rosendo's status as a distinguished photographer, coupled with his charismatic presence and persuasive abilities, played a pivotal role in inspiring people to join the Maumaus school.¹⁵⁹ A number of Mora's acquaintances and friends enrolled at Maumaus as well.¹⁶⁰

Rosendo remarked that he invited the students who enrolled at an early stage and had to wait for the start of the workshops to meetings that were held on the floor undergoing the renovations. These meetings turned out to be crucial for building confidence in the fledgling organisation and served to inform enrolled students about the progress of the school's installation.¹⁶¹

The Premises

The building that accommodated Maumaus for 29 years, from the time of its founding in 1991 until 2020, was erected in 1882. An apartment on the second floor also served as a residence for Rosendo from 1993 to 1999 and became the Maumaus guest apartment in 2008.¹⁶² Two other apartments in the building had been let by Luísa San Payo to other individuals she knew from the art scene, such as Maumaus's solicitor Tiago Taron Oliveira and Rosendo's friend, the artist Daniel Blaufuks.

The space allocated to Maumaus was a bourgeois apartment on the first floor measuring 120 m² and characterised by lavish stucco decoration. It had seven rooms of varying sizes

¹⁵⁸ In addition to the articles already discussed, several other newspapers announced the school's founding in brief articles. This was thanks to Rosendo's good contacts with the press; he had previously worked as a press photographer for the weekly newspaper *O Independente*.

¹⁵⁹ Bock, personal recollections of student confidence in Maumaus as a result of Rosendo's reputation, 2024.

¹⁶⁰ Mora makes special mention of António Barrocas and Sandra Vieira Jürgens, who both stayed at Maumaus for around two years. Mora, conversation, 23.

¹⁶¹ Rosendo, conversation, December 13, 2021, 15.

¹⁶² Due to the internationalisation of the Maumaus Faculty, it was more cost-effective to have a guest apartment than to use hotels.

distributed along a single corridor, which allowed for multifunctional use. What had previously been the living room was converted into a seminar room. A modest bedroom, a kitchen, and a bathroom were converted into photography laboratories. A restroom was installed to take the place of the bathroom, and an additional, smaller room was equipped as a drying room for the photo negatives. The administrative functions were conducted in a room situated near the entrance. The room opposite was designated for the presentation of exhibitions. The Association's studio was installed in a larger room that faced the backyard.



Figure 7: Directors office, 1994,
(Floorplan room 1). Photo: Mário Valente.

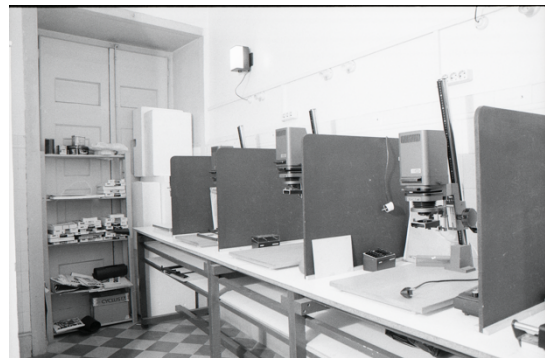


Figure 8: Photography laboratory, 1994,
(Floorplan room 8). Photo: Mário Valente.



Figure 9: Photography laboratory, 1994,
(Floorplan room 5). Photo: Mário Valente.



Figure 10: Corridor, 1994.
Photo: Mário Valente.

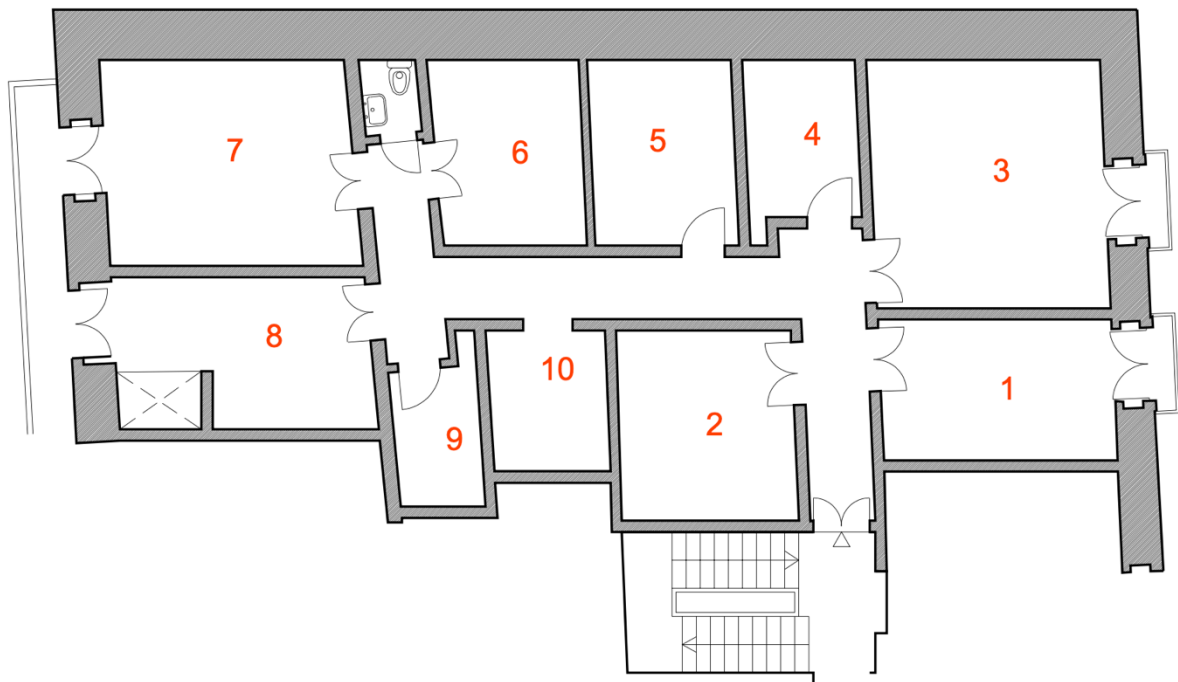


Figure 11: Floor plan Maumaus premises 1992–2020¹⁶³

1. Director's office (former computer room, until 1994)
2. Administration/used as an exhibition space for "Salon" exhibitions (1992–93)
3. Classroom/second space used for "Salon" exhibitions (1992–93)
4. Film and Administration Archive (former Director's office, between 1993 and 1994)
5. Appliance storage (former Director's lab, until 2005¹⁶⁴)
6. Storage (former negative processing lab, until 2005)
7. Classroom (former studio, until 2005)
8. Kitchen (former school lab, (until 2005)
9. Storage
10. Administration Archive (former drying room, until 2005)

¹⁶³ In 2020, Maumaus relocated to new premises.

¹⁶⁴ Following Maumaus's decision to stop teaching photography in 2005, several rooms were put to new uses.



Figure 12: Class room, 1994,
(Floorplan room 3). Photo: Mário Valente.



Figure 13: Drying room, 1994,
(Floorplan room 10).Photo: Mário Valente.

Mário Valente, one of Rosendo's first students, remarked on how impressed he was when he saw the large salon-like spaces for the first time, with "all the stucco on the walls and along the ceiling, a real luxury, a fantastic apartment, even though it was run down."¹⁶⁵ João Pisco, who studied at Maumaus in its early years, remembers the feeling of entering the building and walking up the stairs: "I knew immediately that I liked it very much. The building itself had a very strong charisma, even though the apartment was very old, it was an old building, I really liked the feeling; a feeling that was related to Maumaus."¹⁶⁶ Bruno Sequeira, who started teaching at Maumaus in 1994 remembers that on his first visit he noticed a "fantastic energy, falling immediately in love."¹⁶⁷ From the outset, the whimsically named Maumaus, which employed tongue-in-cheek public relations, engendered a sense of informality among all those involved. This atmosphere reinforced the students' perception

¹⁶⁵ Valente, conversation, December 2, 2021, 5.

¹⁶⁶ João Pisco, interview, February 2, 2023, 2.

¹⁶⁷ Bruno Sequeira, conversation, April 22, 2022, 5.

of Maumaus as a bubble¹⁶⁸—a safe space created by the school where like-minded individuals could network and discuss topics and practices that would not interest people outside the worlds of art and photography or those with different artistic perspectives.

The property was in a state of disrepair when Freire, Mora, and Rosendo took it over, and because of their limited financial resources, the renovations were limited to minor details. The electrical cables required for the laboratories were mounted visibly onto the plaster, creating a stark contrast with the stucco and the once-imposing grandeur. The manner in which Maumaus installed itself in the dilapidated apartment gave the premises an atmosphere reminiscent of high-end fashion shows staged in charismatic ruins.¹⁶⁹

Aside from some minor renovations, the flat was never refurbished in the entire 29 years that Maumaus made use of it. Such an appearance lent the organisation the mystique it attained over the years. The peeling wallpaper in particular had almost a cult status among visiting artists, to the point that the Danish artist Lea Porsager commented in advance of an upcoming visit to Maumaus that she would have the opportunity to see the “room with the torn wallpaper.”¹⁷⁰ In my conversation with the Portuguese artist João Penalva, he emphasised the significance of never renovating the living room and allowing it to continue to fall into disrepair, as evocative of a glorious past. If the room had been painted, it would have become a more mundane space. The practical constraints of using a dilapidated flat in a 19th-century apartment as a school were never criticised by students or teachers.

Chapter 2: End of 1991 until Summer 1992—First Workshops

While the precise date of the first day of the inaugural workshop (Workshop 0) is not documented, we know with some degree of certainty that it must have occurred at the end of 1991.¹⁷¹ The flyer announcing the workshop lists Paulo Mora and Álvaro Rosendo as

¹⁶⁸ Teresa Fradique, who studied and taught at Maumaus between 1994 and 2000, employed the term “bubble” from a critical perspective in relation to her participation in the *Projecto Almirante Reis* exhibition, which I discuss in Part II. Teresa Fradique, interview, February 16, 2023, 9.

¹⁶⁹ Bock, personal observation, August 8, 2025.

¹⁷⁰ Porsager became aware of the room through the significant number of Danish individuals who had participated in the Maumaus programme.

¹⁷¹ Nunes, “Contaminação visual, já!,” 24.

teachers for the four groups constituting Workshop 0,¹⁷² with each group having two three-hour classes per week.¹⁷³ The same flyer also refers to a school year: the workshop is described as the inaugural event in a series of workshops that were to be scheduled sequentially, with each subsequent workshop building upon the preceding one, until the conclusion of the first school year. The maximum number of participants per group was ten, while a minimum of seven participants was required for a group to be considered viable.

The logic of the interconnection between the programme's workshops is reminiscent of the seven-month syllabus for the photography workshops offered by Rosendo at Galeria Monumental's Atelier Livre, with its sequential one- to two-month workshop structures. In both cases, the workshops consisted of a number of shorter and longer workshops, with the option of spreading out the payment of tuition fees for longer workshops. This organisational structure would have served to lower the barrier to participation for potential students who did not wish to commit themselves for a longer period or were only able to pay their tuition fees monthly. In the event of financial difficulties or loss of interest, participants could consider withdrawing at the end of the month. Consequently, the school was under significant pressure to ensure that the programme was perceived as delivering sufficient value to justify the tuition fees. Rosendo and Mora accepted all students who signed up for the workshops, although at the time, Mora did envision having a selection process for longer-running courses in the future.¹⁷⁴

An examination of the initial enrolment data reveals that a significant proportion of the individuals who attended one of the introductory courses at Maumaus enrolled in a subsequent course. The initial receipts issued between November 1991 and September 21, 1992 document 111 enrolments by fifty-three people.¹⁷⁵ Of the initial forty enrolments, seventeen proceeded to the subsequent course, designated as Workshop 1 by the end of

¹⁷² Maumaus Archive, Box 132.

¹⁷³ Class A: Mondays and Wednesdays from 10 am to 1 pm; Class B: Tuesdays and Thursdays from 10 am to 1 pm; Class C: Mondays and Wednesdays from 9 pm to midnight; Class B: Tuesdays and Thursdays from 9 pm to midnight.

¹⁷⁴ Pinharanda, "Nova Escola," 47.

¹⁷⁵ Maumaus Archive, Box Tax 1992.

January 1992,¹⁷⁶ with one new entrant.¹⁷⁷ Of the eighteen participants in Workshop 1, twelve then attended a follow-up course called Workshop 2 from mid-April 1992 until the summer break. Concurrently, two additional workshops of type Ø were organised prior to the summer recess with a total of eighteen participants, as was a new Workshop 1 with nine participants.¹⁷⁸

The substantial number of courses operating in parallel during the initial and subsequent workshops constituted a considerably labour-intensive undertaking for Mora and Rosendo. Mora comments that “we had to try to keep our heads above water. . . . It was a struggle. . . I finished teaching at midnight, ran to the station to catch the last train of the night . . . to meet my daughter’s mother in Coimbra; most of the time I fell asleep at the station from exhaustion after working eighteen or nineteen hours a day; . . . the next morning I took the train to Lisbon!”¹⁷⁹ Rosendo emphasises that “we had so many students that I taught one group in the seminar room and Paulo taught another group in the laboratories at the same time. And when Paulo left, I also had to take over the laboratory part, which people found strange because Paulo was very methodical and I was chaotic.”¹⁸⁰

Mário Valente, who had previously studied with Rosendo at Atelier Livre and later assumed the role of assistant to Rosendo, provides a further account of the initial months at Maumaus: “Continuing to be Álvaro’s assistant, I also participated as a student. The three founders of Maumaus now clearly emerged; two of them taught. . . . Paulo Mora did a few classes, which I never frequented. Probably Paulo may have taught only the initiation workshops, whereas I was more involved in the follow-up workshops held by Álvaro. But

¹⁷⁶ Enrolments and payments were split into a first and second part of this Workshop 1, which, unlike the four- to five-week first workshop, took place over a longer period of about ten weeks. (Enrolment/receipt forms, Maumaus Archive, Box Tax 1992).

¹⁷⁷ Follow-up workshops were open to people who already had some knowledge of photography without having attended a previous Maumaus course.

¹⁷⁸ Given the informal organisation of the workshops, it is not possible to clearly define the end of the academic year and the summer recess. During this period, Portugal’s cultural and social practices adhered to the French tradition of the *Grandes Vacances*, a phenomenon that continues, albeit diminished, to this day. This leads to a pronounced cessation of urban activities during the month of August. The French term *rentrée* is used in Portugal to indicate a return from holiday and the start of the school year in September.

¹⁷⁹ Mora, conversation, 19.

¹⁸⁰ Rosendo, conversation, December 12, 2021, 18.

Paulo became known for his theoretical input. Other students commented on how much they had enjoyed his classes, underscoring how knowledgeable he was.”¹⁸¹

Additionally, Mora and Rosendo were engaged in projects that were not connected to Maumaus. In April 1992, Rosendo travelled to Barcelona for the opening of the exhibition *Primavera Fotogràfica*, in which he had been invited to participate by the Portuguese art critic Alexandre Melo.¹⁸² Mora in turn travelled to the United States somewhere around the beginning of September 1992, though the date is uncertain, for personal reasons.

Notwithstanding the considerable workload, Mora underscored the collaborative spirit that characterised the relationship between the three founders: “Álvaro came to ask me if I minded him going [to Barcelona] because he wasn’t feeling good about leaving. . . . I told him, ‘Álvaro, that’s exactly what the three of us are here for! When one can’t, the other two can, when the other two can’t, one has to!’”¹⁸³

April 30, 1992: The Legal Foundation of the Associação Maumaus—Centro de Contaminação Visual

While organising and delivering their courses, Freire, Mora, and Rosendo were also working on the formal establishment of Maumaus as a non-profit organisation, which was completed on April 30, 1992. They had commissioned their friend, Tiago Taron Oliveira, a solicitor and art connoisseur, to draft the statutes, which were based on discussions between the three founders and Oliveira. In addition to verifying the laws concerning associations in Portugal, Oliveira analysed the statutes of two non-profit associations that the founders considered relevant to their future vision of Maumaus. These were the associations that founded the private art school Ar.Co in 1973 and the photography gallery Ether in Lisbon in 1982.¹⁸⁴

¹⁸¹ Valente, conversation, 6.

¹⁸² *Primavera Fotogràfica: 13 crítics 26 fotògrafs*, April 22–May 31, 1992, Centre d’Art Santa Monica, Barcelona.

¹⁸³ Mora, conversation, 28. In his reflection, Mora forgets that Adriana Freire didn’t teach, which meant that either Mora or Rosendo had to have been present at Maumaus.

¹⁸⁴ This is evidenced by the expense report from May 27, 1992 submitted by Oliveira (Maumaus Archive, Box Tax 1992).

The founders reached a consensus on a set of statutes, which incorporated the idiosyncratic distinctions between the prospective Association members that had been previously deliberated. This set of statutes defined Maumaus as an organisation dedicated to the teaching, production and dissemination of visual art. Following Rosendo's return from the inauguration of the *Primavera Fotogràfica* in Barcelona, the foundation of Maumaus was officially established by Freire, Mora, and Rosendo in a notary office in Lisbon on April 30, 1992.

The laws pertaining to associations required the founders to establish certain bodies within their governing structure. One was an audit committee consisting of three members responsible for monitoring the association's accounts and ensuring compliance with legal and statutory obligations; the other was a head of the assembly responsible for convening, chairing, and directing the work of the general assemblies. There is, however, no documentary evidence that the three founding directors, who had full legal authority over all business matters, established any of these bodies at the time and it is likely that the Association operated without them until the administrative changes of 1993, which will be described in a subsequent section. It is no longer possible to determine in what form the general meetings were held in the first few months after the association was founded. The character of Maumaus in its first iteration was largely informal, or rather, it was largely personal, grouped around its founders, and whether minutes were taken in any of these meetings could not be established by any of them retrospectively.¹⁸⁵

The First Rift

Seven months after the legal establishment of the Association, Mora left the organisation. The circumstances surrounding his departure have remained shrouded in mystery over the years. Even those close to Mora during this period have been unable to ascertain the reasons.¹⁸⁶ Rosendo has maintained a discreet stance on the matter, merely attributing

¹⁸⁵ The first official minute book was registered with the Portuguese tax authorities on December 13, 1994, as required by law. Rosendo stresses that while minutes did exist, they have become mislaid or otherwise unavailable. Álvaro Rosendo, conversation, December 13, 2021, 20.

¹⁸⁶ Jürgens, conversation, 17.

Mora's exit to personal reasons.¹⁸⁷ Mário Valente, one of Maumaus's first students, observed that "Mora stayed at Maumaus for only a short time. A few months after Maumaus was founded, he disappeared—supposedly for personal reasons, he decided to leave Portugal and, I believe, emigrated to the US."¹⁸⁸

In 2024, Mora stated that his departure was due to differences of opinion with Rosendo, in particular over a planned publication in which "a series of authors would publish texts on photography and we would list what we considered to be the must-see exhibitions around the world, etc."¹⁸⁹ In a discussion with Rosendo, which most probably took place on November 12, 1992,¹⁹⁰ he stated that Mora lost his patience and left Maumaus without ever again taking part in any of the school activities.

The focus of the dispute apparently pertained to the publication's appearance. Mora's ideas about "quality printing" conflicted with the fanzine quality favoured by Rosendo.¹⁹¹ In fact, Mora's reaction can be understood as the result of an accumulation of differences over time, both professional and personal. He abruptly departed from Maumaus to avoid endangering his friendship with Rosendo.¹⁹²

Not surprisingly, Mora's exit imperilled the ability of the remaining founders to continue running Maumaus on their own. Freire had rarely taught at Maumaus, and the combination of an ever-increasing workload, characterised by consecutive courses and an expanding student body, proved unsustainable for Rosendo alone.¹⁹³ As Valente observes, "Alvaro was concerned that with the departure of [Mora] there was nobody else at Maumaus who could share the burden of the school, who could provide the theoretical input like he had done.

¹⁸⁷ Rosendo, conversation, December 13, 2021, 21.

¹⁸⁸ Valente, conversation, December 2, 2021, 6.

¹⁸⁹ Mora, conversation, 39. Mora preferred using the word "image" rather than the word "photograph" because it lent itself to a broader approach.

¹⁹⁰ Mora provides a comprehensive account of a lunch at Maumaus with Rosendo, which was delivered by the food service *ponha a mesa!*, frequently utilised by Freire, Mora, and Rosendo. Mora's detailed account, alongside the receipts from *ponha a mesa!* (Maumaus Archive, Box Tax 1992) indicating the times of delivery, identifies the date of the conflict with a high degree of certainty as November 12, 1992. This is corroborated by a letter from the lawyer Tiago Taron Oliveira, dated November 19, 1992, in which Oliveira alludes to the necessity for a general convocation of the Association following Mora's departure (Maumaus Archive, Box 122).

¹⁹¹ Mora, conversation, 39.

¹⁹² Mora, conversation, 40.

¹⁹³ In the letter referenced in footnote 188, Oliveira also discusses the question of what should happen to the Association's assets in the event of its dissolution.

Freire did not have the time nor the capacity to substitute for Mora.”¹⁹⁴ Rosendo had occasionally invited people from among his circle to teach at Maumaus and recruited former and current students as lab assistants but did not consider anyone in these groups to have the right background to provide consistent theoretical instruction in the long term.

End of 1992 until the Summer 1993: New Faculty Members

The historical account of Maumaus’s founding up to this point has been based on my archival research and conversations with witnesses. Everything that follows, however, is inextricably linked to my own history, insofar as Maumaus’s history, since the end of 1992, is something I have directly experienced and helped shape.

The exact date of my first visit to Maumaus is not documented, but it is reasonable to assume it occurred very shortly after Mora’s departure, in late November or early December 1992.¹⁹⁵ I had been in Lisbon since spring 1991 and had been aware of Maumaus’s existence but had no occasion to visit the school or meet anyone associated with it during that time. In spring 1992, I taught a fine arts workshop at the Lisbon branch of the Goethe-Institut, which is close to Maumaus’s original premises and has a restaurant that both the founders of Maumaus and I often frequented for lunch. Rosendo had heard of me from a mutual acquaintance¹⁹⁶ who worked at Goethe-Institut, and during one of the lunches, we were introduced. Rosendo spontaneously invited me to accompany him back to Maumaus, where he then enquired whether I would be interested in teaching there.

Despite the fact that I had not at that time professionally engaged with photography as a medium for my own artistic production, my theoretical interests had led to me paying increasingly more attention to its role in the visual arts. My initial training was in goldsmithing, and I subsequently pursued a course of study in jewellery and sculpture at the University of Applied Sciences in Cologne (1985–1992). During this period, I was profoundly

¹⁹⁴ Valente, conversation, December 2, 2021, 9.

¹⁹⁵ This visit must have occurred no later than the first week of December. I have no recollection of ever meeting Paulo Mora prior to conducting the research for this thesis. Additionally, a document signed by Rosendo stating that I was engaged to teach aesthetics and the history of photography at Maumaus is dated December 7, 1992 (Maumaus Archive, Box 125). Valente comments: “You appeared sometime after Paulo Mora had left.” Valente, conversation, December 2, 2021, 9.

¹⁹⁶ Paulo Silveira, who was responsible for the Goethe-Institut's media centre.

influenced by the contemporary Western European and North American art to which I was exposed at the time—primarily through the museum and gallery scene in the German Rhineland. Having grown up in Wuppertal, I frequently attended performances of the Pina Bausch Dance Theatre, which is based there. As a consequence, my artistic thought was also shaped by the way the theatre’s work translated phenomena perceived as real into abstractions that attempted to extend perception beyond the confines of the tangible.

In the context of German art academies, particularly in Cologne and Munich, there were many discussions about artistic practices in goldsmithing that sought to elevate the discipline beyond the realm of applied art. For me, this antinomy between application and autonomization became the core of my own studies in and of art, as I remained within the goldsmithing class of the Cologne art school, while turning my own practice towards the medium of sculpture. I developed a keen interest in conceptual art, and found the functional aspect of jewellery-making increasingly restrictive. As a result, I frequently visited Friedrich Heubach’s psychology lectures at the University of Cologne. Heubach, together with a young Benjamin Buchloh, were publishing the magazine *Interfunktionen* at the turn of the 1970s, the reading of which greatly influenced my understanding of sculpture as a practice of positioning space itself.¹⁹⁷ Consequently, I continued to move towards sculpture and decided to distance myself from applied art.

Following *Interfunktionen*, I stopped thinking about the various media of art as discrete, categorised by their assumed modernist specificity, but instead, by their contextual use. I did not engage with sculpture as a medium for its own sake, and neither was I drawn to photography for its materiality—an understanding of artistic conceptuality that would prove quite divergent from the much more material approaches to modernist media valences championed by Maumaus’s founders. When viewing conceptual works, I saw photography merely as one technique among others for conveying content, and I evaluated the work in terms of how compelling the use of the particular media happened to be in each case.¹⁹⁸

¹⁹⁷ cf. Benjamin Buchloh, Hal Foster, *Exit Interview: Benjamin Buchloh in Conversation with Hal Foster* (Cambridge MA: MIT Press, 2024).

¹⁹⁸ I am referring to conceptual photographic work by artists such as Ken Lum, Ed Rusha, Jeff Wall, and Christopher Williams. The use of photography in combination with other techniques is evident in the work of artists such as Joseph Beuys, Dan Graham, Martin Kipperberger, and Robert Smithson.

It was only after arriving in Portugal that I became aware of the art magazine *Texte zur Kunst*, which was founded in 1990, while I was on my way out of Germany. The magazine, founded by Isabelle Graw and Stefan Germer, was premised on “presenting conceptual-contextual, political artistic approaches and providing them with a theoretical and historical framework.”¹⁹⁹ This discourse focused on “art that no longer limits reflection on fundamental conditions to its media, but extends it to the social sphere.”²⁰⁰ The discourse in this magazine was crucial to my intellectual development as it offered a continuity of what Heubach and Buchloh had started, all the while undercutting Heubach and Buchloh’s limited focus on the art of “great men.” These readings largely shaped my interests and intellectual inclinations during the 1990s.²⁰¹ And having been raised with modern ideas of originality, universalism, and progress, it wasn’t until I got to Portugal that I began consciously engaging with what expanding the conceptual art of the 1960s and 1970s into the Institutional critique of the late 1980s and 1990s meant for contemporary artistic production and its education. This merging would become significant for Maumaus’s development as the organisation shifted from a media-based school to a post-media one.

Rosendo's invitation to visit Maumaus included a tour of the school, which revealed the overwhelming presence of traditional photographic techniques, evidenced by a series of photo labs, a studio, and a drying room. Valente confirms that this was in line with the prevailing teaching at the time. The introductory course taught the “basics of camera use and working in the photo lab.”²⁰² Rosendo's teaching in the more advanced workshops focused mainly on considerations of formal issues related to the “atmosphere in photographs, as well as comments on aesthetics and image composition.”²⁰³ Students were encouraged to ask questions about the “tonal quality of prints and to discuss which photograph was more beautiful than another.”²⁰⁴

¹⁹⁹ Stefan Germer, “Unter Geiern: Kontext-Kunst im Kontext,” in *Texte zur Kunst* 19 (1995) 83.

²⁰⁰ Compare Juliane Rebentisch, “Kritik der Institution/Institutionen der Kritik: Kunst im Kontext,” in *Theorien der Gegenwartskunst* (Hamburg: Junius, 2013) 165-179.

²⁰¹ The magazine was founded by the art historians Stefan Germer and Isabelle Graw. Graw was invited to Maumaus deliver a lecture on May 11, 1998 and to develop a seminar on May 12, 1998.

²⁰² Valente, conversation, December 2, 2021, 3.

²⁰³ Valente, conversation, December 2, 2021, 10.

²⁰⁴ Valente, conversation, 10.

Embracing the proliferation of new directions in conceptual art in Cologne, I was naturally drawn to and intrigued by artists who used photography to those ends. In the context of Rosendo inviting me to assume a teaching role at Maumaus, and the prevailing concepts of photography being taught there at the time,²⁰⁵ I explained to Rosendo that I was only qualified to engage in discourse about the photography of non-conventional photographic artists. For his part, Rosendo highlighted his ideas about Maumaus being a space for discussing contemporary art. Thus, he accepted my proposal and formalised my teaching position at Maumaus.

I began teaching at the school almost immediately. From January 1993 until the summer recess, I regularly delivered instruction in a number of different workshops alongside Álvaro's classes.²⁰⁶ However, Rosendo still felt the pressure to employ more faculty. In the spring of 1993, the photographer Inês Gonçalves introduced him to Roger Meintjes, and Rosendo recruited him as well.²⁰⁷ Meintjes was the second individual outside Rosendo's own circle to be invited to teach at Maumaus.²⁰⁸

Meintjes was born in South Africa of parents of Dutch descent and completed a Bachelor of Arts degree in Photography at the Michaelis School of Fine Arts, University of Cape Town, between 1985 and 1989. Alongside this formal education, Meintjes emphasises the importance of his "informal education," shaped by his work at two institutions involved in producing media for the anti-apartheid liberation struggle in the 1980s.²⁰⁹

²⁰⁵ Rosendo commented that his "seminars could be understood as something more generally in contact with photography as a medium. . . . Photographers like Henri Cartier-Bresson were not known." Rosendo conversation, December 13, 2021, 8. Valente remembers that "Álvaro referred to the atmosphere in [the photographs], commented on the aesthetics, and the framing. Technical questions as to whether the print was too dark or too light, etc. The discussion was more on formal issues." Valente, conversation, December 2, 2021, 10–11.

²⁰⁶ I taught students in Workshops 1 and 2. Workshop 2 was attended by students who had finished the introductory workshops and were studying for a longer period. See invoices dated February 5, 1993 for teaching in January/February 1993; April 5, 1993 for teaching in March/April 1993; and June 5, 1993 for teaching in May/June 1993. (Maumaus Archive, Box Tax 1993). As documented by a cheque ledger, a further payment was issued on July 29, 1993. As I still planned at that time to return to Germany after the summer recess, this would have been my final payment for the seven months of teaching at Maumaus. (Maumaus Archive, Box Nova Rede).

²⁰⁷ Roger Meintjes conversation, February 7, 2022, 3–4.

²⁰⁸ The term "circle" refers to a group of Rosendo's friends, such as Daniel Blaufuks, whom he invited to teach at Maumaus at irregular intervals. The circle also encompassed former and current students at Maumaus, recruited by Rosendo as laboratory assistants.

²⁰⁹ Meintjes conversation, 7. The institutions in question were a photography collective known as Afrapix, comprising approximately 20 photographers (<https://www.sahistory.org.za/people/roger-meintjes>,

One of these was a photography collective, where Meintjes gained experience curating thematically organised exhibitions on the anti-apartheid movement designed to tour outside South Africa. By drawing on local knowledge, the collective was able to document the liberation struggle in a way that international photographers could not. Consequently, the collective controlled a significant proportion of the reporting that left the country.²¹⁰

With regard to his formal education, Meintjes emphasises that South Africa had been subject to a cultural boycott and had had very little engagement with the outside world. People were only aware of what was happening outside the country through art magazines, but there was no exchange. Nevertheless, those studies unfolded in a traditional sense within an almost non-existent art market amidst a revolution.²¹¹

What brought Meintjes to Portugal was his wife, the artist Ângela Ferreira,²¹² who was born in Mozambique to Portuguese parents and whom Meintjes had met during his formal studies at Michaelis School of Fine Arts, University of Cape Town, where Ferreira too studied at the time. She had been offered a teaching position at the Ar.Co school in Lisbon in 1991 and Meintjes joined her in 1992.

For Meintjes, Lisbon seemed to be a place without “any hierarchical feel to it,”²¹³ which was likely the result of its newly found freedom. Portugal was still searching for its own form after the revolution of April 25, 1974.²¹⁴ In South Africa, which Meintjes had just left, democratic elections were held for the first time in 1994, after a lengthy fight against the apartheid the National Party imposed in 1948. The African National Congress (ANC) won that election after it was finally legalized in 1990.²¹⁵ Meintjes’s experience of fighting apartheid in South Africa was constitutive of his understanding of the Portuguese context,

accessed May 2, 2025), and the Community Arts Project (CAP). In the latter, Meintjes was responsible for teaching the photography component. The establishment of CAP was originally motivated by the exclusion of black individuals from university enrolment in fine arts programmes. (Meintjes, conversation, 29).

²¹⁰ Meintjes, conversation, 8.

²¹¹ Meintjes, conversation, 12.

²¹² No relation to Manuel San Payo’s aunt Júlia Crespo Ferreira.

²¹³ Meintjes, conversation, 6.

²¹⁴ Meintjes, conversation, 18.

²¹⁵ Meintjes interrupted his teaching at Maumaus in 1994 to take part in South Africa's first free elections. When he returned, he stormed into my office, climbed onto the desk, and pinned an election poster with Nelson Mandela's portrait to the wall.

which was also fundamentally entangled in, and trying to free itself from, its own colonial past.

As evidenced by financial records, Meintjes was first engaged to teach at Maumaus in May 1993.²¹⁶ Thus, in the wake of Paulo Mora's departure, the bulk of the teaching was initially handled by Álvaro Rosendo and me in the early part of 1993, with Meintjes assuming a major role in May.²¹⁷ The recruitment of Meintjes and myself gave rise to novel discourse about the photographs presented by Maumaus students, drawing upon hitherto unexplored perspectives.²¹⁸ Furthermore, as I will discuss in Part II of this thesis, the students were presented with alternative forms of content delivery.

The position Mora had left vacant in the Association's three-person directorship remained unfilled during this period.²¹⁹

Towards a Maumaus School Management

With the significant gap left in the Association's leadership by Mora's departure, the management of the school now fell to Rosendo and Freire. However, in spring 1993, a schism emerged between the two remaining founders, Freire and Rosendo, when their personal relationship broke down. Rosendo, a distinguished photographer and the soul of Maumaus after Mora's departure, as Valente has called him, regarded the Maumaus project as a personal endeavour undertaken with Freire.²²⁰ With the crisis in the relationship between the two, their discord overshadowed everyday life at Maumaus.²²¹

²¹⁶ As indicated by an invoice dated June 29, 1993, payment was made in May 1993 for photographic materials and teaching (Maumaus Archive, Box Tax 1993).

²¹⁷ During this period, two workshops of type 0 were conducted, three workshops of type 1, and one workshop of type 2. The latter took place over the course of the entire six-month period. The workshop announcements from that time also list the renowned artist Daniel Blaufuks and Adriana Freire as instructors. (Archive Álvaro Rosendo.) Concerning the involvement of Blaufuks and Freire, beyond these announcements, there appears to be no documentation suggesting that they were engaged in regular teaching activities.

²¹⁸ Valente, conversation, December 2, 2021, 10.

²¹⁹ According to the statutes of the Maumaus Association, just two of the three directors were sufficient to constitute full legal authority to conduct any business matters relating to Maumaus (tax office, bank, contracts, etc.), so the vacancy did not cause administrative problems.

²²⁰ Valente, conversation, December 2, 2021, 1.

²²¹ As stipulated in the articles of Association, the presence of a quorum consisting of at least two of the three designated statutory Directors is a prerequisite for the consideration of all significant decisions. At the time, the predominant means of payment in Portugal were cheques, which required the signature of

It became evident that Rosendo, known for his infectious enthusiasm for other individuals involved in Maumaus, experienced a considerable loss of motivation. Valente observes that “it seemed that for Álvaro, Maumaus as a project only made sense with Adriana.”²²² The return to school following the summer recess of 1993 was marred by the cancellation of multiple classes, which gave rise to a degree of discontent among the student cohort.²²³

In October 1993, Rosendo invited me to a private meeting at his home—the second-storey apartment above Maumaus where Rosendo had moved two months earlier after leaving the flat he had shared with Freire. During the meeting, he informed me about his intention to resign from his management position at the school, citing mounting personal issues and asked me to take his place.²²⁴ He emphasized that if I did not accept the invitation, he would close Maumaus.²²⁵

I requested a week to consider the offer and also sought Rosendo’s assurance that, should I accept, I would be given sole responsibility for the selection of content and teaching staff. I found myself in a situation that could best be described as a “gentlemen’s agreement”: an opportunity given to me solely based on Maumaus’s founders’ personal discretion. I was offered an autonomy that was based on an entirely heteronomous situation. Rosendo agreed and also informed me that the Association’s financial resources were considered inadequate, drawing attention to the school’s financial responsibility for all the costs it incurred.²²⁶

Over the following week, I realised that I would not be able to run the school alone and that I needed a partner with whom to discuss lesson plans and content. What I had observed of Meintjes’s teaching since we started working together at Maumaus convinced me that his approach and his background in fine arts with a focus on photography, complemented my

two of the Association’s Directors. Following Mora’s resignation in 1992, Freire and Rosendo were legally recognised as the appropriate decision-makers. The emotional distress engendered by the rift between the two Directors left in charge rendered it challenging for the (by then) former partners to guarantee the effective administration of Maumaus.

²²² Valente, conversation, December 2, 2021, 15.

²²³ Bock, personal reflection, July 2025.

²²⁴ Rosendo, conversation, December 13, 2021, 24.

²²⁵ Valente comments: “I was surprised, because I understood the potentialities of the school. I didn’t understand why he just didn’t get a grip and learn from this, correct things, separate things, untangle the mass of mixed-up relationships.” Valente, conversation, 15.

²²⁶ Bock, personal recollection, n.d..

own way of thinking. I therefore concluded that running the school would be manageable if he shared the task with me. After he had his own private conversation with Rosendo, Meintjes accepted my invitation to work with me as the school's nominal co-director and agreed to take the position.²²⁷

At the time, I was still anticipating a return to Germany and had not yet fully grasped the long-term potentialities of the school's vision. I expected that I would be the co-head of the school for a period of up to two years. Although the vibrancy of the Maumaus community was exhilarating, the casual informality of a group of people in their mid-twenties to early thirties, who had lots of ideas but struggled to implement them, reinforced my impression of Maumaus as a short-term project.²²⁸

I nevertheless considered the opportunity to remain involved with Maumaus for another couple of years valuable. It gave me access to a context wherein I could implement the artistic and educational concepts I believed in. Moreover, my conversations with Meintjes convinced me that was a friend and a potentially productive partner with whom these ideas could be further elaborated and implemented. Despite our different educational trajectories, Meintjes and I shared the view that photography was a medium of conceptual art, and we agreed on many of the practical issues concerning the organisation of the Maumaus school.²²⁹

Another pivotal factor in my decision to accept the invitation was my companionship with Mário Valente, who was a student and laboratory assistant at the time. Valente had attended some of my classes during the first half of 1993. In the latter part of August and the early part of September 1993, we collaborated on designing and producing photography portfolios that could be presented to potential Maumaus sponsors with the aim of securing

²²⁷ The declaration signed by Freire and Rosendo that I was required to submit to immigration authorities lists the date I took up my position as Director as October 21, 1993. (Maumaus Archive, Box 132).

²²⁸ The Café Pastelaria Primavera, located near Maumaus, functioned as a meeting point for many Maumaus members. Many discussions were held there that resulted in a substantial number of project ideas, but in my personal recollection, the majority of these were never realised.

²²⁹ This included, for example, questions about maintaining the workshop structure when teaching new content and the name of the school.

tuition support to help students with financial constraints enrol for longer periods of time.²³⁰

The changes I was suddenly a part of at Maumaus allowed my own understanding of the conceptual to expand fundamentally. During my studies at Cologne, I had learned about conceptual art and its challenges to the modern grounds of media specificity²³¹ first hand from Heubach, and after I moved to Portugal, my reading of *Texte zur Kunst* deepened my interest and positioned it within the artistic practices of the present.

At Maumaus, Valente and I now worked together on portfolios and discussed their purpose, building a shared understanding that Maumaus should develop into a more sustainable educational institution, where students would study for at least one year. We understood that all education amounted to a re-education, our own and that of the students to come. Valente was a particularly important connection because both Meintjes and I were outsiders—not only relatively new to Maumaus, but also recent transplants to Portugal. As co-directors, we would need like-minded partners who had been involved with Maumaus from the outset to help us gain a better understanding of its structure and overcome our foreignness.

Valente was closely connected to Maumaus. He spent almost all of his free time there and had a close relationship with Rosendo, who had encouraged him as one of his first students. Valente's level-headed demeanour and high ethical standards earned him the respect of the founders, tutors, students, and former students who remained connected to Maumaus as members of the Association. Knowing that he would support me was a key factor in my decision to accept Rosendo's invitation.²³²

²³⁰ My idea for the design of these portfolios was based on some work by my former professor, Peter Skubic. One of Skubic's favourite materials was corrugated cardboard, which he glued together to form blocks. He then cut recesses into these blocks with a scalpel to create containers for fragile objects. I adapted this inexpensive technique and collaborated with Valente to create corrugated cardboard folders with recesses. These could be used to store original prints created by sponsored students. Rosendo photographed me making the folders in the Maumaus seminar room. The photographs were dated August 26, 1993 and September 3, 1993 (Rosendo, conversation, March 31, 2025, 41).

²³¹ Compare Rosalind Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (London: Thames & Hudson, 2000) and Rosalind Krauss, *Under Blue Cup* (Cambridge, MA: MIT Press, 2011).

²³² Sequeira mentions that Valente was always on my side. Sequeira, conversation, April 22, 2022, 21.

Meintjes remembers feeling at the beginning of our collaboration of “finding ourselves more and more in charge of something and we never thought we would take charge of when we entered [Maumaus].” He describes the spirit between us at that moment:

It was a kind of weird entry and exit at the same time as people when it started. Suddenly, we found ourselves with a vehicle that sort of gave us an extraordinary liberty, that certainly from my perspective, I felt was totally lacking here. Suddenly, we could do things that were interesting to us. And I think that was like a beginning point, as we started to realise here was that vehicle; we could shape it whatever direction we wanted to shape it, while we were already shaping it and we could keep shaping it.²³³

Chapter 3: October 21, 1993

On October 21, 1993 the new school management took office, and a General Assembly of the Association was convened.²³⁴ As the following discussion will show, it was most likely the first attempt since its founding to structure the Association and reassess its originally planned, diverse slate of activities.

Maumaus’s legal representative, Tiago Taron Oliveira, had previously called for a convening in November 1992 to resolve the leadership gap left by Mora’s departure,²³⁵ but this had not happened.²³⁶ It should be noted that there had already been a delay in organising the Association when the three founders were all still directing it, which Mora had attributed to the excessive workload caused by teaching and managing the school.²³⁷ Similarly, it is reasonable to believe that after his departure, the even greater effort Rosendo and Freire

²³³ Meintjes, conversation, 6.

²³⁴ In a letter from solicitor and former Maumaus student Rui Amador to Rosendo, Amador refers to the General Assembly, explicitly mentioning the date October 12, 1993. (Maumaus Archive, Box 132). It is no longer possible to determine who participated in the General Assembly. No minutes of this General Meeting could be found.

²³⁵ In a letter dated November 19, 1992, Tiago Taron Oliveira emphasises the need to convene a general assembly of the Association (Maumaus Archive, Box 132).

²³⁶ The challenges were admittedly great. Maumaus was founded by close friends and romantic partners. Therefore, simply replacing Mora on the board was not possible; someone had to be found who identified with the founders’ project, was equally qualified and committed to the workload, and accepted to engage with Maumaus with its inherent financial uncertainties. Questions of personal chemistry were probably just as important.

²³⁷ Mora, conversation, 19.

needed to devote to the school prevented them from attending to any other Association matters until Rosendo could step down from the school's management.²³⁸

The timing of the assembly was possibly also facilitated by a temporary lull in Rosendo and Freire's personal differences.²³⁹ In any case, by autumn 1993, a sufficiently large group of potential members had emerged from the initial months of Maumaus's history to finally fill the various positions mandated by the Association's statutes in accordance with the law.²⁴⁰ This group comprised two of the founders, their acquaintances and friends, and the students, and alumni of Maumaus.

In addition to informing members about the transfer of school management, the general meeting aimed to create an organisational framework for the Association's activities independent of the school, which had been planned but never implemented. Furthermore, it was meant to clarify who was ultimately a member of the Association.²⁴¹

It is important to remember that the school's initiatives had been fundamental to the Association since its inception. Thus, the transfer of authority over the school's administration to Meintjes and me meant that Freire and Rosendo's influence was decreasing, with which, in my opinion, they were uncomfortable. To minimize this loss, they attempted to reduce the Association's relative dependence on the school's tuition fees by tapping into alternative funding sources.²⁴² Ultimately, to implement all of the other non-school-related activities the founders envisioned for Maumaus, the Association had to become more structured.

While no written record exists of the actual Assembly, the present analysis of the organisational plan as it was envisioned by the founders in the fall of 1993 is predicated on two organograms found in Adriana Freire's archive during my research, which had been discussed during that meeting. Rosendo confirms that he used his expertise in graphic

²³⁸ It is worth noting that Rosendo continued to teach during the initial years of Bock and Meintjes's co-directorship.

²³⁹ Rosendo conjectures that this could have been indicative of an attempt at reconciliation between him and Freire at that time. Rosendo, conversation, March 31, 2025, 56.

²⁴⁰ In addition to the members, the mandates encompass a three-member Board of Directors, a three-member Audit Committee and a Head of Assembly.

²⁴¹ Jürgens, conversation, 19.

²⁴² The Association obtained some financial resources from the Portuguese Secretary of State for Culture, although his reserves had been depleted at that time. It may be argued that this alternative funding source contributed to the attempted restructuring of Maumaus. (Maumaus Archive, Box Tax 1993).

design to create the organograms on a computer with help from Rui Amador—a solicitor and a Maumaus student at the time—who had scrutinised the Maumaus statutes. According to Rosendo, the charts were never implemented.²⁴³ Nonetheless, the initial organogram (Figure 14) is especially informative, as it identifies the individuals who Freire and Rosendo discussed as potential members of the Association using the hierarchy specified by the statutes. Because the school’s management was in transition at this time, it is worth analysing the chart to understand Maumaus’s social structures.

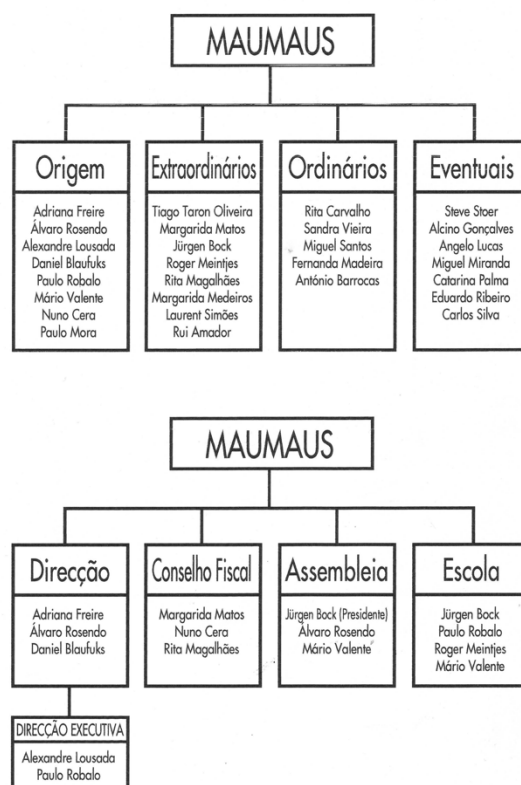


Figure 14: Organogram I of Maumaus, most likely second half of October 1993. Archive Adriana Freire.

The lists of Maumaus “Ordinários” and “Eventuais” only include students who were enrolled at the time. Sandra Vieira Jürgens is featured in the first category, “Ordinários.” In her recollections, she talks about her service as secretary at a General Assembly²⁴⁴ and her annoyance about being placed in a category that required her to hand over her key to Maumaus’s premises. Up to that point, an unknown number of current and former students

²⁴³ Rosendo, conversation, March 31, 2025, 58.

²⁴⁴ Jürgens does not remember signing any minutes. Jürgens, conversation, 22.

had been allowed to keep keys.²⁴⁵ Furthermore, she asserts that the distribution of tasks was a source of tension among the members.²⁴⁶

The establishment of these categories by the founders is indicative of a rather paternalistic attitude. The “Eventuais” category was designed to assess the aptitude of prospective members, who were required to demonstrate their competence in order to ascend the Maumaus hierarchy. How this competence was actually defined, however, was never clarified.

The initial list in the organisational chart shows that Rosendo and Freire, who, as founders of Maumaus, were guaranteed positions as “Maumaus Origem” by the organisation’s statutes, were expanding their own group. At the time, the statutes dictated that only an individual formally designated by the Directors as a “Maumaus Origem” was eligible to take Mora’s role on the board.²⁴⁷ The expansion of the “Maumaus Origem” category beyond the original three founders suggests that Freire and Rosendo were motivated to streamline the process of filling future vacancies on the Board of Directors. In the chart, five names are listed in the Origem category in addition to the three original founders, and of these, Daniel Blaufuks is also listed below as a member of the Board of Directors, alongside Freire and Rosendo.²⁴⁸

Additionally, the chart’s hierarchical structure was revealed by the order in which the names appeared, possibly suggesting how Freire and Rosendo perceived their circumstances and the situation they were in during that period. In the list of “Maumaus Origem,” Freire and Rosendo are positioned first.²⁴⁹ After them comes Freire’s brother, Alexandre Lousada.²⁵⁰ In addition to Paulo Robalo and Mário Valente, who had been involved in Maumaus from very

²⁴⁵ The key allowed them around-the-clock access to the Maumaus premises.

²⁴⁶ Jürgens, conversation, 18.

²⁴⁷ Rosendo admitted that the provision was deliberately worded in such a way that the original founders could not be voted out by the members of the Association. Rosendo, conversation, March 31, 2025, 60.

²⁴⁸ Blaufuks was already a renowned artist at the time and a friend of Rosendo. As this organogram was never implemented, he never became a board member, although it is unclear whether he would have accepted the offer, especially as he did not attend the general meeting. Jürgens, conversation, 4.

²⁴⁹ Whether Rosendo mentions Freire first out of courtesy, or the names are listed in alphabetical order of first names, according to Portuguese convention, remains unresolved.

²⁵⁰ Rosendo asserts that if he and Freire had separated, Alexandre Lousada would not have been included in the list (Rosendo, conversation, March 31, 2025, 56).

early on and were employed as laboratory assistants at Maumaus,²⁵¹ one of Rosendo's earliest students, Nuno Cera, is also listed. Mora, a co-founder of Maumaus, is listed at the bottom of the page. I interpret this as an acknowledgement of his role as a former board member and founder of Maumaus.

This list is important because it demonstrates the internal social constellations at Maumaus. Had it been implemented, all of the individuals on it would have qualified to be elected to the organisation's board. The names on the list are revealing. For example, in the case of Lousada, Freire and Rosendo sought to include an individual who was not influenced by a close connection to the short history of Maumaus as a school, but who was linked to it through family ties and observed it through the eyes of his sister. Lousada also appears in the charts as an executive director, which suggests that he was supposed to implement more of the commercial projects Freire envisaged.

In the category of "Maumaus Extraordinários," Tiago Taron Oliveira's position at the top of the list seems justified. This category was established by the founders to recognise individuals who had rendered outstanding services to Maumaus.²⁵² The founders also recognised the potential of the group to function as an advisory board for the Association.²⁵³ Oliveira's place can be attributed to his substantial role as the Association's legal counsel since its founding, his long-time solidarity with the Maumaus project, and his friendship with its founders.²⁵⁴ The list also includes other friends of the founders, including Margarida Matos and Laurent Simões. The art critic Margarida Medeiros, who had published several articles on Maumaus during its early years, is also mentioned.²⁵⁵ The final entry on

²⁵¹ Valente was also concurrently enrolled as a student at the time and had taken on assistant duties at the school in lieu of tuition fees. In exceptional cases, tuition fees could be offset by assisting at Maumaus, as was already the case with Freire at Atelier Livre. Valente was also a hybrid case: having already completed his studies, he used the Maumaus facilities as a member of the Association and re-enrolled in classes because he was interested in the new content that Meintjes and I brought to the school. Later on, he became a close colleague of mine and was paid for his work at the school. He stopped working for Maumaus when he accepted a position at the Portuguese Ministry of Culture in 2005.

²⁵² For instance, at the inception of Maumaus, the director of the Galeria Monumental, Luísa San Payo, was considered for the category in recognition of her support for establishing the Association.

²⁵³ Mora, conversation, 21.

²⁵⁴ Oliveira was also a tenant in one of the residential apartments in the building Maumaus was housed in. In addition to participating in the general assemblies, he was a frequent visitor to the Maumaus premises. Bock, personal recollection, n.d..

²⁵⁵ Medeiros attended some of Rosendo's classes at his invitation as an observer. Bock, personal recollection, n.d..

the list is the solicitor Rui Amador, whose appointment to this position was most likely due to his role in the drafting of the organisational charts. Moreover, he was to replace Oliveira, with whom he was acquainted and who wished to terminate his legal work for Maumaus.²⁵⁶

The inclusion of Meintjes and myself in the “Extraordinários” category is of particular interest as this list is reserved for individuals who had rendered “special services” to Maumaus. These were typically people who provided support but were not involved in the day-to-day operations of the Association. The document seems to treat us as if we are not fully part of Maumaus. We are honoured, but this honour places us as outsiders working from the sidelines.²⁵⁷

Our names, however, are also listed in the school administration section in the lower part of the chart.²⁵⁸ I, who had been officially leading the school since the day of the General Assembly in October, appeared first.²⁵⁹ The second name is Paulo Robalo, the laboratory assistant also named as an “Origem,” and Meintjes is third on the list, and after him, another “Maumaus Origem,” Mário Valente.

But if Meintjes and I do not seem to fit in the “Extraordinários” category, it can be argued that unlike Robalo and Valente, we neither did we belong to the category of “Maumaus Origem,” a group comprised of individuals who had close ties to the founders. These included family ties—Freire’s brother—as well as assistants and employees, who were typically former students with whom the founders had cultivated close working relationships over several years. In contrast, my involvement with Maumaus commenced in late 1992, while Meintjes’s began in spring 1993. It could be argued that it was exactly because of its largely informal original structure that Maumaus came into being: it could not have been state funded or accredited with its largely makeshift workshop character at the

²⁵⁶ Rosendo, conversation, March 31, 2025, 58.

²⁵⁷ An alternative category could have been “Maumaus Ordinários,” but as this consisted exclusively of students, that would have been an awkward way to categorise the heads of the school.

²⁵⁸ I am also listed in the charts as Head of the Assembly. I don’t have any recollection of participating in this General Assembly, nor do I have any memory of ever having seen the charts before I found them during my research.

²⁵⁹ As mentioned in footnote 160, Meintjes was never officially co-director of the school. However, I refer to him as such because this corresponds to the reality of the development of content and the educational structure of the school. From a purely legal point of view, however, I was the sole director.

time. As I wrote in the very beginning, the history of Maumaus is, for this very reason, one of the self-education of its practitioners. We were all learning on the job and we still are.

Moreover, we had resided in Portugal for comparatively brief periods and were not closely involved in the Lisbon art scene or any social networks related to it.²⁶⁰ This dynamic resulted in us being perceived by the exclusively Portuguese²⁶¹ cohort of Maumaus as seemingly independent and privileged actors.²⁶² We both hailed from relatively affluent nations²⁶³ and had a reserved demeanour when it came to participating in the intricate social mechanisms of Portuguese society.²⁶⁴

It appears that the two remaining founders encountered difficulties in integrating both Meintjes and I into the Association's hierarchical structure as defined in the statutes.

Ultimately, their solution was to grant us voting rights as "Extraordinários" at future general meetings. However, it should be noted that our listing is in a category typically reserved for friends of Maumaus. The purpose of this status was to formally acknowledge their contributions, and according to Mora, to be roughly commensurate with an advisory board position.²⁶⁵ This signifies that Meintjes and I were assigned roles on the periphery of Maumaus operations, which at the time, emphasised our outsider status.

This perception was, however, contradicted by the fact that I had been listed as Head of Assembly even though I did not attend the meeting in question. Neither Freire nor Rosendo can remember the reasons for this, so I assume I was to be offered a representative position within the structure of the Association, in addition to running the school. Under Portuguese association law, I would have been obliged to chair the Association's general assemblies, a task that would have exceeded my language skills at the time.²⁶⁶ The composition of the

²⁶⁰ The cohort of Maumaus became an integral component of our evolving social networks in Portugal. Bock, personal recollection, n.d..

²⁶¹ Besides us, there were no other foreigners in the structure of the Maumaus Association.

²⁶² Bock, personal recollection, n.d..

²⁶³ I come from Germany, a country widely regarded as one of the wealthiest in the world, while Meintjes is from South Africa, a nation to which a significant number of Portuguese citizens from Madeira relocated in pursuit of better economic opportunities, often driven by the challenges posed by local poverty.

²⁶⁴ Bock, personal recollection, n.d..

²⁶⁵ Mora, conversation, 21.

²⁶⁶ The main responsibility of the Head of Assembly of an association is to convene general meetings, conduct proceedings in an organised and productive manner, and ensure the proceedings are legal and comply with the procedures established in the statutes and laws. The Head is responsible for conducting meetings, moderating debates, and ensuring that all members have the right to express themselves.

General Assembly's leadership is noteworthy, as Rosendo and Valente are listed alongside me. This corresponds exactly to the composition of the Maumaus board, which was elected at a subsequent meeting towards the end of 1994.

Further insight into Freire and Rosendo's plans for the Association's activities beyond the offerings of the school can be gleaned from the second organogram (Figure 15).

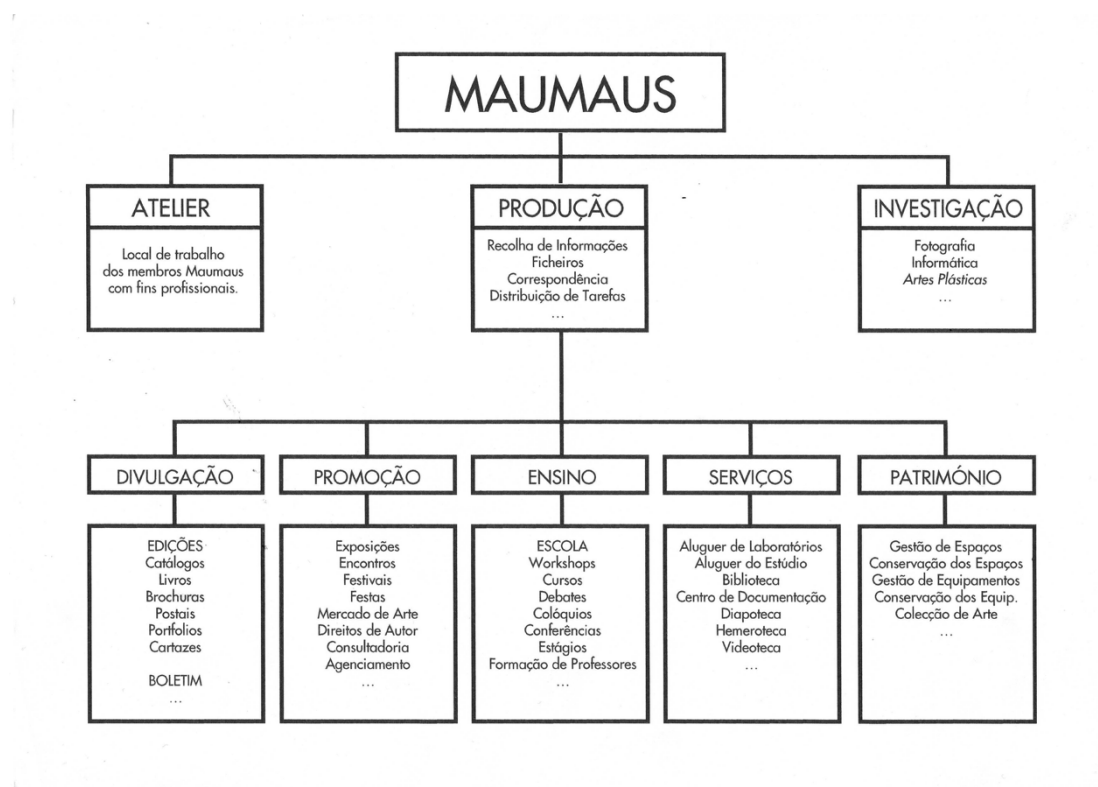


Figure 15: Organogram II of Maumaus, most likely second half of October 1993. Archive Adriana Freire.

The chart outlines the planned initiatives, which resemble those mentioned in the *Público* newspaper interview conducted about two years earlier and corresponds with the statutes of the Association. The upper portion is divided into three categories. On the left is “Studio,” which is defined as a workplace for the members of the Association, with an emphasis on “professional activities.”²⁶⁷ On the right, a category labelled “Investigation” is defined as a site for research in the fields of “photography,” “information technology,” and “visual arts”

²⁶⁷ The focus on “professional activities” can be attributed to the fact that a number of individuals with access rights used the Maumaus premises mainly as a casual social space for activities such as smoking cannabis or playing computer games (Valente, conversation, December 2, 2021, 17).

(the latter in italics). The category at the centre is “Production,” which is divided into five subgroups: “Publications,” “Promotion,” “Teaching,” “Services,” and “Cultural Heritage.”

It is worth noting that the school, which was no longer under the direct management of its founders, is listed here in the box under “Teaching”—just one of five distinct areas of Production activity. This resonates with my previous interpretation that the role accorded to Meintjes and me within the Association pointed to a more distant relationship between the founders and the school.

The list of activities contained in this box makes it clear that the founders envisioned a considerably more extensive programme for the school than just the sequence of three or four workshops offered by Maumaus at that time. The list distinguishes between workshops and courses, and also provides for “debates, colloquia, conferences, internships and teacher training.”

On closer inspection, the mention of workshops and courses is interesting, as the teaching structures established by the founders were based on workshop terminology. When Meintjes and I took over the school, we retained this terminology (Workshops Ø, 1, B and C) because it was already established, and we did not want to fuel any tensions among the members of the Association and the student body that our takeover might cause.

However, a workshop is an interactive format focusing on practical work and joint problem-solving, whereas a course is primarily teacher-led and involves imparting knowledge, which may include some practical exercises. From this perspective, the introductory workshops at Maumaus would be more akin to courses. In contrast, using the term “workshop” for higher-level teaching (Workshops B and C) corresponded to what actually happened in the sessions of these workshops, particularly in light of Meintjes' pedagogy (which will be discussed in Part II of this thesis).

The term “teacher training” suggests that Maumaus would formally impart pedagogical knowledge, but this never happened.²⁶⁸ Since Freire and Rosendo cannot recall this idea, I

²⁶⁸ Naturally, concerns about teachers' ability to impart knowledge and their performance in the classroom are an issue, especially in a school where students have to pay tuition fees. Rosendo remembers an incident involving a Portuguese lecturer he had invited to deliver a one-hour lecture, “but after 25 minutes, some of the students left the room or went to the bathroom because they found his lecture rather boring.” Rosendo, conversation, December 13, 2021, 11.

believe that the desire to offer teacher training stems from the fact that some of Maumaus's students took on teaching roles at the school during or after their studies, so formalising these careers within Maumaus and offering pedagogical training alongside technical and artistic training would have made sense.²⁶⁹ Furthermore, it seems that Rosendo had difficulty recruiting teachers from his own circle after Mora left Maumaus. Specific teacher training could have created a pool of more qualified candidates for teaching at Maumaus. It should be noted that Rosendo's and Mora's former students could only replace them in terms of imparting knowledge about photographic techniques, as they lacked their more extensive and varied backgrounds.

It is interesting that "debates, colloquia, and conferences" are mentioned as suggestions for the initial phase of the school. I interpret this idea to mean that the Maumaus School would not only take place behind closed classroom doors and be sporadically visible through exhibitions, but that it would also create public forums for the discussion of theoretical issues with the aim of reaching a wider audience outside the student body. Such ideas never came up in the conversations between Meintjes and me at the time, as we lacked the resources and know-how to organise such events.

The structure conveyed in the organogram presents the school as being on an equal footing with the other four entities organised under the umbrella of "Production." The activities listed under "Publications" include a bulletin, the design of which was one of the reasons for Mora's departure, as well as catalogues and books. This section is rather consistent with the activities of the school, which focus on training students to use photography as a means of producing art. In the other areas, specific commercial services are suggested as sources of income: The "Promotion" section includes the art market and consultancy; in the "Services" section, laboratory and photo studio rentals appear; and in the "Patrimony" section, premises, art collections, and equipment management and maintenance.

Had such a structure been successfully implemented, the financial burden on the school would have been reduced, as it would have ceased being the Association's only stable

²⁶⁹ This kind of internal appointment of a teacher at the same school where he or she had studied was common practice at Maumaus until 2005. It is also important to emphasise that there were no permanent positions at Maumaus; instead, every lab assistant or teacher, including Meintjes and I, was paid on a freelance basis. Binding contracts didn't exist in an organisation with a shoestring budget and the financial uncertainty that came with it.

source of income.²⁷⁰ The introduction of alternative income-generating activities would have resulted in a more equitable distribution of financial responsibility and would have relieved the school of its obligation to provide full financial support to the Association. Conversely, there was a risk that the broad spectrum of activities would have had a detrimental effect on the profile of the school that Meintjes and I were striving to establish.

The implementation of the structure illustrated in this organisational chart could have resulted in the evolution of Maumaus into a service provider in the field of applied photography, which would have deviated significantly from its original mandate as an organisation dedicated to the production, dissemination, and teaching of art. Mora's absence here was evident. The conversations with him quoted earlier in this part of the thesis outlined his intention to utilise Maumaus's income from services to finance artistic endeavours and the generation of knowledge. They also highlighted the significant emphasis he placed on the importance of Maumaus's independence. With his departure the previous year, the delicate equilibrium between the disparate ideologies of the founders—encompassing both Mora's perspectives on art, photography, and philosophy, and Freire's pragmatic approach to Maumaus as an agency—had already begun to shift, and the implementation of this structure would have taken the organisation much further in the pragmatic direction.

December 26, 1994

This date marks the first officially recorded General Assembly of the Association,²⁷¹ which was a significant turning point in Maumaus's history. The difficult power dynamics of the organisation were finally resolved in a critical vote that decisively determined the direction

²⁷⁰ It should be noted that the organograms were drawn up at the same time as the school was handed over, so Freire and Rosendo had no way of knowing whether the school would continue to be a stable source of income.

²⁷¹ It is no longer possible to determine how many general assemblies have been held since Maumaus was founded. Rosendo emphasises that minutes were taken, but that they have been lost. I could not find any evidence of another general assembly between October 25, 1993 and December 26, 1994. Whether or not one was held, this is the first General Assembly of the Association whose minutes have been recorded in a minute book registered with the Portuguese authorities.

in which Maumaus would continue to develop. To provide context for this moment, I will briefly outline the events that had developed over the preceding year.

Two documents from the archive of Maumaus prove that the Association was under considerable financial pressure when the new school administration was introduced. The documents contain lists²⁷² that record the payment of so-called “special membership fees” and include the names of individuals who paid 10,000 escudos²⁷³ in November and December 1993.²⁷⁴ The lists show that individuals from all four groups in the chart discussed these payments and reflected the nature of their involvement in the Association. The documents reveal who was a paying student and thus exempt from the “special membership fee” and who merely used the Maumaus laboratories and studio. Even the so-called “Maumaus Eventuais,” i.e. those who might become members at some point, paid because they used the infrastructure.²⁷⁵ In addition to the two founders, Rosendo and Freire, Meintjes and I also made contributions as “users” of the Association.

We paid these contributions out of pocket in order to support the school's sponsoring Association. At the time, my motivation was to save the institution that enabled us to redesign a school in accordance with our ideas. After I took on the school management, I no longer viewed my role at Maumaus as just a job. Instead, I understood myself to be involved in implementing a project that allowed me to turn my artistic beliefs into practice.

This financial rescue operation was driven by the sense of community that Freire and Rosendo had fostered. The payments continued in the form of regular membership fees from January onwards, but were discontinued in March 1994.²⁷⁶ The Association's financial situation had improved significantly thanks to income from the school and the membership fees. With the resulting lack of urgency, the sense of community within the Maumaus Association appeared to weaken.²⁷⁷

²⁷² Maumaus Archive, Box 123.

²⁷³ Corresponding to an inflation-adjusted current value of 103€.

²⁷⁴ The dates of November and December 1993 suggest that the decision to levy a “special membership fee” to raise funds for the survival of the Association was made at the October 1993 meeting.

²⁷⁵ The statutes granted “Eventuais” members the same status as “Ordinários” members, with the exception that the former do not have voting rights.

²⁷⁶ Maumaus Archive, Box 123.

²⁷⁷ Bock, personal recollection, April 2, 2025.

During the first few months following the new school management arrangement, a substantial number of enrolments for all courses took place, exceeding my expectations.²⁷⁸ Sticking to the workshop structure put in place by the founders, I sought to streamline its implementation in relation to the overall use of Maumaus's infrastructure, which included the classroom, laboratories, and drying room.²⁷⁹ This entailed restricting access to these spaces for members when they were being used for workshop sessions. This decision ultimately led to a dispute with certain members of the Association.

What follows is a brief exploration of this conflict, based on source material I retained from a conversation with Bruno Sequeira. Sequeira is a trained engineer and a self-taught photographer who wanted to work in an artistic context from the outset of his career.²⁸⁰ I worked with him between 1994 and 1997, during which time he was also a student of mine.

Sequeira first visited Maumaus at the beginning of September 1993 to discuss his work with Rosendo, who subsequently invited him to teach.²⁸¹ After completing a photography project abroad in autumn 1993, Sequeira returned to Maumaus in January 1994, only to discover that the management had changed. Rosendo strongly recommended that I hire Sequeira to manage the laboratories, which I did.²⁸²

During the first three months of the new school management, the students Valente and Cera,²⁸³ along with former student Robalo, ran the laboratories. They mainly assisted students on the introductory workshops, with Robalo also teaching photography techniques. The laboratories were in a deplorable state and needed urgent attention. Sequeira commented that "there was a lack of chemicals, . . . it was dirty, it was a mess."²⁸⁴

Sequeira was hired to take sole responsibility for the school laboratories. He organised all the consumables and introduced a set of rules that he and Valente called the "Ten

²⁷⁸ This success cannot be explained on any rational grounds. It felt like a kind of start-up financing for the new school management, funded by the tuition fees collected and the trust of former students who re-enrolled.

²⁷⁹ Meintjes contributed to improving infrastructure, while I was responsible for organising the workshops.

²⁸⁰ In 2006, Sequeira founded the Lisbon photography school Atelier de Lisboa. (<https://atelierdelisboa.pt/>, accessed July 2, 2025)

²⁸¹ Bruno Sequeira, conversation, April 22, 2022, 5.

²⁸² Bock, personal recollection, May 2025.

²⁸³ All three were considered members of the Association, but only Valente and Cera participated in the first exhibition the school organised under the new school management.

²⁸⁴ Sequeira, conversation, 6. He comments further, that "since it was three of them [running the laboratories], it wasn't any of them," 7.

Commandments,” which were written in marker on the tiles of the larger school laboratory located in a former kitchen.²⁸⁵ He was strict about the organisation of the laboratories and methodical in his approach to teaching photographic techniques, which later earned him the nickname “Engineer” among his students.²⁸⁶

With the implementation of this new set of rules and my attempt to streamline the overall utilisation of the school’s infrastructure, some of the members of the Association felt that the new regulations threatened what they considered acquired rights.²⁸⁷ Sequeira commented that I started to complicate life for those who had keys.²⁸⁸ “They considered Maumaus theirs and didn’t feel obliged to do anything. They were people, who, frankly, were abusive.”²⁸⁹ Sequeira’s referred to “the leisure element and the socialising and the community and all that relaxation, there was less space. The space was shrinking.”²⁹⁰ And then, . . . some kind of need arose to have elections.²⁹¹

The upcoming election on December 26, 1994 exacerbated the conflict when I decided to stand for one of the board seats. As the school was becoming more successful²⁹² and Meintjes and I were investing a lot of energy in continuing this momentum, it became crucial to clarify the Association's legal situation and power structure.²⁹³ By the end of 1994, I too had fully recognized the potential of the Maumaus project to which Valente had

²⁸⁵ Sequeira, conversation, 7-8. Later, Sequeira also taught photography techniques for both levels of the introductory workshops, replacing Paulo Robalo, and subsequently taught in an intermediary workshop as well.

²⁸⁶ Sequeira, conversation, 1.

²⁸⁷ By this, I mean members who have keys and access to the Maumaus’s premises and infrastructure outside of school hours.

²⁸⁸ As previously noted in relation to Jürgens, who had to hand in her key because she was classified as a “Maumaus Ordinários,” the issue of who had a key was a hot topic. Furthermore, it was unclear who actually had keys. Sequeira notes that “one thing was the school, . . . another the Association. As far as the school was concerned, no one questioned the choices you were making. . . . But what you wanted to do was to bring order and discipline, so it started with order and discipline in the laboratories,” 16.

²⁸⁹ Sequeira states that I “tolerated it, but with a certain discomfort,” 16.

²⁹⁰ The way Sequeira describes Maumaus very much matches my memories of the environment I enjoyed when I was only teaching there.

²⁹¹ Sequeira, conversation, 16.

²⁹² Between October 21, 1993 and the date in question, the school organised two exhibitions with partner organisations outside Maumaus’s premises. It also secured funding for a smaller group of students to visit several museums and the Art Cologne art fair in the Rhineland, Germany in November 1994.

²⁹³ The election of a new board that could not be legally challenged was pivotal, as until then, the only binding document I was aware of was the Association's statutes. It was also necessary to clarify the power situation, as an increase in funding through student fees and sponsorship meant there was a risk that a hostile board controlling the finances could withhold funding if they disagreed with the school's projects.

alluded. I had not been aware of this possibility when I envisioned I would run the school for just a couple of years, and I began to consider whether it would be feasible to develop the school project Meintjes and I had in mind in the much longer term. My main concern, therefore, was to clarify the future prospects for our work within the school. If the election resulted in a board of which I would be a member, alongside others who supported our ideas, then I would stay. Otherwise, continuing the work would have been unsustainable.

A group of older alumni and members surrounding Rosendo were afraid that they would lose their privileges if I were elected to the board. They tried to encourage Sequeira to run against me, but he refused. Unable to find another candidate, they tried to convince Rosendo not to relinquish his power.²⁹⁴ According to Sequeira, Rosendo responded that he did not consider his concept viable and believed that what the new school management wanted to implement would ensure Maumaus's sustainability.²⁹⁵

The power issues were ultimately achieved through elections. The minutes from this meeting were recorded in the official minutes book that had been produced at that time and endorsed by nineteen individuals who were recognised as voting members. The meeting elected Valente Chair and Rosendo and I as Co-Directors of the Board of Directors. This decision superseded the previous Board, which had consisted of Freire, Mora, and Rosendo.²⁹⁶ Pedro Moitinho, Vera Moitinho, and Nuno Patinho members of the statutory Audit Committee, which was constituted for the first time. Pedro and Vera Moitinho were part of a new generation of students who began their studies under the new school management, while Patinho had already studied at Maumaus with Rosendo. Bruno Sequeira was elected Head of the Assembly.²⁹⁷

The election result was decisive for the future of Maumaus. Valente's election as Chairman of the Board was very significant, given that he had already contributed greatly to the implementation of the school's new direction at the time of the elections. Furthermore,

²⁹⁴ Sequeira, conversation, 23.

²⁹⁵ Sequeira, conversation, 23.

²⁹⁶ My election and Valente's voided the Maumaus statutes that stipulated only Maumaus de Origem could be appointed board members. This part of the statute has since been abolished at the request of the authorities.

²⁹⁷ Maumaus Minutes Book, no. 1, 26.12.1994. Prior to the implementation of electronic minutes in 2021 at Maumaus, the majority of minutes had been recorded by Valente, who possessed the most legible handwriting.

Valente was recognised by the various factions within Maumaus as a unifying figure, which ultimately led to his election. Rosendo, whom Valente described as the soul of Maumaus, represented the original Maumaus on the board. At the same time, he supported the changes in the school and, consequently, in the Association.

Freire had run for a board seat but had not been elected.²⁹⁸ She continued to participate in the General Assemblies for another year²⁹⁹ and then announced her resignation from the Association in 1996.³⁰⁰ Rosendo and Valente and I were re-elected to the Board of Directors in 1998 and 2001,³⁰¹ with Rosendo gradually withdrawing from the Association around that time.³⁰² From 2004 until the present day (2025), the composition of the Board of Directors has included myself, Valente, and former students Luísa Yokochi and Matilde Meireles.

Conclusion Part I

The objective of the founders was to establish an organisation dedicated to the exhibition and promotion of visual arts that would incorporate a photography school. Mora and Rosendo's conceptual proposition, which formed the genesis of Maumaus, was intended to address the deficiencies they perceived in how the concepts of photography were taught in schools in Portugal at the time. Specifically, they identified these deficiencies in the photography departments of the art and design schools Ar.Co and IADE, as well as in the courses offered by the Portuguese Institute of Photography. These training programmes concentrated mostly on photography as a practical skill rather than as an artistic medium.

I understand this first phase of Maumaus as its moment of postmodernism: Not so much because the school's proponents were participating in or were even knowledgeable of the discourses around that term, which had started a good decade earlier,³⁰³ but because

²⁹⁸ Maumaus Minutes Book, no. 1, December 26, 1994.

²⁹⁹ Maumaus Minutes Book, no. 2, March 20, 1995.

³⁰⁰ Maumaus Minutes Book, no. 4, March 29, 1996.

³⁰¹ Maumaus Minutes Book, no. 7, April 14, 1998; no. 11, March 3, 2001.

³⁰² It is not possible to establish an exact date for Rosendo's departure from Maumaus. The last minutes to bear his signature were in 1999 (Maumaus Minutes Book, no. 9, March 31, 1999), although he was officially elected for another three-year term in 2001.

³⁰³ For overviews of those debates see for example Lisa Appignanesi ed., "Postmodernism: ICA Documents 4 and 5" (London: Institute of Contemporary Art, 1986), Hal Foster ed., *The anti-aesthetic: essays on postmodern culture* (Bay Press, 1983) as well as "On Postmodernism and Articulation: An Interview with Stuart Hall by Larry Grossberg and Others" (1986), ed. David Morley, in *Stuart Hall*,

Maumaus was founded within the frame of an entirely dysfunctional modernism in Portugal. The country's backwardness, due to its 48 years of fascist rule, was transformed by the founders from a disadvantage into a distinctive feature. It was the scraps of a modernism in ruins that Maumaus's founders put together according to their own, very local, devices. Independently of who constituted the school's management, Maumaus was and has been, in that sense, always proceeding according to the ethos of a situated conceptual pragmatism, one that takes up discourses by the way they can be made to function locally. The word "contamination," which played such a significant role in the school's initial naming, is thus exemplary in the context of Maumaus, because the institution has, from its very beginning onwards, fed on the contaminants of modernity and goes on to produce them of its own accord.

Collectives or associations, at least the ones in question here, aim to appear egalitarian with their promises of democratic processes. However, developing a routine of democratic processes within such structures proved complex both for Monumental and Maumaus, ultimately resulting in the failure of both organisations in their original configurations. There were irreconcilable incompatibilities between individual artistic and ideological convictions in both organisations. And the compromises that were necessary for an effective standard of collaborative work in Maumaus broke down repeatedly as a result of each member's strong positions and ideas, despite them having been devoted to establishing what was to become Maumaus in the exact spirit of such collectives as artistic projects. Unfortunately, it was the very energies that created the desire for collective forms and commitment, that in the case of Maumaus, led to their downfall. How to accommodate the strong ethos of artistic authorship at the core of the collective is a question that has returned again and again as Maumaus evolves.

The founders were enthusiastic about Maumaus's varied activities and believed the range of differences they each brought to the organisation could enrich the other and ensure the organisation's independence through mixed financing. Ultimately, however, these divergences led to the end of the collaboration between the three founders, as they could

Selected Writings Essential Essays, Volume 1: Foundations of Cultural Studies (Duke University Press, 2018).

not agree on how to put these ideas into practice. In this instance, I am mainly referring to Mora's and Rosendo's conflicting ideas about publishing a Maumaus bulletin. These differences of opinion, along with other personal reasons, ultimately led Mora to leave Maumaus. As a strong content provider with conceptual ideas for the Association, as discussed above, I believe that Mora's departure was one of the main reasons the original Maumaus concepts came to an end.

In terms of whether the “founding” atmosphere Alexandre Melo writes about manifested itself outside Portugal, it is worthwhile to compare his analytical and wildly disillusioned criticism of the wave of collectives being established in Portugal with the criticism of German art historian Stefan Germer. Germer describes the failed creation of meaning by an art practice that emerged also as a social phenomenon at the beginning of the 1990s with a similar sense of disillusionment. And, he pinpoints precisely the time when Maumaus was founded.

This is not an unfair or uncalled for comparison, as Germer's argument starts by describing the enthusiasm for and of collaborative artistic practices that had begun to emerge under the umbrella term “Contextual Art” in the late 1980s: A category that, as I will return to in the following chapter, proved vital for Maumaus's development and my involvement in it. What interests me here is the vigour that prevailed in Northern Europe at the time and manifested itself similarly in Portugal, which can best be described as a shared over the top enthusiasm for ideas. I am interested in the situational similarities of that enthusiasm, and enthusiasm for art's perceived reach, that had little to do with the concrete artistic concepts that fueled these enthusiasms either in Germany or Portugal.

Like Melo, Germer, in following the downfall of this enthusiasm, also tells his own story. His particular interest in the emerging conceptual, contextual, and politically orientated art of the time led him and the art historian Isabelle Graw to found the journal *Texte zur Kunst* in 1990, which gave these practices a theoretical and historical framework and home.³⁰⁴ These energies were similar to those of the emerging curators and theorists in Portugal, which Ferreira characterised as the development of a new cultural landscape.

³⁰⁴ Germer, “Unter Geiern,” 83.

Germer describes the euphoric feeling of group cohesion among the artists working with contextual art practices in advance of their conception of the group exhibition *Project Unité* in Firminy, France, in 1993.³⁰⁵ In art historical terms, the exhibition was intended to mark a breakthrough for this new practice, with buzzwords such as “avant-garde,” “art of the nineties,” and “programmatic manifestation of an entire direction”³⁰⁶ being used by the exhibition organisers to promote it in the run-up to the event. In this article, Germer critically scrutinises his own enthusiasm, which he experienced first-hand as an art theorist. Interestingly, Germer’s descriptions of the energies he manifested are similar to the ones reported in the newspaper articles about the creation of Maumaus (*Público*, 1991; *JL*, 1992). The founders conveyed a sense of euphoria and cohesion that Germer also observed among the context artists.³⁰⁷

However, the exhibition in Firminy failed to fulfil the expectations it had raised: “Bringing together the various contextual practices that had been thought to be related or compatible emphasised the differences rather than the similarities.” The situation proved similar for the artists in Portugal who committed themselves to a new departure in the 1980s and 1990s, and more specifically, to the Maumaus founders, with their enthusiasm for practically reinventing artistic education via photography. Strong divergences emerged in the realisations of these ideas of a newfound artist collectivity, both in the Firminy project and in what was to become Maumaus. Melo comments on the founding of institutions in the 1980s and 1990s without referring to one in particular, as follows: “at the time, ‘cultural institutions, whether private or public, were rarely able to survive the personal effort, ideological enthusiasm, particular social dynamics, or specific economic situations. After the customary vitality of their beginning, they fail to secure an organised cultural base and a solid professional financial foundation.”³⁰⁸

I propose reading such enthusiasms—which were somehow in the air everywhere during the early 1990s—as largely provincial, as we see in both Germer’s and Melo’s articles, not least in the way these enthusiasms failed. The downfall in each case shaped its most

³⁰⁵ *Project Unité*, June 1–September 30, 1993, Unité d’Habitation, Firminy, France.

³⁰⁶ Germer, “Unter Geiern,” 83.

³⁰⁷ Germer mentions the following artists: Christian Philipp Müller, Fareed Armaly, Andrea Fraser, Mark Dion, Clegg and Guttman, Renée Green, and Thomas Locher, among others. Germer, “Unter Geiern,” 83.

³⁰⁸ Melo, “The 90s,” 74.

momentous form—the social reality of its artistic vision on the ground. It is in this sense that I use the term “provincial” affirmatively, as my analyses in Part I are based on discussions of various competing provincialities.

I position the history of Maumaus as an organisation, and that of the central figures involved in its constitution and perpetual reconstitution over the years, including myself, within the horizon of the last three-plus decades, which have been marked by a great number of post- and anti-colonial thinkers invested in demonstrating how European historiographies originating within forms of provincialism have presented themselves as universalisms.³⁰⁹ It is not only the enthusiasms and conceptual visions that have shaped Maumaus’s history and my own, but, to an equally large degree, these stoppages, breaks, rifts, corrections, and collapses. As I will return to in Part II, it was those starts and restarts that made Maumaus figure, become material, and be at its most educational.

Adapting these academic works of historiography to my own much more localist endeavour, I here use the term “provincial” as the shared grounds of Maumaus’s founding figures. All of them, all of us, entrenched in our local grappling with internationalist modernity’s inapplicability to our own situatedness. And so I use this term from an auto-ethnographic perspective, where in the “Portuguese World,” my own localized provincialism, my background in the Rhineland and its art scene at the time, collides and mixes with the provincialisms of all the individuals discussed in this part of the thesis, be it the founders of Maumaus and their attempts to establish a localized understanding of a regained conceptual artistic autonomy; or Roger Meintjes, Alexandre Melo, or Ângela Ferreira, who each in different ways much more consciously positioned their praxis on the thresholds of localized modernisms and their pitfalls. In other words, this is a history of my provincialism and it is a history of the provincialisms of others who came together and shaped Maumaus.

Provincialism is the concurrent flipside of modernist narratives of international and universalist artistic reach: The provincial farce of Joseph Kosuth's opening in Lisbon without

³⁰⁹ See Dipesh Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference* (Princeton, New Jersey: Princeton University Press, 2000). In this sense, alongside my discussions with Meintjes and Ferreira, I would also like to mention the close collaboration I have with Manthia Diawara, a Mali-born filmmaker and professor at New York University. He has made me aware of the importance of non-Western experiences and types of knowledge, without contrasting them with Western ones in a binary way.

an audience in the 1980s that I relay through Ferreira serves as one principal example of this. Kosuth had been a star in the United States and Central Europe since the late 1960s, but his work was irrelevant in a country still reeling from 48 years of fascist dictatorship and a recent Democratic revolution. This shows how the temporal relevance of specific artistic positions shifts with local history. Maumaus was always strongly connected to the different provincialisms that come together in the city of Lisbon, and in the early 1990s, I became one of them.

What defined Maumaus, and continues to define it without getting too far ahead of later discussions, are the tensions between different localized understandings of a modern, conceptual understanding of art and its education. Europe's provincialisms, as we see even in this small exemplary group of Maumaus founders, is far from being unified: the founders of Maumaus, Roger Meintjes, and I were all marked by our upbringing, the national histories of colonisation constitutive of them, and our shared aim to surpass them. These constitutive provincialisms have changed over the decades and were much more local during the period described in Part I than they are today, which was related to the people involved in Maumaus at the time, whose activities and thinking were shaped by a period before the revolution, the revolution itself, and post-revolutionary convulsions, with the desire to leave these times behind. I have related this to the local history of the arts through the description of photography.

The description of the history of Maumaus deals with localism within provincialism, i.e. Maumaus as a school based on localism, and, as Part II will show through the exhibitions produced by the Maumaus, being local and provincial is a question of specificity, which allows for specific political agency in the local and provincial, in contrast to the grand modernist narratives that present themselves only as summaries, which in their universal claims obscure the local.

With Meintjes and I joining Maumaus as foreigners, provincialisation manifested itself on a larger scale. With our arrival and as a result of our discussions about what to do with Maumaus—a school teaching technical photography trying to move towards teaching it as a fine art—the discussions transitioned from localisms colliding as sets of mutually challenging understandings of art's autonomies and technologies to translating these conceptual

divergences into questions of the infrastructures needed to enable and sustain Maumaus as an art school that could, and would, reach beyond Lisbon and Portugal.

The three meanings of the term “conceptual” that I have been employing in this first half best illustrate our discussions at the time and the transition they led to: a. the Conceptual as an artistic movement committed to countering the reification of art that had dominated its immediate postwar production in the United States; b. the Conceptual as an approach to the curricular set-up of an art school: making a conceptual decision about what art can be and what kind of teaching can accompany its attempts at relational autonomy; and then c. the Conceptual as an infrastructural question about what the material existence of an art school calls for, and what ties to private and public funding, to local art scenes, and international trends this implies.

Part II: The Second History of Maumaus

This second part of the thesis constitutes its core. It traces the development of Maumaus through an examination of the conceptual and pedagogical foundations of its exhibition practice, as reflected in several important exhibitions from different periods in the organisation's history.

The approaches of Maumaus's founders to photography were evident in the exhibition *Arte na Cidade—Fotografia no Metro* (1992) and four "Salon" exhibitions in 1992–93. The 1996 exhibition *Projecto Almirante Reis*, by contrast, is a prime example of the pedagogical changes that were introduced by the new school management. In this project, the shifts in the technical purposes that underlay Maumaus's photography teachings first became apparent. *The Postman Only Rings Twice* (2000) marks a further shift, this time one that is not just the result of the changes in the school management, but also of the changing profile of the student body. And finally, the exhibition *Maumaus as Object—Parting with the Bonus of Youth* (2019) was deliberately conceived as a self-conscious interrogation of how the organisation currently understands its artistic and pedagogical positions and is submitted here as the visual component of this thesis.

The analysis in this section is informed by material from a range of sources including photographic documentation of the exhibitions, newspaper articles, catalogue texts, conversations with the individuals introduced in the first part of the thesis, as well as former students who participated in the exhibitions who will be introduced in the relevant sections of the text.

Chapter 1: *Arte na Cidade—Fotografia no Metro*

The first exhibition produced by Maumaus outside its own premises was the public art project titled *Arte na Cidade—Fotografia no Metro* (Art in the City—Photography in the Metro). Part of the Festas de Lisboa programme in June 1992, the exhibit featured

photographs by eight advanced students from the Ar.Co and Maumaus art schools displayed at the Picoas Metro Station.³¹⁰

Paulo Mora developed the overall exhibition design.³¹¹ The five Maumaus participants—Marta Lourenço, Fernanda Nogueira Madeira, Paulo Robalo, Mário Valente, and Sandra Vieira Jürgens—were selected by Mora and Rosendo. The three Ar.Co students—Adriano Miranda, Mariana Viegas, and Paulo Pinto—were chosen by Sérgio Mah, a curator specialising in photography and an Ar.Co teacher at the time.

Venue

Picoas is a station on the Lisbon Metro network, situated in a business district in a newer part of the city.³¹² Constructed at the end of the 19th century and leading to the nearby historic centre, the station is located on one of the most significant arterial roads into the city. Picoas is one of eleven stations that constitute the original Lisbon metro network, which was inaugurated in 1959. At the time of the exhibition, the station still retained its original design, which was characteristic of the 1950s. Of particular note are the decorative tiles by the renowned Portuguese artist Maria Keil (1914–2012), which feature abstract shapes and contrasting colour schemes. Another significant feature of the station's design was the incorporation of indirect lighting and tunnel-like round walls along the length of the platforms.³¹³

³¹⁰ The annual Festas de Lisboa are held throughout June in honour of Saint Anthony, the city's patron saint. To mark this festive month, an initiative was launched in 1991 to showcase art in public spaces, reminiscent of the Skulptur Projekte exhibition held in Münster every ten years. The artistic programme of the 1992 Festas de Lisboa was criticised because the city of Lisbon had moved away from the ambitious agenda of the previous year, which had caused great controversy. The few interventions of 1992, including "Arte na Cidade—Fotografia no Metro," were seen as "an attempt to avoid criticism of the initially limited artistic programme." See Margarida Medeiros, Luísa Soares de Oliveira, and João Pinharanda, "Lisboa 'escondeu' intervenções plásticas—Festas sem arte" (Lisbon "hides" plastic art interventions—Party without art), *Público*, July 7, 1992, 46.

³¹¹ Mora, conversation, 32.

³¹² The station is located on Avenida Fontes Pereira de Melo, between the junctions with Tomás Ribeiro Street and Andrade Corvo Street.

³¹³ The original design was created by the architect Falcão e Cunha (1927–2011).

Curation

Mora's role as curator and exhibition producer of *Arte na Cidade—Fotografia no Metro* was influenced by his background in architecture and his involvement in the Encontros de Fotografia in Coimbra. As he explains, he "gained expertise in the occupation of spaces and the production of exhibitions" through which he understood how to "assemble an exhibition and optimise the use of the space."³¹⁴ He was the only founder of Maumaus with curatorial experience.

For this exhibition, Mora placed particular emphasis on the architectural qualities of the 1950s station and used them as the conceptual foundation on which to build the exhibition's approach. He speaks of developing a relationship with the exhibition venue that can then be translated into the exhibition's design.³¹⁵

The Metro company had not granted permission to attach the works directly to the station wall, which compelled Mora to devise alternative solutions. He asserts that it was imperative for the works to exhibit a quality of levitation, avoiding any imposition upon the prevailing architectural character of the space.³¹⁶ Mora's solution was to use pliable mounts, affixing the photographs directly to the walls erected for the exhibition with double-sided tape and an acrylic covering.³¹⁷ Mora elaborates on the mise-en-scène that had to be created: Despite limited financial resources, white walls had to be erected; a column separating an entrance from an exit was draped in red fabric—the metro company's corporate colour; and the original indirect lighting was reinstalled. Mora decided it would be advantageous to display the works in a way that reestablished some of the station's original architectural features.³¹⁸

In his recollections of the show, Mora describes the deliberate decisions he made to create curatorial solutions that addressed the challenges presented by the exhibition space. However, he does not mention anything notable about the works selected for the

³¹⁴ Mora, conversation, 32.

³¹⁵ Mora, conversation, 34.

³¹⁶ Mora, conversation, 34.

³¹⁷ Mora recounts that some of the photographs were stolen, which he saw as a sign that the public appreciated the works. The missing photographs were not replaced, and the artists collected what remained at the end of the exhibition. Mora, conversation, 35.

³¹⁸ Mora remembers that the "passengers reacted to this flash of light because before that everything was dark and then suddenly there was light." Mora, conversation, 33–34.

exhibition. In this sense, the term “curatorial” can be more accurately applied to the exhibition venue than to the works themselves. It is impossible today to ascertain the extent to which any discussions might have been held with students about which works to select for an exhibition in a metro station.³¹⁹

Mário Valente’s contribution

Aside from Sandra Vieira Jürgens, who has only limited recollections of the exhibition, Valente was the only participant with whom it was possible to discuss the content of the exhibit.³²⁰ Valente emphasises that the series of photographs for the show were chosen by him with the specific intention of being exhibited in a metro station. The pictures were taken looking out from inside moving vehicles (trains, buses, metro carriages, and cars). The distortion of the images caused by being captured while in motion was their salient feature (Figure 16). These landscape prints were arranged in large portrait mounts, side by side. Valente’s photographic engagement with the exhibition venue demonstrates a conceptual approach to the medium. In fact, a close inspection of the exhibition catalogue, which featured reproductions of each participant's work in the form of postcards, reveals that Valente was the only participant who exhibited a discernible understanding of the interplay between the photographic image and the environment in which it would ultimately be viewed.³²¹



Figure 16: Mário Valente, *Untitled*, 1992. Reproduction of a postcard. Photo: Paulo Mora.

³¹⁹ Sandra Vieira Jürgens, one of the participants, recalls succinctly that she submitted her works with the mounts specified by Mora. She did not participate in installing the exhibition. Jürgens, conversation, 14.

³²⁰ Other exhibition participants could not be found.

³²¹ The motifs of the other participants included photo collages of faces, images of the Great Wall of China, and pictures of fish and boxing scenes.

Critical reception

Despite all of Mora's experience with installing photography and the thought he had put into the exhibition's design, his ideas did not exactly find a warm reception even with Maumaus's own supporters. In an article about the artistic programme of the Festas de Lisboa, the photography critic Margarida Medeiros reviewed both the individual works and the concept of the exhibition as a whole.³²² She observed that the stereotypical landscape photographs had been produced with the amateurishness characteristic of novice photographers and that the technical quality of the images was substandard.³²³ As a notable exception, she highlighted the commendable enlargement technique used by Paulo Robalo, a former student of Rosendo's, who subsequently served as a photo lab assistant at Maumaus. As for the design of the exhibition, Medeiros criticised the presentation of the works as too conventional and inevitably compromised by a "metro ecology," arguing that a less formal intervention would have instead been more suitable for the spatial conditions.³²⁴

Documentation of *Arte na Cidade—Fotografia no Metro*

Despite extensive research, no visual documentation of the exhibition itself could be found, other than a series of postcards (Figures 17 and 18) each of which reproduce a single exhibited photograph. It could be argued—contrary to Mora's detailed account of the thought and effort that had gone into the design and installation of the exhibit—that the lack of documentation of the entire display suggests that the students and the organisers considered the manner in which the photographs were presented to be of negligible significance. It suggests that the photograph was seen primarily as an autonomous work of art dedicated to exploring something like its own photographic essence, making the exhibition environment of negligible import to the reception—much less the production—of the work. This early exhibition today seems to testify to the founders' painterly sense of the

³²² Margarida Medeiros was listed as one of the "Maumaus Extraordinários" in the organisational chart reproduced in Figure 14 in Part I.

³²³ Medeiros, "Lisboa 'escondeu' intervenções plásticas," 46.

³²⁴ Medeiros, "Lisboa 'escondeu' intervenções plásticas," 46. Medeiros does not elaborate on what the term "metro ecology" might mean, but it seems reasonable to assume she is referring to the typical human interactions with their environment that occur in metro stations and how these influence audience perception of exhibitions. I believe Medeiros was suggesting these processes should be considered alongside the venue's physical characteristics.

medium. While the conceptual sense of “painting with light” that I quoted in the first part alludes to a photographic sensibility gesturing towards modernist avant-gardists like László Moholy-Nagy,³²⁵ it can also be read in a different vein: If one stresses the use of the word “painting” in this formulation more than that of “light,” it suggests a paragone, the desire to render photography as painting’s legitimate technological double. In this sense, the close focus on each individual work reproduced on its own as a postcard makes more sense than documenting the full context of the exhibit.³²⁶

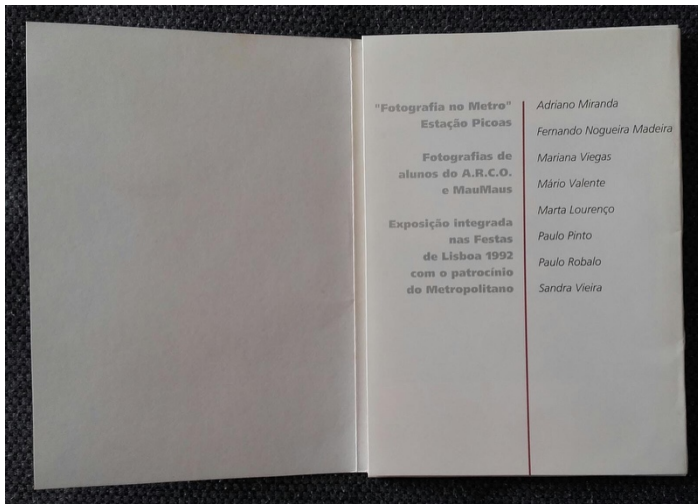


Figure 17: *Arte na Cidade–Fotografia no Metro*, Postcard-catalogue, 1992. Photo: Paulo Mora.

³²⁵ See László Moholy-Nagy, *Vision in Motion*, (Chicago: P. Theobald, 1947); *Painting, Photography, Film* (Cambridge, MA: MIT Press 1973).

³²⁶ Indeed, the postcards may have been considered a preferable form of dissemination. I recall some discussions at Maumaus in which the argument was made that photographs reproduced in photo books were better for a viewer to contemplate than those displayed in exhibitions. It is also worth noting that advances in reproduction techniques at the turn of the twentieth century led to the emergence of mass-produced postcard photo prints, which subsequently became collectors’ items. On the popularity of the photo postcard, see Freund, *Photographie und Gesellschaft*, 113.



Figure 18: *Arte na Cidade—Fotografia no Metro*, Postcard-catalogue, 1992. Photo: Paulo Mora.

Chapter 2: Salão de Fotografia

While *Arte na Cidade—Fotografia no Metro* was most likely conceived primarily by Paulo Mora, the exhibitions between December 1992 and June 1993 were all organised by Álvaro Rosendo, following Mora's departure in November 1992. As was the case with the previous exhibition, no visual documentation of these exhibitions could be found.³²⁷ The following discussion draws on conversations with Rosendo and Valente.³²⁸

After the school had been in operation for six months, an increasing number of students who had completed the beginners workshops went on to enroll in more advanced courses.³²⁹ Following Mora's departure in November 1992, Rosendo implemented the idea

³²⁷ Rosendo comments: "I never thought to take photographs of our early days at Maumaus. It's stupid, but 'in a plumber's house, there are always leaky pipes.'" Rosendo, conversation, March 31, 2025, 35. Here it seems important to remember that the consistent photographic documentation of exhibitions outside of major institutions of modern art, or its galleries, only spread towards the end of the 20th century. To take note of only one famous example here: Even epoch-making shows like "Pictures at Artist Space" in 1977 were mostly documented by the society shots of its opening. The few installation shots were only subsequently discovered. It was only with the burgeoning professionalization of art education in the 1980s, and its growing ties to the gallery system, that artist portfolios had to be consistently built around the photographic documentation of their previous showings.

³²⁸ Valente still has some of the original works from these exhibitions in his possession.

³²⁹ There were no assessments for the successful completion of a course, nor were there any criteria for enrolment in subsequent courses. Mora commented in the interview with Pinharanda: "No evaluation . . . We want the selection to be organic, for people to turn away if, for example, they see that our project doesn't meet their expectations." Pinharanda, "Nova Escola."

of creating a gallery space at the Association's premises which would present work emerging from the advanced courses.³³⁰ The gallery was used for this purpose only for a brief period,³³¹ during which Rosendo organised three exhibitions, the third one split into parts: the "Salão de Inverno MAUMAUS" (Winter Salon, December 17, 1992–January 31, 1993); the "Salão da Primavera MAUMAUS" (Spring Salon, March 26–April 30, 1993) and the "Salão Estival MAUMAUS" (Summer Salon, Part 1: March, 28–June 9, 1993 and Part 2: June 11–June 2, 1993).³³² These exhibitions were mounted in two rooms near the entrance of the Maumaus premises—the first room on the left [1] and the second room on the right, which usually served as a classroom [2] (Figure 19).³³³

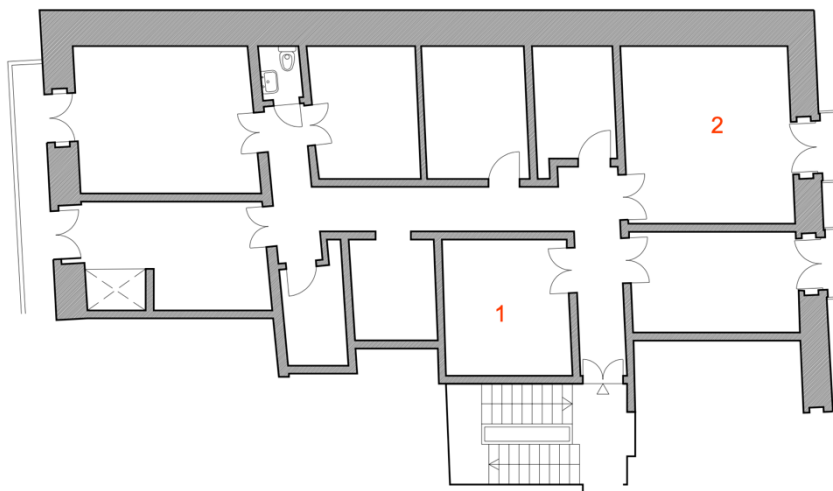


Figure 19: Floor plan Maumaus premises 1992–2020 (spaces used for exhibitions).

³³⁰ Mora mentioned the idea of a gallery in the November 1991 interview with João Pinharanda (discussed at length in Part I), discussing the potential transformation of a classroom into an exhibition space. Pinharanda, "Nova Escola." In Maria Leonor Nunes's article from June 1992, Mora explained that the gallery would be a space for "interaction between Portuguese and international artists," and made no mention of school exhibitions. Nunes, "Contaminação visual."

³³¹ Following the changes in the school's administration in October 1993, exhibitions by students from the introductory courses continued to be hosted at Maumaus, but exhibitions featuring work by students from the advanced courses were no longer held there. Instead, the majority of these were organised in collaboration with external partners, primarily taking place at their premises.

³³² Press announcements of all four exhibitions were found in Rosendo's archive.

³³³ The gallery was originally located in Room 2, but due to its limited size, the classroom was repurposed as a temporary exhibition space.

The salon exhibitions were publicised mainly through signs and press releases created by Rosendo.³³⁴ His poster designs were printed on A4 paper in landscape format and used to label the exhibitions with their titles and duration. A4 poster-style press releases were disseminated via fax. The initial press releases were concise, containing only the exhibition title, address and opening times.³³⁵ The press release that announced the last, two-part salon (“Salão Estival MAUMAUS”) was the first to include the names of the exhibiting students (Figure 20). This suggests an increased recognition of their authorship, most likely because they had a more mature body of photographic work to present after having studied at Maumaus for more than a year.

All the announcements referred to the venue as the Maumaus “Galeria.” This appeared to institutionalise the Maumaus premises as a gallery space, but at the same time, Rosendo’s use of inverted commas around “Galeria” suggested a degree of tongue-in-cheek questioning of the term, which turned such attempts at institutionalisation into a subtle parody.³³⁶ Similarly, the use of the term “Salon” suggests some ironic intent. The founders of Maumaus were known for their habit of using exaggerated phrasings, a tendency that consistently garnered them media attention,³³⁷ and the reference to a grand art historical tradition might be seen in this light as well. The visual appearance of the signs and press releases reinforces the historical reference. While Rosendo’s designs were devoid of any illustrative imagery, they incorporated a typeface that was evocative of the early twentieth century, combined with decorative elements, such as text blocks encircled by meandering patterns.

³³⁴ In contrast to the first exhibition at the metro station, for which no promotional material has been found, research into the Salon exhibitions is supported by numerous extant materials, including a plethora of posters and press releases in Álvaro Rosendo’s archive.

³³⁵ These releases were accompanied by an invitation to the editor to consider including the exhibition announcement in their newspaper or magazine.

³³⁶ The one or two rooms that Rosendo turned into the “Maumaus Galeria” for the duration of each show were otherwise used for different purposes.

³³⁷ In earlier announcements from the founders, Maumaus was characterised as a site of “fiction, magic, torture, and energy.” (Maumaus Archive, Box 132).

MAUMAU
CENTRO DE CONTAMINAÇÃO VISUAL
CAMPO MÁRTIRES DA PÁTRIA · 100 · 1.º ESQUERDO · 1100 · LISBOA · TELEFONE 54.73.83

Vimos desta forma comunicar as nossas actividades e desde já agradecemos a sua divulgação nos espaços informativos que para tal tenham reservados.

Encontra-se patente ao público na "Galeria" da MAUMAU

SALÃO ESTIVAL

MAUMAU

28 de Maio a 9 de Junho de 1993 (1ª PARTE)

•
11 a 25 de Junho de 1993 (2ª PARTE)

A 3ª Exposição Colectiva de alunos dos Workshops 2.

Dividida em duas partes, conta com as participações de Mário Valente, António Barrocas, Sandra Vieira e Nuno Cera (1ª parte) e Diogo Batalha, Miguel Miranda, Carlos Carvalho, Rita Carvalho, Eduardo Ribeiro e Jorge Gonçalves (2ª parte)

Para visitar esta exposição os interessados devem telefonar para o nº 54 73 83, todos os dias úteis, entre as 15.30 e as 20.30 horas, para confirmar a presença de alguém que os receba.

NÃO PERCA!

Figure 20: Exhibition announcement *Salão Estival*, Part I and Part II, 1993.
Archive Álvaro Rosendo.

The dilapidated nineteenth-century grandeur of the venue also played into the idea of the “salon” as an ironic, self-aggrandizing use of a traditional notion of the art exhibit, co-opted to make a progressive statement about who gets to claim art status. The apartment that

Maumaus used as its premises was constructed in the latter half of the nineteenth century. In that context, using the stuccoed nineteenth century rooms for the presentation of student photography exhibitions and calling them salons could be interpreted as a form of conceptual feedback. The conjunction of the setting and the term can be construed as evoking the nineteenth-century conflicts between proponents of salon exhibitions and the progressive artists who orchestrated counter-exhibitions.³³⁸

This reference to the Parisian salon culture of the nineteenth century calls upon two other implications that seem worth mentioning here: On the one hand, both the official salon and the salon of the refused were stagings of painting, and on the other, many of the autonomously organized salons were, like the famous example of Gustave Courbet's 1855 "Pavillon du Réalisme,"³³⁹ exhibitions of artistic self-promotion. In that regard, Rosendo might be seen as drawing an ironic parallel between that period and his own struggles at the time to garner recognition for his photographic work as an artistic medium.³⁴⁰ This raises the question of in what regard exactly the Maumaus Salon exhibitions evoke the infamous "Salons des Refusés" more than the academic salons themselves, especially given the extent to which such an interpretation accords with the myth surrounding Maumaus throughout its history.³⁴¹ The idea of a "countersalon" aligns with Mora's rejection of evaluation, meaning that anyone could participate. But at the same time, it also demonstrates a desire for recognition as being the producer of an alternative value.

During the decades following the advent of photography (if we take Joseph Nicéphore Niépce's invention in 1826 as the starting point), the artistic merit of the medium was a primary subject of discourse among artists, art critics, and photographers.³⁴² Rosendo

³³⁸ The Paris Salon was established in 1667 with the objective of promoting "art of the regime." However, with the advent of modern art, the nineteenth-century salons faced significant criticism, particularly regarding the criteria used by admission juries. See https://de.wikipedia.org/wiki/Salon_de_Paris (accessed January 17, 2025).

³³⁹ Linda Nochlin, *Realism and Tradition in Art, 1848-1900* (Prentice-Hall, 1966), 33.

³⁴⁰ Rosendo referred to the notion of the salon in this context as an endeavour "to plagiarise a historical situation in photography." Rosendo, conversation, April 27, 2023, 3.

³⁴¹ The "Salon des Refusés," also known as the "Salon of the Rejected," was a parallel exhibition to the official Salon de Paris. The first one was held in 1863. These exhibitions showcased paintings and sculptures that had been rejected by the Salon de Paris juries. In an article published in 2000, Maumaus are portrayed as heroes of marginalisation. Pinharanda, "O Problema das Comunicações," 16–17.

³⁴² "The debate that erupted over whether the camera was merely a technical instrument that mechanically reproduced objective phenomena or whether it was also a suitable medium for expressing individual artistic emotions and views sparked heated discussions among artists, art critics, and photographers," in Freund, *Photographie und Gesellschaft*, 82. Translation by the author.

regarded himself as being opposed to what he perceived as an artistic elite that seemed to believe it had the inherent right to define what constitutes art and what does not.³⁴³ He described this artistic elite as gatekeepers who rejected his photographic works and denied him recognition as an artist, acknowledging him only as a photographer.³⁴⁴

In keeping with this stance, Rosendo treated the salon exhibitions more as a motivational tool than as an opportunity to evaluate students through a selection process.³⁴⁵ He conceptualised the exhibitions as an incentive, with participation being reserved for students who were satisfied with the calibre of their work. Valente corroborates this dynamic of self-evaluation, which resulted in a period of heightened activity in the laboratories during the final days preceding the opening of an exhibition.³⁴⁶ Students were not, however, left entirely to their own devices in the self-assessment exercise. Rosendo outlined a minimum set of criteria for photographs to be included in exhibitions.³⁴⁷ According to Valente's recollections, decisions concerning what works would be included were negotiated through discussions. This suggests that despite his emphasis on student-driven learning, Rosendo still saw a place in his approach for a more traditional relationship, wherein the teacher intervenes to question and guide the student's progress to ensure that certain expectations are met. And when it came to the installation of the exhibitions, Rosendo emphasised that he undertook this on his own, with only some assistance from students, putting himself, to a degree, in the position of a curator, albeit without explicitly categorising it as such.

The presentation approach of the early exhibitions

A selection of Valente's works presented at the "Salon" helps shed light on the conventions employed in the exhibitions.³⁴⁸ The photographs were framed with passe-partouts that did

³⁴³ Bock, personal recollection, n.d..

³⁴⁴ In this regard Molly Nesbit's history on Eugène Atget and his struggle for artistic copyright seems rather telling. Molly Nesbit, "What was an Author?" in *Midnight The Tempest: Essays*. (Inventory Press, 2017).

³⁴⁵ Rosendo considered himself a facilitator, inviting the students to evaluate their own learning. Rosendo, conversation, April 27, 2023, 5.

³⁴⁶ Valente, conversation, 18.

³⁴⁷ Rosendo, conversation, April 27, 2023, 6. Rosendo does not elaborate on what he means by "minimum standards."

³⁴⁸ Valente retains some of these works in their original frames, and he kindly made them available for my perusal.

not cover the black border of the photographic negative. This demonstrates that no cropping was performed to enhance the image, underscoring that the print produced in the laboratory is consistent with the photograph as it was taken. The choice emphasises the meticulous craftsmanship involved in photographic composition, underlining the skill of capturing the “decisive moment” in conjunction with how it has been framed through the viewfinder of the camera.³⁴⁹

Moreover, the photographs were exhibited in conventional, standardised black aluminium frames, typically used for the display of such photography—a form of presentation that was consistent with the modernist concept of media specificity.³⁵⁰ It can be argued that, despite the presence of a subtle element of irony in the organisation of the 1992–93 “Salon” exhibitions, they continued to reflect (indeed highlight) traditional ideas of authorship, skill, and image creation in the presentation of photographic work.

It is evident that in the “Salons” and the exhibition *Arte na Cidade—Fotografia no Metro*, conventional black-and-white photography was exhibited based on an idealised understanding of the artwork, its creator, and the aesthetic experience all being independent of the artwork's surroundings. When installing the exhibition, Mora only took physical site-specific aspects into account by creating a mise-en-scène in the underground station to solve practical problems with the exhibition venue; how the photographs themselves looked or what meaning they sought to convey did not seem to play a role for him.³⁵¹ Rosendo did not create a physical staging in the Maumaus, but its stucco rooms became a mise-en-scène when he called the exhibition “Salons”—which similarly evoked the modernist focus on a singular work of art within a frame.

³⁴⁹ The “decisive moment” (or “le moment décisif”) is a term coined by the French photographer Henri Cartier-Bresson. It refers to the precise instant at which a photographer should press the shutter button to capture an image that encapsulates the essence of a particular moment. It is not just about the moment that is happening in front of the camera, it is also about the moment when all the elements of a scene come together to create a “good” composition. It is unsurprising that this concept frequently formed the focus of Rosendo's seminars, given that the majority of his own oeuvre consists of photographs depicting social situations involving his friends and acquaintances.

³⁵⁰ Rosendo procured a series of snap frames for this series of exhibitions. Rosendo, conversation, April 27, 2023, 6.

³⁵¹ Although Valente's subject matter suggests that he might have already been thinking much more along the lines of contextualization that would later become central in the workshops taught by Meintjes and me, and is probably a major reason why he, of all the students I encountered in my first months at Maumaus, would become one of my closest associates.

There were no discussions in the Maumaus courses and workshops in this period about exhibitions themselves—as a practice with a variety of possibilities that may have ramifications for both the public’s and the artist’s own engagement with the work. It was the formal aspects of photography that were at the forefront, and what happened around a photograph was not relevant in the discussions about the “decisive moment.” In fact, Maumaus was commissioned by the Fernando Pessoa Museum in Lisbon to produce a postcard to commemorate its opening in 1993. This clearly exemplifies how the early organisation saw itself working with its medium’s material characteristics, whereas more painting oriented salons appear to have typically exposed its participants to a gestured autonomisation of the medium that could not be framed institutionally.

Chapter 3: New Educational Methods

Meintjes and I began teaching at Maumaus in January and March 1993, respectively, and gradually introduced our own teaching methods and content. After we took over the management of the school in October 1993, these methods were integrated into all Maumaus courses. Initially, we, for the most part, maintained the structure established by the school’s founders, which consisted of two five-to-six-week introductory courses (Workshop 0 and 1). In addition, in accordance with the founders’ original intentions and the partial implementation of these plans, advanced year-long courses were gradually established. These were labelled Workshop B (Intermediate Level) and Workshop C (Finalist Level).³⁵²

During the 1990s, the majority of the students who enrolled in these advanced courses were recruited from the introductory workshops.³⁵³ These foundational courses continued to instruct students in the utilisation of the camera, the process of film development, and photographic printing techniques, as they had under Mora’s and Rosendo’s leadership.³⁵⁴

³⁵² The designations Workshop B and C are based on the earlier structure of Workshops A, B, and C developed by the founders. The reasons for the discontinuation of Workshop A in October 1993 are unclear.

³⁵³ People with existing technical and/or artistic skills were admitted to advanced courses, even if they had not completed the introductory courses at Maumaus.

³⁵⁴ Upon assuming the directorship of the school, Meintjes and I discussed whether it was sensible to continue to focus solely on photography and concluded that the focus should be maintained. The photographic infrastructure had at that point been fully installed at the Maumaus premises, and due to a

The history of photography also continued to constitute a pivotal element of the curriculum until 1997.³⁵⁵

As the artist John Miller has argued, “the approach of any teacher is largely derived from their own education.”³⁵⁶ To better understand the methods deployed by Maumaus’s art teachers in the school’s formative years, it is useful to revisit the backgrounds that informed them.

Rosendo had been involved in agitprop activities as a young man following the April 25, 1974 Revolution. He was a charismatic speaker. He studied design at the state art academy and enjoyed success in photography, both journalistically and artistically. His artistic practice, based on photographs of friends and acquaintances, reveal an emotional connection to the people photographed and to his teaching practice. He developed a teaching method that involved seminars that lasted late into the night, included communal meals, and seemingly endless discussions.³⁵⁷ This could be termed a “pedagogy of conviviality.”

Mora studied architecture in Coimbra and photography at the Ar.Co school in Lisbon. He gained experience as a curator and exhibition producer for Encontros de Fotografia. The methodological approach that he internalised as a curator, as discussed in the “Arte na Cidade—Fotografia no Metro” exhibition, was evident in his teaching. He was renowned for his disciplined teaching style, fastidiously imparting theoretical and practical knowledge about photography.

Meintjes emphasises that his formal education—his studies at the Michaelis School of Fine Arts in Cape Town—as well as his upbringing in apartheid South Africa and his anti-

lack of space, it was not possible to teach other artistic techniques, such as painting and sculpture. Moreover, within the gradual shift towards a photographic application within a post-media conception of art, adding other media and their techniques appeared a futile undertaking. Photography was regarded as a cost-effective and inclusive medium, which allowed individuals with limited financial resources and no prior technical or artistic proficiency to enrol at Maumaus. There, they acquired knowledge of a medium within a relatively short period of time, which enabled them to express themselves artistically.

³⁵⁵ These classes were continuously taught by Rosendo, both prior to and following October 1993. Bock, personal recollection, n.d.. In January 1994, Bruno Sequeira was invited to assume the management of the Maumaus laboratories. From autumn 1994 until his departure in summer 1997, he taught the history of photography in the introductory workshops and a project class in an advanced course. Sequeira, conversation, 12.

³⁵⁶ See Miller, “The Pedagogical Model,” 41.

³⁵⁷ Rosendo, conversation, December 13, 2021, 16.

apartheid initiatives, which he referred to as his “informal education,” shaped how he interacted with students.³⁵⁸ Meintjes’s experiences with the paternalistic system in apartheid South Africa led to a keen sensitivity to all forms of paternalism,³⁵⁹ including educational structures. Thus, his approach was characterised by discussions aimed at developing projects jointly, rather than engaging in a one-directional teacher-student relationship.³⁶⁰ His charismatic teaching style is distinguished by a respectful engagement with each student.³⁶¹

My experiences are primarily rooted in my own education in fine arts studies in Germany, where theory seminars were not part of the programme. Instead, I spent most of my time with some of my fellow students visiting exhibitions, working in a university studio, and attending tutorials with my professor. Unlike when I was a student in Germany, which was free of charge, I now found myself working in an organisation with a course structure designed for paying students. So without any pedagogic consciousness, I began teaching intuitively, developing my new understanding of art’s autonomy in line with my artistic interests and in response to feedback from my classes.³⁶²

Reflecting on the various pedagogical approaches at Maumaus, what becomes clear is that, ultimately, they were all driven by the nature of the ideas about photography that each of us was seeking to convey. Unlike Rosendo and Mora, Meintjes and I were not seeking to elevate photography to the status of self-contained art for its own sake through formal means, but were rather much more interested in exploring it as a conceptual photography in which the medium itself is being analysed.³⁶³ Our methods therefore needed to provide our students with the conceptual tools to pursue such explorations on their own. The aim

³⁵⁸ Meintjes, conversation, 8.

³⁵⁹ Meintjes was surprised to encounter such systems in Portugal. Meintjes, conversation, 10.

³⁶⁰ Meintjes, conversation, 16.

³⁶¹ Speaking about it now, Meintjes refers to the concepts of the Austrian theologian, philosopher, and social critic Ivan Illich, whom he discovered only after he had departed from Maumaus in 1997. Meintjes, conversation, 18.

³⁶² In one of his first seminars, I gave a slide lecture on the work of Martin Kippenberger. I assumed that the meaning of the works, which stemmed primarily from a German context, could easily be conveyed to a group of photography students in Lisbon. However, this was not the case. My enthusiasm was met with silence from the students. Bock, personal reflection, n.d..

³⁶³ See Johannes Meinhardt, “Konzeptuelle Fotografie,” in *DuMonts Begriffslexikon zur zeitgenössischen Kunst*, ed. Hubertus Butin (Cologne: DuMont Literatur und Kunst Verlag, 2002) 147.

was to encourage contextual thinking, examining the framework conditions of photography and art production, as well as their meaning-making processes, in a critical manner.

Thinking about the contexts of artistic production—as we wanted students to do—also naturally inspires reflection on the context in which this thinking itself occurs and the contexts in which meaning in general is created. Such questions are not only inherently critical, they also pertain just as much to Maumaus’s founders as they do to Meintjes and me. At Maumaus, we entered an inherently self-contradictory scene, a school that was, on the one hand, built on the technical faculties of its teachers and their ability to train emerging photographers practically, and on the other, on its founders’ ambition to erase photography’s craftier origins and establish its fine art forms, its own formalisms. While Meintjes’ and I could not have been less concerned with questions of formalism, he and I also originated in contradictory states of knowledge and ambition. While his background in anti-apartheid struggles made him attuned to art’s interventionist core, my own background in the reestablishment of art’s autonomy from the critique it applied to itself added a strong educational component to the structure of the school along with my desire to educate myself. For us, form was central, too, but, as it would become ever clearer, the social form was what interested us more. To do justice to such reflective thinking, the traditional teacher-centred model of imparting knowledge in seminars—no matter how convivial or interdisciplinary—seemed to be outdated. Furthermore, in contrast to the early student exhibitions at Maumaus discussed above, if exhibitions were to function as vehicles of learning in our courses, students would need to be not only the authors of their own works, but also the co-authors of the exhibition concepts. To develop such concepts with students, Maumaus’s pedagogy had to shift much more strongly towards a student-centred approach.

The following discussion highlights the new exercises Meintjes and I presented in our introductory courses as a result of our thinking.³⁶⁴ These courses were based on more conventional teaching methods and provided students with a variety of assignments. When I started teaching the introductory Workshop 1, I intended to instill a sense of compositional awareness in the students. To this end, I conceived of a series of exercises based on collage techniques designed to investigate formal qualities, such as how different elements in an

³⁶⁴ At Maumaus, all classes were called workshops. However, I will refer to the introductory classes as “workshops” and the advanced classes as “courses.”

image are framed by the camera's viewfinder.³⁶⁵ These exercises aimed to broaden students' understanding of established aesthetics, including the geometric principles of DIN paper formats, and the aspect ratios of 2:3 in 35 mm negatives, which I extended into discussions of the proportions of rooms in buildings. This context enabled discussions about art exhibitions and installation art practices. The basis of conceptual work in art and its education at Maumaus was the technical knowledge of making forms, this much transpired from the organisation's founders to us, the next generation. It is clear then that the focus on the requisite technical knowledge to make forms has been central to the school's development, for it sharply distinguishes Maumaus's conceptual approach from the discourses around deskilling³⁶⁶ that became almost synonymous with conceptual teaching at art schools elsewhere around the same time.

Meintjes added new activities to the foundational courses that introduced more conceptual dimensions of the discipline to students whose primary aim was to become technically proficient in photography.³⁶⁷ For example, in the introductory Workshop 0, one of Meintjes's exercises involved the construction of a pinhole camera—a device that utilises the physical principle of the camera obscura to turn any suitable container into a simple lens-less camera.³⁶⁸ A fundamental element of this exercise was to encourage participants to purposely select a container with a view to establishing a relationship with the object to be photographed. This relationship could be physical, relating to the size of the container

³⁶⁵ In the act of taking a photograph, the photographer establishes an aesthetic relationship between the elements depicted. That is to say, the photographer arranges the elements in a composition. The exercise I devised was abstract in nature and comprised cutting several rectangular holes in a sheet of A4 paper. Students were asked to deliberate on the aspect ratio of the rectangles and their configuration within the sheet. These rectangular holes were then used to frame specific situations on newspaper pages that were deemed aesthetically interesting. In this configuration, the rectangles functioned as a kind of a passe-partout—which literally means “to be passed through”—similar to looking through the viewfinder of a camera. In the course of the exercise, a range of design theories were examined, including the golden ratio and the Fibonacci sequence. Bock, personal recollections, n.d..

³⁶⁶ Benjamin Buchloh, “Art is Not About Skill: Benjamin Buchloh Interviews Lawrence Weiner on His Sensual Approach to Conceptual Art,” *Artspace Magazine*.
http://www.artspace.com/magazine/art_101/book_report/art-is-not-aboutskill-benjamin-buchloh-interviews-lawrence-weiner-on-his-sensual-approachto-54588 (access date: March 6, 2025)

³⁶⁷ Some students were surprised that, although they only wanted to learn photography techniques, they were invited to participate in exercises that confronted them with conceptual thinking in the context of the medium. Teresa Fradique, conversation, February 16, 2023, 1.

³⁶⁸ Rosendo had previously incorporated the fabrication of pinhole cameras into the curriculum of his workshops at Galeria Monumental. Rosendo, conversation, December 13, 2021, 8.

and the object to be photographed, or it could be symbolic or political, relating to what the objects represent and the histories they carry.³⁶⁹

The concept is vividly illustrated by a project that Meintjes carried out in South Africa during the 1980s, in which he established a relationship between the size of the pinhole camera and the objects to be photographed. The latter were chosen for political and symbolic reasons. As part of his art studies in Cape Town, he aimed to capture buildings belonging to the apartheid government through custom-made pinhole cameras, each one crafted from a cardboard box proportioned specifically in accordance with the respective building's architectural volume.³⁷⁰ In doing so, Meintjes established a (necessarily dependent) relationship between the subject to be photographed and the volume of the apparatuses he constructed, which in turn determined the size of the resulting photograph.³⁷¹ Meintjes's employment of pinhole cameras enabled him to establish a direct correlation between these image-capture apparatuses and the architecture of the apartheid regime's power apparatus.

In another exercise conceived by Meintjes, each participant was assigned to a metro station in the vicinity of the Maumaus premises and asked to document the urban environment surrounding the station through the medium of a camera using 36-image slide film within a specified amount of time. The slides were then immediately processed and framed in a professional photographic laboratory located nearby and used to facilitate a seminar discussion later that same day.

The individual results were, in general, of negligible significance. However, the objective of this task, which was strictly time- and space-delimited, was to engage in a comparative examination of the series of images that each student produced under the specified

³⁶⁹ In hindsight, this assignment is reminiscent of the conceptual photographic work of artist Christopher Williams, who photographed with a Kiev 88 camera, a Soviet model very similar to the Hasselblad 1600 F. Williams considers this camera a "cargo cult object" because not only does it have a misleading appearance, but it was produced with machines that the Red Army confiscated from Zeiss in Jena at the end of the Second World War and took to the Arsenal factory in Ukraine. See conversation with Christopher Williams in Renée Green's film *The Art of Critical Thinking* (2005, 50 min).

³⁷⁰ Bock, personal recollection, n.d..

³⁷¹ Due to the physical limitations of the camera obscura's optical function, larger structures can only be depicted in their totality by using larger boxes, which then produce larger photographs.

restrictions.³⁷² The process facilitated the identification of the distinct methodologies with which students responded to the assignment and enabled discussion of participants' individual styles at a very early stage in their engagement with photography. What characterises this spatial engagement with photography is then, at the very least, an understanding that the work does not stand alone, rather it shapes and creates the space itself.

One of the key changes at the school was that students in advanced courses were encouraged to reflect on their work and the relationship between their production and its subsequent exhibition. These discussions, which took place in the context of developing exhibitions, aimed to raise student's awareness that presentation is an integral part of the work itself. This proved to be one of the most striking changes at Maumaus. Previously, students had produced autonomous works for which adequate exhibition formats had to be found rather than the works generating exhibition formats.

Now, in courses B and C, the production of individual artworks was preceded by the collective invention of exhibition concepts. As a result, the context of the artistic work was not situated at its outer edges—it became its foundation. The context of exhibition venues and the potential themes that could emerge from them were analysed during the seminar discussions. The group was required to reach a consensus regarding parameters for their artworks, with these being derived from the curatorial guidelines that they had established with the tutors.³⁷³ This catalysed the student's thought processes and research prior to working on their pieces. These, in turn, influenced curatorial and design decisions, meaning that the exhibition concept could also be shaped by the works. However, this only occurred iteratively, at later stages when insights gained from producing the works might necessitate changes to the project's original conception. These concurrent developments of works and concepts in a group setting is naturally related to the idea that learning is predominantly driven by student exploration rather than the top-down imparting of ideas by an instructor,

³⁷² Moreover, this assignment facilitated a discussion of the practices deployed by photographers such as Eugène Atget and Henri Cartier-Bresson, who found their subjects on the streets of Paris.

³⁷³ Exhibitions were incorporated into the curriculum on an irregular basis, meaning that they did not take the form of end-of-year exhibitions. Rather, the projects were driven by the availability of venues or derived from a "range of options" in collaboration with potential partners. These partners could have approached Maumaus, or alternatively, they were identified as potential partners by the school management and then contacted.

although it is not incompatible with the idea of having a lead or mentor with pedagogical expertise to guide this self-discovery process. This was particularly evident in Roger Meintjes' projects, as I will explain below.

Finally, it is important to emphasise that—notwithstanding Mora's original vision of integrating the image within a number of disciplines, like using philosophy and literature as frames of legitimization—discussions about philosophical and art-theoretical topics, such as the taking up of post-structuralist, structuralist, and postmodern theories present in art discourse since the 1970s, did not figure at Maumaus until 1998.

My own exposure to post-structuralist theories at this point mostly stemmed from its use in the pages of *Texte zur Kunst*. Writers like Sabeth Buchmann productively employed theories like those of Gilles Deleuze and Felix Guattari in their understanding of conceptual and post-conceptual art. However, this too was a kind of provincialisation of those theories: Deleuze and Guattari had written about them from the depths of anti-colonial and psychiatric struggles, while in the pages of *Texte zur Kunst*, these politics became those of art. In 1990s Germany, the contextualisation of art led to the development of a field of politics in its own right, very unlike what developed in Portugal.³⁷⁴

In Lisbon in 1998, a group of Maumaus students led by Christine Reeh requested that art theory and philosophical texts be included in the curriculum. Here we see again the decidedly heterodox role that theory and discourse would come to play at Maumaus. This joint study of texts was to become a new foundation not just for Maumaus, but also for my own theoretical education. We read Roland Barthes, Rosalind Krauss, Guy Debord, Jürgen Habermas, Jean Baudrillard, Craig Owens, and Jean-Francois Lyotard—structuralism, Marxism, critical theory, and postmodernism were all in the mix. Lyotard took on a surprisingly retroactive role, as he had also contributed an essay to Peter Weibel's 1993 exhibition *Kontext Kunst* (Context Art). Thanks to a sponsored exhibition production at Maumaus, a group of students and I were able to visit Weibel's exhibition in autumn 1994 at the DuMont Kunsthalle in Cologne as part of our research. This exhibition and its claims would prove instrumental for my work at Maumaus throughout the coming years.

³⁷⁴ While Rosalind Krauss' rewriting of the histories of modern art largely relied on structuralist reference systems, the pages of *Texte zur Kunst* from the very get go referenced not only Krauss herself, but also related the art discussed to post-structuralist writings.

Contextual art can be seen as a “shift in focus from the artwork itself and the aesthetic experience it conveys, which was denounced as an idealistic deception, to the environment of the artwork and the real, given, or found spatial, temporal, and institutional conditions.”³⁷⁵ Retrospectively, this seems to aptly characterise the notions Meintjes and I shared during our joint directorship. Site- and context-specific artistic practices were quite significant in the exhibitions discussed below, as we shall see. Thus, context art, as an art genre with its origins in poststructuralist thinking, might have provided an ideal theoretical framework for discussions at Maumaus. While this was not formally the case in the sense that the underlying theoretical concepts were ever discussed as such in course sessions, context-specific art was addressed early on through visits to exhibitions and later, through discussions of relevant works in the courses.³⁷⁶

Chapter 4: The Cultivating of Maumaus’s Exhibitionary Logic

A prime early example of the novel educational approach Meintjes and I introduced is the exhibition titled *Projecto Almirante Reis*, which took place from July 19 to August 13, 1996. Conceived as a public art project, it was the sixth exhibition produced since the new school management had taken over in October 1993.³⁷⁷ To better understand the project, I will first discuss the exhibition that immediately preceded it the previous year—*Cozinha Portuguesa*—as this earlier project illuminates the learning processes involved in presenting art “on the street.” With the benefit of hindsight, it could be considered a rehearsal for the more ambitious *Projecto Almirante Reis*, the conception of which was clearly enabled by the earlier project,³⁷⁸ although Meintjes did not conceive *Cozinha Portuguesa* with the intention of using it as a foundation for *Projecto Almirante Reis*. Rather, the idea for *Projecto*

³⁷⁵ Johannes Meinhardt, “Kontext,” in *DuMonts Begriffslexikon zur zeitgenössischen Kunst*, ed. Hubertus Butin (Cologne: DuMont Literatur und Kunst Verlag, 2002) 143. Compare with Stefan Germer, “Unter Geiern,” 83-95.

³⁷⁶ Artists included Ângela Ferreira, Martin Kippenberger, and Heimo Zobernig, all of whom refer to the context of art through their different artistic practices.

³⁷⁷ Previous exhibition projects developed together with students included *Joias em Fotografia*, Galeria Contacto Directo, March 11–April 2, 1994; *Maumaus: Fotografia*, Centro Cultural de Malaposta, Odivelas, September 30–October 2, 1994; *siemens + maumaus—fotoproject*, Siemens headquarters, Alfragide, December 18, 1995–January 29, 1996; and *Cozinha Portuguesa* (Portuguese cuisine), a public art project in Lisbon, November 1995.

³⁷⁸ Five of the original six participants of the *Cozinha Portuguesa* project went on to participate in *Projecto Almirante Reis*.

Almirante Reis arose organically during the development of *Cozinha Portuguesa* because part of the project was presented in the same neighbourhood where *Projecto Almirante Reis* later took place.³⁷⁹

Cozinha Portuguesa (1995)

In November 1995, an exhibition Meintjes developed with a group of six students from the intermediate course, Workshop B, opened—although the term “opened” is rather a misnomer, given the unconventional nature of the undertaking.³⁸⁰ Titled *Cozinha Portuguesa* (Portuguese Cuisine) the project consisted of anonymous poster installations at two locations in Lisbon: a construction palisade in Barrio Alto, an area renowned for its vibrant nightlife in close proximity to the city centre (Figures 21 and 22); and a window of an abandoned shop at Praça do Chile, in the vicinity of Maumaus headquarters at Campo dos Mártires da Pátria. The posters, which constituted the exhibition, contained photographs and texts created by the students, which were combined using photocopying techniques.³⁸¹



Figure 21: *Cozinha Portuguesa*, 1995.
Photo: Mário Valente.



Figure 22: *Cozinha Portuguesa*, 1995.
Photo: Mário Valente.

³⁷⁹ Bock, personal recollection, n.d..

³⁸⁰ The precise dates of the exhibition are uncertain, particularly given that only the initial phase of the intervention was documented, with the subsequent development of the works being left to the students' own devices. The folder in the Maumaus archive is dated “November 1995” (Maumaus Archive, Box 132). The participants were Fernando Fadigas, Ester Ferreira, Teresa Fradique, Pedro Nunes, João Pisco, Luisa Yokochi.

³⁸¹ Such poster projects could be produced at minimal financial cost. Following the *Cozinha Portuguesa* project, this approach was used repeatedly with successive groups of students until the end of the 1990s.

In interviews with the participating students about the *Projecto Almirante Reis* exhibition, Luisa Yokochi and João Pisco explicitly referred to the *Cozinha Portuguesa* project as an important experience that later informed their approach to *Projecto Almirante Reis*.³⁸² At the heart of this learning process was the fact that, although the exercise was still photography-based, the photos had to be transformed into a medium typically used for public displays in street spaces. This transformation was the focus of the process. Meintjes wanted to make students who had just moved from introductory courses to an advanced workshop aware of the applications of this medium that went beyond the classic black-and-white photography techniques that the group had just mastered. As part of this gentle introduction to using photography in conceptual art, shooting images remained an integral part of producing this exhibition. However, the photos now served as raw material for creating artistic works. The students learned about conceptual and media-specific aspects that helped them develop the necessary mindset for more ambitious conceptual projects, which enabled Meintjes to conceive of the *Projecto Almirante Reis* exhibition.

Artworks presented in a conventional exhibition are characterised by an emphasis on individual authorship. The *Cozinha Portuguesa* exhibition, by contrast, demanded a departure from the customary understanding of exhibitions held by most of the students enrolled at Maumaus. There would be no opening to highlight the project, and the artists were denied any individual recognition or discussion of their works through engagement with an audience.³⁸³ Such an approach involved the deliberate eschewal of conventional devices that typically serve to create meaning within the art world.³⁸⁴ The audience for this exhibition was not confined to a specialist public of art lovers, but rather consisted of any

³⁸² Yokochi's work for *Cozinha Portuguesa* was based on photographs she had taken of tempura dishes at her family's Japanese restaurant in Lisbon. Using one of these images, she created a poster that incorporated the text of the Portuguese recipe for "Peixinhos da Horta" (Little vegetable garden fishes). Luisa Yokochi, interview, February 22, 2023, 4. The recipe for this dish is similar to that of tempura. It was introduced to Japan by Portuguese Jesuits during the sixteenth century, and its origins can be traced to the fasting and abstinence practices observed by Catholics. See <https://en.wikipedia.org/wiki/Tempura> (accessed May 7, 2023). Pisco recollects his project as an endeavour of engaging with the relationship between the media/television and food addiction. João Pisco, interview, 6.

³⁸³ That is, exhibition visitors who are cognisant of their participation in an exhibition, as well as art critics.

³⁸⁴ These include invitations, press announcements, texts providing information regarding the exhibitions, and basic information about authorship, whether it be Maumaus as the organiser or the participating students.

passersby or motorists who happened upon it. Consequently, it was not possible to even ascertain whether this intervention was perceived as artistic.

The participants were invited to engage in a group experience grounded in the previously described pedagogical approach, which involved research and its subsequent translation into artistic works guided by a curatorial concept defined by the group in discussion with Meintjes. The production and installation of the exhibition was accompanied by a palpable tension, evocative of the sense of empowerment experienced by anonymous street artists,³⁸⁵ as the participants effectively claimed agency in public space, albeit anonymously. A further educational value of such a project lies in the exploration of the possible motivations of each individual participant in making art, in terms of what remains when the forms of mediation and recognition inherent in the art world are removed from the equation.

The use of posters as a medium for “wildly pasted” anonymous art in urban spaces is reminiscent of Medeiros's critique of the *Arte na Cidade—Fotografia no Metro* exhibition, in which she highlighted the need for a “less formal intervention” and solutions to specific spatial issues using the term “metro ecology.” Medeiros’s use of that term today might seem almost banal, but at the time, “ecology,” as a term, was rarely employed in such an expansive sense. Her understanding of the art’s milieus as ecologies turned exhibition practices into veritable instances of local site-specificities in action.

Cozinha Portuguesa aligns with Medeiros's view that public art displays should reject traditional forms of art display, with the project exploring presentation methods directly inspired by street vernacular. By using the term “ecology,” Medeiros evokes the interrelationship between humans and their environment and seems to suggest that installing art in public spaces requires an understanding of the human interactions that occur there. In other words, the surrounding space should be taken into consideration when creating the artwork, as it conditions the viewer's experience of it. This includes the interactions of metro passengers and passersby, but also visitors who come to see public art exhibitions on purpose, for example in Metro stations.

³⁸⁵ Graffiti artists typically “sign” their work anonymously, due to the potential legal repercussions of creating art in unauthorised locations.

Medeiros's concern raises the question of how environmental conditions influence the audience's perception of art outside spaces intended for its exhibition, which was also a question the *Cozinha Portuguesa* exhibition forced the students in the workshop to contend with by pedagogical design. The posters were a common medium for “street ecology.” Only through the use of unusual messages in the form of images of food combined with text could the posters potentially be perceived as art by a random audience. At the same time, very unlike the traditional, formal framing of the photographs in the *Arte na Cidade—Fotografia no Metro* exhibit, the nature of the work as art was obscured by the choice of medium and the anonymity of the artists.³⁸⁶

Chapter 5: *Projecto Almirante Reis*

Cozinha Portuguesa was the prelude to the *Projecto Almirante Reis* exhibition, which took place from July 19 to August 13, 1996 around the Praça de Chile, a square on the Avenida (Avenue) Almirante Reis—one of the two main roads leading into central Lisbon. The exhibition emerged out of discussions between Meintjes and the six students enrolled in a semester-long workshop that began in January 1996.³⁸⁷

The *Projecto Almirante Reis* serves as one of the case studies to answer my research question. It began with *Cozinha Portuguesa*, the first exhibition in which participants were invited to conduct research as part of their artistic practice, the results of which were to be translated into works of art.³⁸⁸ The following detailed analysis establishes connections among Meintjes' pedagogy and the production processes of the works it generated as well as of the exhibition itself. It covers the students' work, the circumstances of its production, the exhibition announcement, critical reception, and the participants' reflections on their learning experiences. It also sheds light on the prevailing understanding of art in public

³⁸⁶ The project is based on the idealistic hope of being able to meaningfully reach an audience, which could never be verified. However, this idealism reflects the optimistic spirit that prevailed at Maumaus during this period.

³⁸⁷ All of the students had previously participated in the *Cozinha Portuguesa* project, with the exception of Albane Chotard.

³⁸⁸ Earlier exhibition projects could also have been described as involving research with regard to site-specific projects. For example, the exhibition *Joias em Fotografia* (1994) addressed questions of jewellery, and the *siemens + maumaus—fotoproject exhibition* (1995) involved visits to five Siemens factories. However, only *Cozinha Portuguesa* and *Projecto Almirante Reis* involved genuine research practice.

space in Lisbon, which was challenged by the exhibitions *Cozinha Portuguesa* and *Projecto Almirante Reis*.³⁸⁹

Meintjes proposed that the students develop an exhibition based on their experiences of *Cozinha Portuguesa*. Notably, five of the six participants had previously engaged with the neighbourhood near Maumaus's headquarters at Campo dos Mártires da Pátria by presenting their posters in the window of an empty shop on Praça da Chile. Unlike the "food" theme of *Cozinha Portuguesa*, which had no connection to the public space in which the works were presented, the new exhibition's location was explicitly intended to provide the thematic context for the works.

The anonymity imperative for the *Cozinha Portuguesa* project had to be relinquished in this instance due to the considerable number of collaborations with the local community that were required to implement the exhibition, as we will see below. Furthermore, given that Maumaus operated within a limited budget, it was essential to generate additional financial resources. The organisation would have been incapable of mounting such an exhibition without external support, and fundraising generally requires prominent acknowledgement of donors in exhibition materials.

The following sections will present the relevant details of the exhibition's production and mediation, and the individual student projects. The description draws on my present recollections, conversations with Meintjes, interviews with the six participants, and an essay I published on notions of public art in Lisbon in 2012 that contains an extensive discussion of the project and its context.³⁹⁰

The Centrality of Venue

The Avenida Almirante Reis, one of the city's primary thoroughfares, originates near the airport in a northern district and intersects both affluent and impoverished neighbourhoods,

³⁸⁹ The prevailing understanding of public art in Portugal at the time of the exhibition was mainly defined by the large decorative objects installed in the middle of the roundabouts that were being built in large numbers at that moment.

³⁹⁰ Jürgen Bock, "Art in Public Space: From an Extended Perspective on the European Periphery," in *Thinking the City Acting the City: Art in Urban Public Space—Belfast /Berlin /Istanbul /Lisbon /Ramallah /Beirut*, ed. Rainer W. Ernst and Anke Müffelmann (Kiel: Muthesius Academy of Fine Arts and Design, 2012) 127–54.

culminating in the city centre. This thoroughfare stands in stark contrast to the Avenida da Liberdade, a prestigious boulevard that boasts exclusive retail establishments and also runs into the city centre but from a different point. At the time, Maumaus was situated on a hill between these two pivotal arterial roads. In addition to its historical, political, and sociological significance, the avenue's proximity to the Maumaus neighbourhood was an important factor in choosing this location.³⁹¹ Many Maumaus students used one of the underground stations on the avenue to get to school and they were now involved in an art project focusing on and taking place in the Maumaus neighbourhood. Having a discussion of what legitimises the choice of location for such a project was an important consideration for Meintjes.³⁹²

The conceptualisation of the exhibition venue was his brainchild. To successfully realise the project, it was imperative that the student group be convinced of its importance. The motivation of each individual participant was decisive for their work and could not be dictated by a one-sided teacher-student relationship. During the initial discussions in the Maumaus classroom, Meintjes had to spark curiosity about the topic and interest in further advancing the practice of the *Cozinha Portuguesa* project. He had to convince the students of the value of the project, which could not be determined as an assignment in a traditional classroom setting,³⁹³ particularly in a non-selective school where students had enrolled for a variety of reasons.³⁹⁴ To that end, Meintjes introduced a culture of discussion, aiming to motivate students to develop their art based on a collectively created concept for site-specific public art.³⁹⁵ Such a platform for collective thinking was key to the success of his teaching method. In these discussions, every participant was invited to contribute their

³⁹¹ Meintjes has referred to this avenue as the “shabby backyard of Maumaus,” thus rendering it a topic of interest. Bock, personal recollections, n.d..

³⁹² In terms of artistic creation, Meintjes has addressed the ethical issues surrounding the use of other people's experiences in the creation of art. Bock, personal recollection, n.d..

³⁹³ Albane Chotard, one of the participating students, emphasises the crucial role the group played in this project. She notes that a project of this kind cannot simply be assigned to a group by a teacher as an exercise. Albane Chotard, interview, February 22, 2023, 8.

³⁹⁴ These ranged from artistic motivations or pursuing a hobby to professional reasons related to understanding photography for professional purposes.

³⁹⁵ An analysis of the interviews with all six participants suggests that the group perceived the presentation of the project and the moderation of the seminars as very authentic in terms of Meintjes' artistic and political convictions.

views based on their interests, knowledge, former experience, and expectations for the project.

The project was predicated on the premise of a continuous, intensive exchange between all the members during the six-month seminar.³⁹⁶ The focus of this exchange was both on the research and artistic projects of each participant, and on the exhibition itself as a conceptual work in its own right, which required the group to engage in a form of contextual thinking.³⁹⁷

The intensity that Meintjes was able to instigate and maintain resulted in a mindset that one of the participants, Teresa Fradique, characterised as a “bubble.” Looking back on the experience, she now underscores her discomfort with what she characterises as “navel-gazing . . . about how great we are.”³⁹⁸ Fradique uses the term “bubble” to denote the intensity of the sense of belonging that emerged from the seminar.³⁹⁹ It seems worth remembering here that both Meintjes and I had only recently moved to Portugal, so both of us necessarily were carriers of “bubbles” in our own right. Diverging from Fradique’s use of the term, one could also use it to imagine a set of converging, overlapping, and deviating provincial bubbles shaping Maumaus.

With the benefit of hindsight, it can be argued that the “bubble” experienced by Fradique was essential for the realisation of the project. Such a bubble might also be seen as an “art world,” which offers a safe space in which individuals can engage with practices and themes that may be uninteresting to individuals outside the art world or to representatives of other art worlds with different conceptions of art. At the beginning of the project, the six students were unfamiliar with the particularities of such a public art project. In the unusual context of

³⁹⁶ This does not include the two-month seminar held beforehand to prepare for the *Cozinha Portuguesa* exhibition, in which four of this six-month seminar’s students had also participated.

³⁹⁷ While it was not explicitly articulated in these terms at the time, with the benefit of hindsight, this is precisely what occurred. It should be noted that the concept of the exhibition itself as a conceptual work was introduced to Maumaus for the first time in 2000 through a collaboration with the Austrian artist Heimo Zobernig. It will be discussed in the context of the exhibitions following *Projecto Almirante Reis*. Zobernig’s work engages with modern art through postmodern practices. He is interested in the distinctions between artistic and non-artistic objects and makes secondary objects, such as frames, pedestals, curtains for black box video rooms, and canvases for paintings the subject of his art for exploring the extent to which these objects contribute to the creation of meaning in the field of art. This includes the set of rules that apply to the exhibition itself, as well as breaking them as a means of creating meaning in art.

³⁹⁸ Fradique, interview, 9.

³⁹⁹ Fradique, interview, 9.

such an exhibition, it was crucial to establish a mindset within the group that helped the students to develop and confidently present art that stood in stark contrast to traditional conceptions of art.

Some of the participants exhibited signs of apprehension,⁴⁰⁰ which was exacerbated by the fact that the project was being conducted in a public space, rather than in a designated venue for artistic exhibitions, where audiences are usually prepared to engage with works that defy immediate comprehension. This heightened the pressure on the participants to ensure the effective communication of their respective works.⁴⁰¹

The group agreed that each participant should identify subjects aligned with their personal interests, with the objective of inspiring a commitment to pursue in-depth research. It was agreed that during the preparation of the exhibition, the participants would exchange their research findings and discuss their ideas for each of their projects. Notably, Meintjes and I had only rudimentary knowledge of Almirante Reis. All of the source material for the individual projects had been researched entirely by the participants, from which we both learnt, too.

Gradually, excursions to the Avenida were undertaken,⁴⁰² and the group decided that the entire Avenida should be the subject of the exhibition, but for logistical reasons, it should be concentrated around Praça do Chile.⁴⁰³ However, one of the participants expressed interest in exploring a theme that resulted in expanding the scope of the show to include Avenida da Palma and Martim Moniz Square, which are situated at the end of Avenida Almirante Reis in close proximity to the centre of Lisbon. After the geographical scope was delimited, the students initiated their research projects, guided by their individual interests.⁴⁰⁴

⁴⁰⁰ Bock, personal recollection, n.d..

⁴⁰¹ It should be noted that there was no discourse in Portugal that would have facilitated the understanding of these practices.

⁴⁰² Bock, personal recollection, n.d..

⁴⁰³ This was also a nod to one of the very few public artworks installed on the Avenida, a sculpture, which became the topic of one of the exhibition's works.

⁴⁰⁴ The group examined historical, urban, art historical, and geological features. Some members concluded that they needed to identify which library, archive, or museum held the necessary information.

A plethora of possible motifs emerged from the location of the exhibition, including:

- The name of the Avenue, which is reflective of the political developments that evolved during the twentieth century. It is derived from the proclamation of the Portuguese Republic in 1910, a pivotal moment in the nation's history. At this juncture, the naval admiral Carlos Cândido dos Reis, also known as Almirante Reis, who was an outspoken opponent of the monarchy, erroneously concluded that the revolution had reached an unsuccessful conclusion and took his own life. This event took place in the vicinity of the avenue, which has since been given his name, but was formerly known as Avenida Dona Amélia, in tribute to the Queen.
- The urban development of the northern section of the avenue was conceived as an expression of the political system of the Estado Novo, the fascist government that ruled Portugal between 1933 and 1974. Its architectural features and urban planning reflected the ideological aspirations of the Estado Novo.
- The Avenida had always been a primary location for demonstrations, particularly during the period of unrest between 1908 and 1910, prior to the proclamation of the Republic. This tradition of protest has continued through the present day, most notably in demonstrations that have taken place there on May Day since the 25 April Revolution.
- The socio-cultural characteristics of the diverse communities inhabiting the various sections of the avenue are notable for their constant intermingling.

Site-specific Infrastructure

The group decided to mediate the exhibition using traditional methods such as labels, explanatory texts, an invitation, and an exhibition plan. However, in keeping with the idea of an exhibition of works that explore the specific context of its venue, the design of these materials was also driven by the site-specific structures and themes of the Avenida, rather than by typical institutional exhibition practices. This resulted in the conceptual choice of

non-conventional media to communicate the necessary information. In this way, the aesthetics of mediating art, which are usually considered secondary, became the subject of art itself.

A disused advertisement/information display in the Praça do Chile was reactivated as a central information point for the exhibition (Figure 23). It had once been used to show the location of nearby commercial establishments by means of lights that could be activated on a map. This display system was restored and repurposed to instead show where the artworks were installed. A detailed map of the Praça do Chile, the exhibition's focal point, was also added. The map was created using the same technique originally used for advertising the shops on the acrylic panels.⁴⁰⁵ This highly detailed map was added above the existing map of the larger area. In addition to the white panels featuring the names and addresses of local commercial enterprises, a significant proportion of which were no longer in business, orange panels were added providing information about the artists and the exhibits. Only the buttons that indicated the locations of the artworks on the map were operational.



Figure 23: Advertisement display incorporating information on the exhibition, 1996. Photo: Mário Valente.

The printed invitation for the exhibition was designed as a postcard that showed an image of the information display on the Praça do Chile. The objective was to provide the recipient with clear guidance on how to access the information required to engage with the exhibition. The image side of the invitation was protected with a plastic film, using the

⁴⁰⁵ Silkscreen on white acrylic board.

technique typically employed in the production of tourist postcards. This particular way of producing the invitation was deliberately chosen by the group as an allusion to the dearth of postcards depicting street scenes from this particular area of Lisbon, which was regarded as an aesthetically unappealing part of the city.



Figure 24: Invitation card of the exhibition, 1996.
Photo: Mário Valente.

The group also deemed it necessary to provide further contextual information about the exhibition in the form of a newspaper. They decided that each participant would design their own page to contextualise their respective intervention. The publication also contained a brief text about the exhibition as a whole. The pages of the newspaper were mounted on the back side of the information display in an illuminated case intended for posters, similar to the way publishers at the time commonly displayed newspapers in shop windows so passers-by could peruse them (Figure 25). The newspaper was also displayed and made available free of charge at three newsstands along the Avenida (Figure 26).⁴⁰⁶

⁴⁰⁶ The participants viewed their respective pages as independent pieces that contextualised their work on the street. These newspaper pages provided the students with an additional opportunity and a different medium to express the ideas emerging from their research.



Figure 25: Advertisement displays incorporating the exhibition newspaper, 1995. Photo Mário Valente.



Figure 26: Exhibition newspaper at the newsstand. Photo: Mário Valente.

Artworks

The following section will showcase the individual participant's research contributions and the subsequent transformation of these findings into artistic creations, as well as explore the diverse methodologies employed.

The works created by the students challenged conventional notions of art in public spaces and even art itself. These common notions were largely predicated on the idea of art for art's sake and were characterised by an idealistic understanding of the artwork and the artist as a genius creator, as well as by contemplative experiences. Although artists who regarded research as an integral component of their artistic practice and used their artistic output to facilitate its public dissemination were already the subject of international

discourse,⁴⁰⁷ there was a paucity of such practices in Portugal at the time. In this sense, the school exhibition provided the public with an early opportunity to experience a conceptually, contextually, and politically oriented exhibition.

Teresa Fradique's project focused on the replacement of an eighteenth-century fountain with a twentieth-century piece laden with contemporary political significance. The fountain, featuring a sculpture of Neptune in Carrara marble, was produced in 1771 by Joaquim Machado de Castro. After being installed in various locations throughout Lisbon, the fountain was ultimately relocated to the centre of Praça do Chile in 1942. This decision served to accentuate the division of Avenida Almirante Reis—from an urban planning perspective—with one third situated in the north and two thirds in the south. In 1950, the Chilean state presented Portugal with a bronze statue of the Portuguese explorer Ferdinand Magellan (Figure 27).⁴⁰⁸



Figure 27: Sculpture *Fernão de Magalhães*, Guillermo Córdova, 1920. Current state, 2025. Photo Filipe André Alves.

The sculpture was installed in place of the Neptune Fountain⁴⁰⁹ and was positioned on a pedestal that incorporated formal elements that were characteristic of the modern Estado

⁴⁰⁷ See Germer, “Unter Geiern,” 83-93.

⁴⁰⁸ Portugal was the first country to formally recognise Chile's independence in 1810. The sculpture is a replica of a sculpture created by the Chilean artist Guillermo Córdova in 1920 and located in Punta Arenas in Patagonia. The original molds of the bronze cast were lost, and the replica was completed by another artist because Córdova had already retired. See https://www.reddit.com/r/HistoriaEmPortugues/comments/14ejl5m/a_est%C3%A1tua_de_fern%C3%A3o_de_magalh%C3%A3es_na_pra%C3%A7a_do/?rdt=60483 (accessed January 22, 2025).

⁴⁰⁹ The fountain was relocated to the Largo de Dona Estefânia Square, where it can still be found today.

Novo aesthetic. Fradique's argument was that this sculpture, which depicted the bellicose Magellan with one foot on a cannon, served the ideology of the fascist New State more effectively in terms of both visual style and content than an eighteenth-century sculpture of Neptune.⁴¹⁰

To explore this theme, Fradique conducted research at the Lisbon Municipal Archive of Photography, which is located on an extension of the Avenida Almirante Reis, in the Rua da Palma. The purpose of this research was to examine historical photographs from the period when the so-called Neptune Fountain still marked the centre of the Praça do Chile. Her project in the exhibition ultimately presented two of the photographs she discovered. The first depicted Praça do Chile with the Neptune Fountain, while the second showed the demolition of the fountain (Figures 28 and 29). These were reproduced on large-format posters and displayed for the duration of the exhibition on two adjoining billboard structures that the City Council made available free of charge to any institution publicising cultural events.⁴¹¹ Her page in the exhibition newspaper included a reprint of the front page of the *Diário Popular* from October 17, 1950, which contained an article describing the unveiling of the Fernando Magellan monument.

⁴¹⁰ The Estado Novo used myths of so-called discoveries in much of its propaganda. This propaganda was based on the premise that Portugal was a poor country, but at the same time, a proud empire defined by a positivist one-sided interpretation of its history. This form of political influence acted as a kind of "social glue" designed to distract attention from the fascist regime's incompetence with respect to Portugal's economic development. The economic and social conditions in Portugal, and among the oppressed colonised populations on the African and Asian continents at that time, could be described as miserable and hopeless. See project description Fradique, Maumaus Archive, Box 86.

⁴¹¹ This practice was established throughout the metropolitan area following the 1974 revolution in an attempt to curb the rampant flyposting that was prevalent at the time. Project description by Teresa Fradique, Maumaus Archive, Box 85. During the exhibition, Fradique's work was covered by other posters and had to be replaced. The authority responsible for allocating advertising space had warned the school management in advance about the risk of unauthorised posters being put up. Bock, personal recollection, n.d..



Figure 28: Teresa Fradique, untitled, 1996.
Photo: Mário Valente.



Figure 29: Teresa Fradique, untitled, 1996.
Photo: Mário Valente.

Fradique's contribution to the *Projecto Almirante Reis* drew parallels between ideologies that had manifested themselves in the cityscape, whether in the form of a Baroque Neptune fountain or sculptures that could be interpreted as fascist symbols. Fradique's artistic

endeavour aimed to instil in passersby an awareness regarding the political nature of prevailing urban cityscapes by offering an historical perspective.⁴¹²

The focus of Ester Ferreira's research was the Teatro Apolo, which was located at the southern end of the avenue, in close proximity to the centre of Lisbon. In 1957, the theatre was demolished by the Estado Novo regime due to its reputation for staging revues that were perceived to be critical of the regime. The Martim Moniz parade ground was to be constructed in its place.⁴¹³ In her research, Ferreira noted the irony that the actors who lost their jobs when the theatre was demolished would later have streets named after them in a new neighbourhood built near Avenida Almirante Reis.

For her public artwork project, Ferreira employed two illuminated display panels that were normally used for advertising posters in the Praça do Chile. Her two poster designs evoked theatre plays: one in the characteristic modern style of the Estado Novo (Figure 30), and the other in an early Belle Époque style—a nod to the contemporary fashion when the theatre was constructed in 1866 (Figure 31). Both posters announced fictitious stage productions in the long-since defunct theatre, featuring a cast of the deceased actors who had been dismissed by the theatre's closing but were now celebrated in street names.

Ferreira's contribution to the exhibition newspaper comprised an excerpt from a map of the neighbourhood and a reproduction of an advertisement she found in a newspaper archive announced the impending auction of the theatre's furnishings.

⁴¹² Project description by Teresa Fradique, Maumaus Archive, Box 86.

⁴¹³ Maumaus archive: research file Ester Ferreira. Martim Moniz was a knight of noble birth who, according to legend, made a heroic contribution to the *Reconquista*, the re-capture of Lisbon from the Muslim kingdoms (al-Andalus) in 1147. See https://en.wikipedia.org/wiki/Martim_Moniz (accessed June 19, 2025).



Figure 30: Ester Ferreira, *Vem Aí o Teatro do do Povo! (Here Comes the People's Theatre!)*, 1996. Photo: Mário Valente.



Figure: 31: Ester Ferreira, *Vem Aí o Teatro do do Povo! (Here Comes the People's Theatre!)*, 1996. Photo: Mário Valente.

Luisa Yokochi collaborated with five portrait photographers whose studios were close to Praça do Chile at the time. The artist first commissioned each photographer to take a picture of her and then invited them to participate in her project as “co-creator.” She gave them complete freedom in how they interpreted her commission. It was agreed that the portraits of Yokochi would be exhibited in the shop windows of the proprietors as part of the exhibition. The presentation was to be combined with any of the other portraits the photographers typically used to market their own work (Figures 32, 33 and 34). All of the portraits were reproduced in the exhibition newspaper. Yokochi also listed the names of the photographers, and the studio archive numbers each of them had assigned to their photograph of Yokochi.



Figure 32: Luisa Yokochi, *EUROCOLOR Video print*, 1996. Photo: Mário Valente.



Figure 33: Luisa Yokochi, *INSTANTÂNEO*, 1996. Photo: Mário Valente.



Figure 34: Luisa Yokochi, *FOTOQUITOS 40134-I*, 1996. Photo: Mário Valente.

Fernando Fadigas selected a conventional advertising flyer as the medium for his artistic project (Figure 35). The layout that he developed featured a portrait of Carlos Cândido dos Reis (Almirante Reis, 1852–1910) and five biographical quotations about the admiral's life, each set in a different typeface. The flyer was printed on thin, yellow A5 paper, which was a standard format for such advertising materials at that time. On the opening day of the exhibition (July 19, 1996), the flyer was distributed to all the residences on Avenida Almirante Reis. Instead of creating a separate page for the flyer in the exhibition newspaper, Fadigas decided to enclose it as a supplement within it.

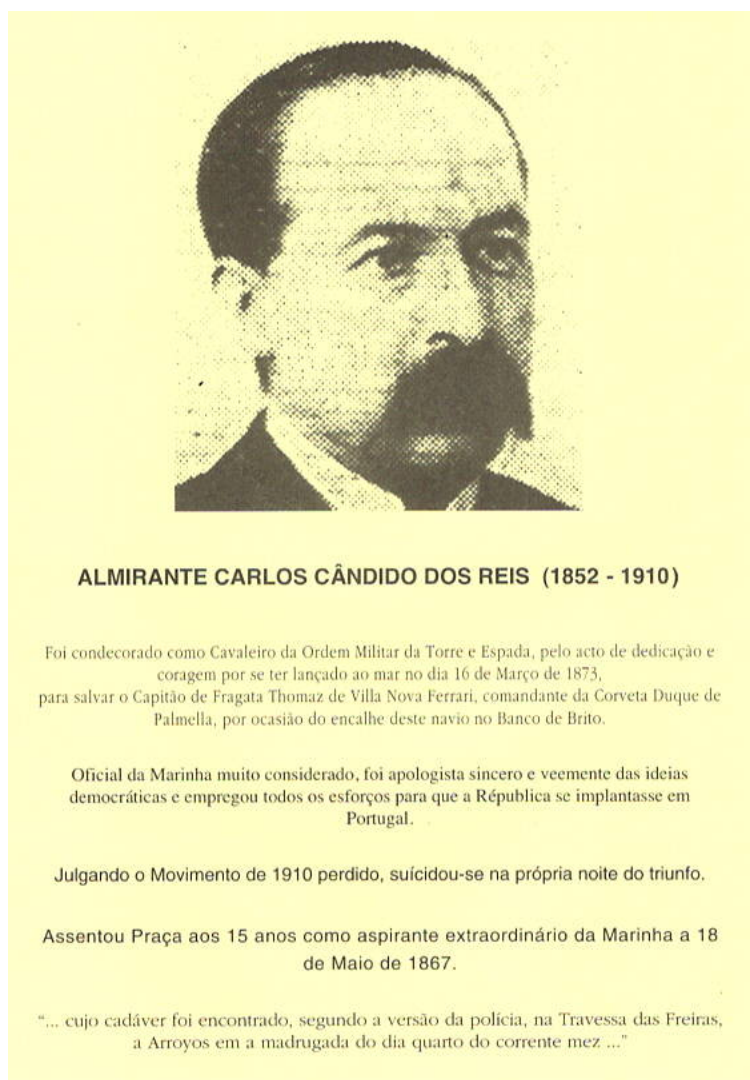


Figure 35: Fernando Fadigas, untitled, flyer for door-to-door distribution, 1996. Archive Maumaus.

Albane Chotard's research concentrated on the geological and ecological aspects of the Avenida Almirante Reis and its arterial counterpart, the Avenida da Liberdade. The geographic configuration of these avenues, nestled within the topography of Lisbon's valleys, had its origins in watercourses that converged into a swamp within the present-day city centre. The urban development of these areas had necessitated the subterranean re-routing of the streams. Chotard's findings revealed that the new courses of the streams did not correspond with the trajectory of the Avenida Almirante Reis, but rather with parallel streets situated at a lower level. The project entailed the photographic documentation of various phenomena, including puddles, broken cobblestone pavement, and plants growing

through cracks in the pavement along the Avenida Almirante Reis and its parallel streets. She selected the locations for the photographs along the original courses of the streams. The subsequent arrangement of these photographs was presented in a small-format fold-out brochure that corresponded with the course of the Avenida from south to north. The back of each image indicated where each of the photographs was taken. The fold-out was made available to exhibition visitors free of charge at the three partner newsstands, alongside the exhibition newspaper. The newspaper page for this artwork featured a collage in which the historical courses of the streams were superimposed onto the map of Lisbon, thereby contextualising the photographic locations.

João Pisco's project was the only one to deviate from the curatorial concept of using media commonly recognised as forms of communication in public spaces. The other interventions used various media, including billboards (Fradique), advertising displays (Ferreira), flyers (Fadigas), shop windows (Yokochi) and newspaper inserts (Chotard), which was consistent with the overarching concept of the exhibition. However, the focus of João Pisco's contribution to the *Projecto Almirante Reis* exhibition was on the photographic act itself, foregrounding his interest in a more photography-centred approach.⁴¹⁴

Pisco's contribution comprised a total of six pairs of portrait photographs, captured in the vicinity of the Praça do Chile. He approached passersby in the street and requested they take photographs of him, after which he would reciprocate by taking photographs of them.⁴¹⁵ His practical research was not related specifically to the site-specific context of the Avenue, but rather focused primarily on the relationships between the photographer and the photographed subject, and the extent to which these relationships could be made visible in the resulting pair of photographs. By repeatedly inverting the act, whereby he was photographed by different people, six portraits were produced, allowing him to observe how his own appearance might differ depending on his engagement with each of the

⁴¹⁴ Looking back, Pisco highlights his alignment with and sympathy for the people at Maumaus who had at the time defended a more traditional approach to the medium. João Pisco, interview, 10. Pisco had been enrolled at Maumaus since 1994 and was therefore present during the conflicts prior to the end of the 1994 elections, which are discussed in Part I.

⁴¹⁵ Pisco was only 20 years old at the time and lacked the confidence to approach strangers on the street on his own, so he enlisted the assistance of his fellow student, Ester Ferreira, to help him carry out the project. Pisco, interview, 9.

photographers. This enabled him to explore notions of self-perception and self-representation from a sociological perspective.

Pisco commissioned the processing and printing of the photographs in postcard format from a conventional photography establishment,⁴¹⁶ subsequently presenting them in an abandoned telephone kiosk within the Arroios metro station underneath the Praça do Chile. Unlike in the earlier project *Arte na Cidade—Fotografia no Metro*—and in contrast to the owners of all the other display structures used in *Projecto Almirante Reis*—the metro company had not granted permission and repeatedly removed the photographs, with Pisco repeatedly re-installing them. The exhibition newspaper contains two of these pairs, each showing a different portrait of Pisco with that of the photographer who had taken his picture.⁴¹⁷

Partners for Research, Production, and Funding

To ensure the exhibition's viability, the school's management team engaged in extensive negotiations with the councils of all six city districts which the exhibition project touched on, persuading them to contribute to the project's funding.⁴¹⁸ The research undertaken by the participants and the collective production of the exhibition with the school management involved numerous contacts and multiple negotiations with institutions and public figures who sometimes expressed significant reservations regarding the participants' concept for the public art project, if not art in general.⁴¹⁹ The theme of Teresa Fradique work exemplifies some of these tensions. "Materialisations," such as the statue of Fernando

⁴¹⁶ Pisco participated in the introductory workshops, which involved taking photographs that were completely separate from subsequent processing and printing. In this sense, his approach to working with photography differs from that of the participants in the *Arte na Cidade—Fotografia no Metro* exhibition, who printed all their own work.

⁴¹⁷ Meintjes and I tried to redirect him, suggesting he find a display partner like everyone else, but Pisco insisted on pursuing his project. As we didn't want to lose him, we accepted his guerrilla approach.

⁴¹⁸ I primarily conducted these negotiations with the assistance of Mário Valente. Meintjes concentrated on the development of the exhibition's artistic content in the seminars. I did not participate in these meetings with the group until much later, during the final phase but was kept informed about the exhibition's production requirements as they evolved out of the discussions. This allowed me to act effectively on behalf of the organisation at the institutional level, and to engage in negotiations with multiple partners. In this analysis, the term "school management" is employed to emphasise the role of an "institution" when describing Valente's activities and my own.

⁴¹⁹ Bock, personal recollection, n.d..

Magellan in the centre of Praça do Chile, corresponded to this understanding of art, which opponents of this concept often problematised as a “drop sculpture” practice.⁴²⁰

The project’s successful realisation can be largely attributed to the close collaboration between the school’s management and the district administration of Arroios, the municipal authority responsible for the Praça do Chile. José Godinho (1925-2003), the president of the district administration of Arroios, where the centre of the exhibition was located, showed a strong interest in the project. Godinho fulfilled the role of mediator between the other district councils⁴²¹ and made himself available as necessary to engage with individuals from the neighbourhood. The project also involved a number of other entities, including the company that operates Lisbon’s metro network; the National Theatre Museum;⁴²² the proprietors of the deactivated advertisement display in the Praça do Chile;⁴²³ the operators of the three newsstands used to distribute the exhibition newspaper; the Lisbon Municipal Archive of Photography;⁴²⁴ the organisation within the Lisbon municipality responsible for the lease of advertisement space;⁴²⁵ the outdoor advertisement company JCDecaux;⁴²⁶ and five portrait photographers who operated studios in the Praça do Chile area.⁴²⁷

The project’s successful execution would not have been feasible without the establishment of substantial social networks and it was imperative to formulate strategies and rhetorical forms that would persuasively convey the rationale and merits of the exhibition project to non-art audiences. A pivotal factor in the establishment of these networks was undoubtedly the great conviction both Meintjes and I shared about the importance and value of the exhibition.

⁴²⁰ This understanding was particularly noticeable in the 1990s when Portugal was building roundabouts seemingly everywhere to ease traffic congestion, the centres of which featured sculptures, all enabled by the money the EU was giving the country. We called it “inflationary creation.” These usually appeared to be placed arbitrarily just to occupy an empty space rather than being adapted to the respective locations.

⁴²¹ The Arroios administration was instrumental in securing the participation of five additional district councils. The financial resources made available to the project were modest (45,000 escudos, the equivalent to €407 today), with each of the six districts contributing an equal sum. Calculation of the exhibition. Maumaus Archive, Box 86.

⁴²² Ester Ferreira, interview, February 23, 2023, 5.

⁴²³ Maumaus Archive: correspondence Metrolux, letter sent April 17, 1996/letter received April 29, 1996, Maumaus Archive, Box 86.

⁴²⁴ Maumaus Archive, Box 86: project description by Teresa Fradique.

⁴²⁵ Maumaus Archive, Box 86: fax received from Comissão de Publicidade Exterior, June 7, 1996.

⁴²⁶ Maumaus Archive, Box 86: fax sent to JCDecaux Portugal, n.d..

⁴²⁷ Yokochi, interview, February 22, 2023, 6.

Despite the modest budget, the group strove to ensure that lack of funds did not restrict the quality of the work. Students selected the media for their presentations entirely on the basis of conceptual considerations. Since the project budget had not been divided equally among the students with a pre-set amount for their individual works, they did not succumb to the temptation to design their work to make maximal use of available funds, but instead, concentrated on conceptually plausible implementations of their ideas, the financing of which was then discussed individually with the school management. Production costs therefore varied considerably in some cases. Ferreira's posters, for instance, were much more expensive than the printing costs for Fadigas' door-to-door campaign, as both wanted to comply with the usual standards of their chosen advertising systems.

The reality of the fiscal constraints, however, made solidarity between the school and its students imperative. The students played an active role in identifying individuals with specialist knowledge, some of whom contributed their services on a pro bono or reduced-fee basis.⁴²⁸ However, this scenario also led to a certain amount of self-exploitation among the students and teachers that would ultimately benefit not just the students but the Maumaus school as an organisation.⁴²⁹ The dissolution of the boundaries dividing paid labor from self-organised work that occurs so often in art repeated itself at Maumaus with each exhibition we realized, as we all, teachers and students, took on several roles at once, as curators and as artists.

Critical Reception

During this period, the art critic Margarida Medeiros, whose critique of the exhibition “Arte na Cidade—Fotografia no Metro” was discussed earlier, published two concise articles in the newspaper *Público* about the Avenida project. She characterised the exhibition as comprising works that embodied “an idea of photography that aims at the intermediary

⁴²⁸ Fadigas and Chotard found designers to help them produce their work.

⁴²⁹ This form of solidarity-based production economy is a notable aspect of life in a country with one of the lowest GDPs in Western Europe. This gives rise to strategies that are often perceived by the outside world as rife with conflicts of interest, yet this phenomenon would continue to shape Maumaus for years to come.

between reflection and analysis of what surrounds us and an interaction with it,” while also noting the challenge of encountering the works amid the tumult of Lisbon street life.⁴³⁰

Medeiros’ first article seems to explicitly recognize the changes in what was being emphasised in teaching at Maumaus. Expanding on her notion of photography as an intermediary, she describes how it is used in the exhibition as a mediator between research and the subsequent interaction with the environment that was the subject of the research. Consequently, she sees the purpose of photography as having shifted from photography for its own sake to photography in the service of research and interaction. The title of the article, “Maumaus (Photography School), Projecto Almirante Reis,” explicitly refers to Maumaus as a photography school. This emphasises the exhibition's potential to challenge conventional notions of the medium since the impetus comes from an organisation founded in classical photography education, thereby granting it the legitimacy to shape how a new generation of photography students understand their work.

In a conversation with Medeiros during my research, she confirmed that in her perception, Maumaus had undergone a radical change at that time, evolving from a school that “simply pointed the camera at something” to one that began to question this act.⁴³¹

Institutional Impact

The *Projecto Almirante Reis* exhibition greatly contributed to Maumaus’s growth as an organisation. Two direct outcomes are of particular significance. First, the project made an impression on Isabel Carlos, a curator, and at the time, Deputy Director of the Institute of Contemporary Art (Portuguese Ministry of Culture).⁴³² As a result of her positive reception of the exhibit, her institution commissioned Maumaus to deliver an exhibition for the

⁴³⁰ Margarida Medeiros, “Maumaus (Photography School), *Almirante Reis Project*,” *Público Zap*, July 26, 1996. It is worth mentioning that *Público* announced the exhibition four times. On the opening day (July 19, 1996) with a short unauthored note; then Medeiros’s first review on July 26, 1996; followed by a shorter article based on her first review, which appeared on August 2, 1996; all of which kept the exhibition in the spotlight. A more explanatory text by the art critic Luisa Soares Oliveira, describing each participant’s work, was published in another part of the newspaper with the image of the invitation card.

⁴³¹ Bock, personal recollection, n.d..

⁴³² Bock, personal recollection, n.d..

northern city of Vila do Conde.⁴³³ Second, the documentation of *Projecto Almirante Reis* was presented to Roger Palmer, who together with Sam Ainsley, led the MFA program at the Glasgow School of Art. He, too, was impressed with the exhibition. As a result, an agreement was established between the Glasgow School of Art and Maumaus, leading to the initiation of a student exchange programme.⁴³⁴

Meintjes's educational approach to the *Projecto Almirante Reis* exhibition⁴³⁵ was subsequently consolidated in 1997 in two exhibition projects in Germany. The projects, which received funding from the European Union,⁴³⁶ included an exhibition at the Parkbibliothek in Berlin Pankow.⁴³⁷ The exhibition showcased artworks that were incorporated into the library's lending system.⁴³⁸ In relation to the exhibition's specific

⁴³³ The exhibition, entitled *nove mais x* (nine plus x), was held at the Auditório Municipal da Câmara Municipal in Vila de Conde from April 30 to May 23, 1998.

⁴³⁴ In the brief span of the program's existence, exchange students Nicolas Floc'h, Rosy Naylor, and Agnes Nedregard were integrated into courses B and C. While the integration of international exchange students proved to be an organisational challenge for Maumaus, it greatly enhanced the school's reputation. Pedro Moitinho, a Maumaus student, continued his studies in Glasgow and obtained an MFA degree there. Moitinho's admission to the MFA program was significant in that his application relied on his studies at Maumaus to demonstrate his preparation for the MFA stage, and the Glasgow School of Art recognised this coursework as the equivalent of a bachelor's degree, even though Maumaus is not accredited to award such credentials. The departure of first Palmer and then Ainsley from the Glasgow School of Art precipitated the termination of the exchange programme at the beginning of the twenty-first century. Building upon this experience, Maumaus has been operating an exchange programme with the Malmö Art Academy since 2004, through which a significant number of students have pursued their studies at both institutions, with some Portuguese students subsequently attaining their MFA in Malmö, and a number opting to reside in Sweden.

⁴³⁵ Specifically, the method entailed exploring the aspects of research as well as notions of site- and context-specificity, with the seminar as a platform for the collective discussion of fundamental exhibition content—and thus the exhibition itself—and individual contributions.

⁴³⁶ The financial resources for this endeavour were provided specifically through a funding programme that co-financed an exchange project with the vocational training organisation BBJ in Berlin. As part of this initiative, a group of young trainees from Berlin participated in a two-week course on photography at Maumaus. Subsequently, students from courses B and C at the Maumaus school travelled to Germany to set up exhibitions in Munich and Berlin, in addition to visiting documenta x in Kassel and the Skulptur Projekt exhibition in Münster. The project in Berlin was realised in collaboration with the BBJ. The Munich project was initiated following an invitation from the Municipal Ladengalerie, which provided additional financial support, covering some expenses associated with the trip and the production of the exhibition.

⁴³⁷ *Parkbibliothek Pankow*, September 04–September 30, 1997, Parkbibliothek Pankow, Bürgerpark, Berlin: João Albergaria, Alexandra Baudouin, Albane Chotard, Fernando Fadigas, Ana Paula Ferreira, Teresa Fradique, Isabel Machado, Matilde Meireles, João Pisco, Christine Reeh, Nuno Ribeiro, Pedro Silva, Luís Silvestre, Mário Valente, and Luísa Yokochi.

⁴³⁸ The lending library, housed in a small modernist pavilion within the park, offered a variety of books, games, and objects, including garden chairs, which could be borrowed for a single day. These items could be used within the park until the evening, provided that an identity card was left at the library at the time of borrowing. Meintjes identified the library as a potential venue for an exhibition during a preparatory visit to Berlin that he and I undertook in the autumn of 1996.

context—its location with its inherent qualities—a connection can be established with the *Projecto Almirante Reis* exhibition.⁴³⁹ The second project, which was presented in Munich by the Municipal Ladengalerie, entailed a collaborative effort involving three photo novels, with each novel comprising 81 slides.⁴⁴⁰ These were projected from within the gallery onto white-painted windows facing the street after nightfall.⁴⁴¹ It was only after the completion of both of these projects that it became evident that they would be the final ones Meintjes would develop with Maumaus students.

The departure of Roger Meintjes from Maumaus

In 1997, Meintjes received an invitation from the Robben Island Museum in South Africa to develop the design for an exhibition about the prison history of the apartheid regime's political prisoners,⁴⁴² which ultimately led to his departure from Maumaus.⁴⁴³ The loss of Meintjes as a critical discussion partner clearly posed challenges, given the deeply collaborative nature of the school's development since we had taken on its management in 1993. Moreover, it led to a significant void in the teaching faculty that could not immediately be filled.⁴⁴⁴

As the above account of the 1993-1997 period demonstrates, the artistic and pedagogical direction of Maumaus during this time was predominantly driven by Meintjes, with me playing a more supporting role and facilitating the administration of the school and its

⁴³⁹ For instance, the Berlin invitation card, which took the form of a postcard, followed the example of the Lisbon invitation card, depicting the library in a manner similar to the announcement board for the *Projecto Almirante Reis*. In Berlin, the distribution of these cards was undertaken by a takeaway postcard service, which disseminated the cards at public locations throughout the city.

⁴⁴⁰ The figure shows the maximum number of slides that can be arranged in an orderly sequence and presented using a Kodak projector, which is then displayed on a continuous loop.

⁴⁴¹ *LH 4665*, September 1–October 5, 1997, Ladengalerie Lothringer Straße, Munich: João Albergaria, Alexandra Baudouin, Ana Paula Ferreira, Isabel Machado, Matilde Meireles, Christine Reeh, Nuno Ribeiro, Pedro Silva, and Luís Silvestre. The photo novels employed images devoid of accompanying text to narrate tales of interpersonal relationships that transpired in three distinct public locales in Lisbon. The title of the exhibition, "*LH 4665*," is a reference to the airline code of a regular flight from Lisbon to Munich at that time.

⁴⁴² See <https://www.robben-island.org.za/> (accessed July 25, 2025).

⁴⁴³ Meintjes was recruited in September 1997 on a three-month contract, with the intention of returning to Maumaus at the conclusion of this period. In November 1997, the contract was extended for a further period of six months, and Meintjes told me about his intention to depart from Maumaus (Fax dated November 25, 1997, Maumaus Archive, Box 125).

⁴⁴⁴ In terms of regular discussions of artistic content and the production of exhibitions, the Maumaus faculty consisted primarily of Meintjes and myself.

projects. This division of labour had not been originally intended from the start but had developed and shifted organically over time as Meintjes and I endeavoured to respond together to the organisation's needs. Legally speaking, in October 1993 I had solely assumed the role of Director of the school. However, given the close working relationship that Meintjes and I had established, especially regarding the artistic direction that the school should pursue, we both consider the period during which Meintjes was at Maumaus to have constituted a collaborative directorship in which we made important decisions together.

One such decision concerned the school's finances. Given our shared background as foreigners from South Africa and Germany, respectively, we feared it would arouse resentment if we were to receive any of the scarce subsidies available to the Portuguese cultural sector. We therefore decided at the outset of our joint management that competing with the local art scene for limited funding opportunities would not be politically advisable.⁴⁴⁵ Instead, it was agreed that Maumaus's funding would be secured entirely through tuition fees and services. This would also have the added benefit of ensuring maximum autonomy, as Paulo Mora and Adriana Freire had envisioned when Maumaus was first founded.

Concurrently, I assumed the role of the school's representative, a position which primarily involved negotiating with the organisation's partners about exhibitions during the first years of our directorship. Meintjes, for his part, shaped the artistic direction of Maumaus by bringing in artists such as Maria Thereza Alves, Jimmie Durham, Narelle Jubelin,⁴⁴⁶ Melanie Manchot, and Sérgio Taborda, as well as curators such as João Fernandes and Andrew Renton. These contacts were a consequence of his affiliations within the art world at the time, a milieu in which he and his wife, the artist Ângela Ferreira, were both embedded.

The responsibility for teaching, meanwhile, was distributed fairly equally between Meintjes and myself until 1995. We usually taught independently of each other. However, the

⁴⁴⁵ In contrast to individual artists or artist-led organisations in a nation that lacked a structured public funding system for the arts and a negligible art market, Maumaus was able to modestly finance itself through tuition fees.

⁴⁴⁶ Jubelin, in turn, introduced me to the Australian artist Maureen Burns and the American curator Mary Jane Jacob.

integration of exhibition projects into the curriculum enabled us to occasionally invite one another to our classes to discuss the students' work on an ad-hoc basis.⁴⁴⁷

Following the consolidation of the school under the newly-elected Board of Directors, and the commencement of increasingly ambitious projects, the necessity for more focused management became apparent. Consequently, I reduced my teaching workload, while Meintjes took on the lion's share of discussions about the students' work in connection with exhibition development. My role evolved into that of a producer for these exhibition projects. Inevitably, Meintjes' artistic convictions, combined with his pedagogical approach—which I fully endorsed—became increasingly dominant. This was accompanied by an ever-increasing dependence on Meintjes as a driving artistic force, which put pressure on him. He repeatedly told me that more voices needed to be heard at Maumaus.⁴⁴⁸

This situation posed a serious dilemma for the school: As an institution, it was too small to hire additional teachers who could teach with the same intensity as Meintjes. After all, the number of classes taught was proportional to the number of students enrolled in the courses and the school fees they generated. Furthermore, Meintjes' projects were so complex that it required the undivided attention of the students to implement them. It would therefore have been difficult to integrate into the curriculum other voices that could have equalled Meintjes' contribution. To assert themselves to that degree would inevitably have put any distinctly individual approach in competition with Meintjes' content and possibly reduced the students' commitment to his projects.

Following Meintjes' unanticipated departure, I did not seek to replace him. Our distinctive collaboration in managing Maumaus, which was founded on our friendship, rendered it unfeasible for me to consider anyone with whom I could work at this level. Consequently, in order to ensure the school's continued existence, I was compelled to resume my teaching duties and assume responsibility for the roles previously held by Meintjes. As the final month of 1997 approached, the development of a project was initiated in the northern

⁴⁴⁷ I initiated the exhibitions *Jóias em Fotografia*, March 11–April 2, 1994, Galeria Contacto Directo, and *siemens + maumaus—fotografie*, December 18, 1995–January 29, 1996, Siemens headquarters, Alfragide; while Meintjes initiated *Maumaus—Fotografia*, 1994, Centro Cultural de Malaposta, Odivelas, September 30–October 24, 1994; *Cozinha Portuguesa*, November 1995; *Tintuaria* (May 22, 1997); and *Projecto Almirante Reis* July 19–August 13, 1996.

⁴⁴⁸ Maumaus Archive, Box 125, Fax.

Portuguese city of Vila de Conde, with a number of individuals who had participated in exhibitions in Berlin and Munich during the preceding summer months.⁴⁴⁹ The experience I gained with this group in Germany facilitated a more seamless transition to teaching once again.⁴⁵⁰

In Vila de Conde, the exhibition concept differed from the previous iterations where the ecology of the non-artistic locations was crucial to the exhibition's conceptual implementation. This exhibition took place in a foyer of an auditorium, which was the usual space for exhibitions in Vila do Conde.⁴⁵¹

This project was, as the previous exhibitions, research-based, with explorations conducted throughout the city, but no research was conducted on the exhibition venue itself. In this sense, the students' work was not based on media explicitly derived from the non-artistic locations for which the exhibitions were designed, i.e. advertising materials on the street or books in a library. Instead, the works materialised in relation to the research conducted in the city, the funds available, and the physical limitations of the exhibition venue (size, aesthetics, interaction with works by colleagues). The students developed an exhibition with installations that merged into a single installation and completely filled the space.⁴⁵²

⁴⁴⁹ The exhibition was commissioned by the Instituto de Arte Contemporânea of the Portuguese Ministry of Culture and resulted from the visit of the deputy director, Isabel Carlos, to the *Projecto Almirante Reis* exhibition.

⁴⁵⁰ My collaboration with another group of students from an advanced course (Course B) was fraught with considerable difficulties. The group had previously been taught exclusively by Meintjes and was heavily influenced by his teaching methods. I attempted to establish a connection with these methods, but to no avail. This gave rise to contentious debates, particularly with one participant. The disagreement culminated in a scenario that was unprecedented in the context of Maumaus and remains unique to this day. Following consultations with group members and Ângela Ferreira, who subsequently provided counsel to me after Meintjes' departure, I established an evaluation committee. The committee consisted of Ferreira; Pedro Silva, a senior student; and me. In retrospect, it seems questionable from an ethical perspective that I participated, given the potential for conflict of interest. The committee was tasked with conducting individual interviews with all participants to discuss their motivations and expectations for studying at Maumaus. The evaluation process resulted in the exclusion of the participant in question, and the informally organised Maumaus was compelled to adopt a more institutional approach.

⁴⁵¹ *nove mais x* (nine plus x), Auditório Municipal da Câmara Municipal de Vila do Conde, April 30–May 25, 1998, João Albergaria, Alexandra Baudouin, Ana Paula Ferreira, Isabel Machado, Matilde Meireles, Christine Reeh, Nuno Ribeiro, Luís Silvestre, Pedro Silva.

⁴⁵² No documentation exists for this exhibition. However, installations such as Marcel Broodthaers's *Un Jardin d'Hiver* (1974) were used as reference points.

In a sense, the exhibition in Vila de Conde can be seen as a precursor to the exhibition discussed below, which focused on site-specific installations that thematically intertwined with the literal and social locations of the venue.⁴⁵³

Before discussing *The Postman Only Rings Twice* exhibition, it is important to conclude this section by highlighting a pivotal moment in my career. This moment had a profound and lasting impact on the ensuing development of the Maumaus school. In 1999, in response to exhibitions developed by Maumaus, I was invited by the Centro Cultural de Belém—an exhibition centre in western Lisbon—to curate a series of exhibitions and a conference.⁴⁵⁴

As a consequence, the featured artists, as well as the theorists from the conference, would subsequently contribute to Maumaus's teaching programme in varying capacities and degrees. These individuals included artists such as Elanor Antin, Nathan Coley, Harun Farocki, Renée Green, Nuno Ribeiro, Allan Sekula, and Heimo Zobernig, as well as lecturers such as Alexander Alberro, Sabeth Buchmann, José António Fernandes Dias, Diedrich Diederichsen, João Fernandes, Ruth Rosengarten, and Julian Stallabrass. This list of participants serves as something like material evidence of my perpetual self-education at and for Maumaus. While the traces of Maumaus's founding within the medium of photography remains perceivable, it has now become embedded within an artistic field that is characterised by specificities that lie almost exclusively outside art's media but well within its contexts. The social practice that art has become for me as the director of Maumaus is reflected in the inclusion of positions sharply distinct from my own; it is reflected in, to use Fradique's expression once more, a collection of bubbles aligned for mutual and joined burstings. This highly international group was characterized not least by its participant's devotion to their own situatedness, to their provincialisms if you will, and by my dedication to bring them into the context of Lisbon.

⁴⁵³ Compare Rebentisch, *Ästhetik der Installation*, 233.

⁴⁵⁴ Heimo Zobernig, May 25–July 16, 2000; Nuno Ribeiro, July 23–September 17, 2000; Eleanor Antin/Harun Farocki, September 27–November 26, 2000; Renée Green, *Returns: Tracing Lusitania*, December 8, 2000–February 11, 2001; Nathan Coley, *The Land Marked*, February 2–April 1, 2001; Allan Sekula, *TITANIC's wake*, April 8–June 3, 2001. CCB Project Room, Exhibition Centre, Centro Cultural de Belém, Lisbon. The conference, bearing the title Contemporary Moments: Dialogue on Current Art Practice and Criticism (June 30–July 1, 2001) was conceptualised in close collaboration with Renée Green.

As I mentioned earlier, I did not hire one or two teachers to continue the work Meintjes and I had been doing at Maumaus. Instead, starting in 1998, I only invited teachers to hold short-term workshops and tutorials; and in 2003, I combined the two advanced courses into one academic year. The Gulbenkian Foundation and the Goethe Institute in Lisbon provided funds to invite international theorists and artists to teach at Maumaus.

Further, I gained access to people whose theoretical discourse and/or artistic practice I found thought-provoking. One of these artists was Heimo Zobernig, whose work would prove particularly important in shaping my understanding of art and the exhibition discussed below.

Chapter 6: *The Postman Only Rings Twice*

The following sections examine the exhibition *The Postman Only Rings Twice*. Taking place at the Museu das Comunicações (Museum of Communications) in Lisbon from July 20 to September 23, 2000, this exhibition, particularly because of the composition of the student participants, enables me to analyse the history of Maumaus from a new perspective. It was developed by a group of students as part of Workshop C in the 1999-2000 academic school year.

That year saw a significant change in the profile of students enrolled at Maumaus. For the first time, the majority of Workshop C students had already completed an art degree prior to studying at Maumaus. To understand the significance of this change, it is necessary to consider the backgrounds of Maumaus's advanced workshop students prior to that year.

As previously discussed, since the establishment of Maumaus, the majority of enrolment in the introductory courses (Workshops 0 and 1) was comprised of individuals who, in addition to their professional or academic pursuits, aspired to take up photography as a recreational pursuit or perceived the acquisition of these skills as advantageous to their professional endeavours.⁴⁵⁵ The knowledge a number of these students gained through the introductory courses led them to develop deeper artistic aspirations. Thus, they subsequently enrolled in

⁴⁵⁵ For instance, Teresa Fradique, an anthropologist, sought to acquire photographic techniques for the purpose of enhancing her field research. Fradique, interview, 2.

Maumaus's advanced courses (B and C). A few of these individuals had previous experience in the arts or photography, having acquired this knowledge through their enrolment in other art schools. Consequently, they were granted admission to one of the two advanced courses without having to enrol in the introductory workshops.⁴⁵⁶ Until the summer of 1999, most of the students enrolled in advanced courses had attended the five- to six-week introductory workshops but had yet to develop a distinctive artistic practice. It became evident that this practice primarily developed through their participation in the exhibition projects organised by Maumaus, which took place one after the other during the course of study.⁴⁵⁷

In the form of successive workshops, the course now lasted an average of two to three years, during which time the students were not exposed to any other types of exhibition practices. In this sense, most students saw the context-specific nature of exhibitions as a point of orientation in a sea of infinite artistic possibilities. Precisely because their artistic practice was largely shaped by Maumaus's exhibition projects, they did not feel that their artistic freedom was restricted by the concepts they had helped develop.⁴⁵⁸

However, a notable alteration in the composition of the students enrolled in Maumaus's most advanced course (Course C) occurred in autumn 1999, when a group of six graduates from the Faculdade de Belas-Artes da Universidade de Lisboa (FBAUL, Department of Fine Arts of the University of Lisbon) enrolled together.⁴⁵⁹ This led to an unprecedented situation

⁴⁵⁶ For instance, Fernando Fadigas pursued courses in photography at the Ar.Co art school in Lisbon prior to his studies at Maumaus. Fadigas, interview, February 16, 2023, 1.

⁴⁵⁷ In this context, Fradique's participation in the exhibitions *Projecto Almirante Reis* and *Parkbibliothek* is of particular interest. In the inaugural exhibition, she integrated her anthropological expertise with a thorough analysis of the urban milieu of the exhibition venue. In the second exhibition, she combined her artistic interests with the discipline of visual anthropology. In order to address this issue, she created a book that contained stereotypical images of Portuguese society for a German audience, which the author had assumed. However, these images did not correspond to actual Portuguese society. Consequently, she was able to refine her working method from exhibition to exhibition, underpinned by her anthropological expertise.

⁴⁵⁸ After completing their studies, it emerged that some students had become accustomed to creating art in response to initiatives launched by Maumaus. In other words, they could only produce art when invited to participate in a context- or site-specific exhibition.

⁴⁵⁹ The Workshop C of the 1999–2000 academic year comprised former FBAUL students Vasco Araújo, Patrícia Guerreiro, Hernâni Marcelino, Ricardo Nicolau, Nuno Sacramento, and João Pedro Vale. Nicolau left Maumaus at the end of January 2000. (invoices no. 811 [October 6, 1999] and no. 837 [November 30, 1999], accounting archive, “Caixa e outros de janeiro 1999 a janeiro 2000”). Participants who had previously attended Maumaus courses included Gonçalo Branco, Miguel Buzaglo, and Miguel Coelho. The former FBAUL students had already completed five years of art studies and spent the last two years studying with the artist Ângela Ferreira. Ferreira was held in high esteem by her students at FBAUL, who regarded her as both progressive and pragmatic in her teaching methods. At the conclusion of their

in which the majority of students in Course C began the course with a sound knowledge of art acquired at an art academy. That meant they brought with them already well-developed artistic practices. Thus, the group of Maumaus students who had taken its introductory courses and had now reached the most advanced workshop were in the minority for the first time.⁴⁶⁰

Further, the former FBAUL graduates enrolled at Maumaus had art practices that were not based on photography. They had successfully completed their five-year course, attaining the academic title of “Licenciatura em escultura,” which corresponds to the English “sculpture diploma.”⁴⁶¹ During the final two years of their academic programme (1997–1999), the students were overseen by the artist Ângela Ferreira as part of their educational programme with the sculptor António Vidigal. Vidigal, an artist who gained renown for his classical modern sculptural idiom, granted Ferreira, at the time an assistant professor, academic freedom in her seminars.⁴⁶²

Ferreira spearheaded reading seminars which, in addition to including postcolonial theory, featured texts such as those written by art historian and curator Miwon Kwon on aspects of site specificity.⁴⁶³ This smaller group, which gathered around Ferreira in their search for progressive forms of expression,⁴⁶⁴ were part of a larger group of approximately 40 students under the guidance of a conservative sculptor. One of the objectives of Ferreira’s group was to expand the conventional boundaries of artwork.⁴⁶⁵

studies at FBAUL, Ferreira recommended that some students consider the possibility of continuing their studies at Maumaus.

⁴⁶⁰ It is important to note that, at that time, there was no specific admissions procedure for Maumaus courses. Students who had previously attended a beginner's course were automatically admitted to follow-up courses B and C, as the number of enrolments allowed all interested students to be admitted. Students with prior knowledge who wished to enrol in one of the advanced courses without having attended the beginner courses were required to attend an interview with me; however, there are no known instances of rejection. It was only with the introduction of the seven-month Independent Study Programme, which took place for the first time between January and July 2015, that a significant increase in applications was recorded, making it necessary to select participants.

⁴⁶¹ Maumaus has never been a degree-granting institution.

⁴⁶² Ângela Ferreira, conversation, 1.

⁴⁶³ Ângela Ferreira, conversation, 1.

⁴⁶⁴ The group also included the now well-known artist Ana Pérez-Quiroga and the well-known theorist Ana Teixeira Pinto (2025). Ângela Ferreira, conversation, 2.

⁴⁶⁵ João Pedro Vale gained early recognition as a student for his sculptures made from curd soap.

Prelude

The following discussion concerns a practical seminar from Course C. The seminar led to the establishment of a group consciousness among the students, which would prove important for developing *The Postman Only Rings Twice* exhibition. This was particularly important for the FBAUL students, who were all characterised by individualistic art practices, which meant that, contrary to the Maumaus students, they were not used to discussing their art making in the context of an exhibition, which conditioned their practice.

In autumn 1999, I held a seminar in which the basic fields of activity in the art world, as they are generally understood, were re-enacted on a weekly basis.⁴⁶⁶ The seminar, entitled “X Artists, X Curators, and X Critics,” was designed so that each week a different member of the group would take on the role of curator and set a theme. The group of “remaining artists,” with the exception of one, then had one week to produce works in response to the theme and present them in an improvised exhibition during the next seminar.⁴⁶⁷ The result was then critiqued ad hoc by a member of the group who had not participated in the exhibition and had been selected the previous week. Following the exhibition and critique, the next curator, who had also been selected the previous week, presented their project. In other words, the roles of curator and critic changed weekly, so that each group member took on both roles once.⁴⁶⁸

One element of this exercise entailed each curator deriving the theme of their respective project from their artistic interests, while being assigned the responsibility of substantiating the relevance of their proposals to both artists and the critic. In return, the critics evaluated their colleagues, fully cognisant that they themselves would be subject to criticism during the seminar. It was observed that the experiences gained during the seminar's duration

⁴⁶⁶ This seminar was prompted by Meintjes's departure and my need to develop new pedagogical tools.

⁴⁶⁷ The exhibitions were usually carried out as internal exercises, without an audience present, at the Maumaus premises. Furthermore, presentations were held in the park in front of the Maumaus building or in the participants' apartments (for example decorating the “curators”—João Pedro Vale's—home; Hernâni Marcelino, conversation, February 5, 2025, 6). One project garnered particular attention because the collective produced works that were showcased as part of a temporary pavement installation in front of the Monumental Gallery, which was located in the basement of the Maumaus building. Resembling a flea market, this installation alluded to the art market and presented an opportunity for passersby to purchase works that had been produced in response to the curator's challenge.

⁴⁶⁸ The seminar lasted nine weeks with one session per week, during which each participant took on the role of curator once, the role of critic once, and contributed their work to the presentations seven times as an artist.

contributed to a fast succession of projects on a weekly basis. It has also been observed that considerable effort was invested each week in order to create projects that were different from the previous ones to the greatest extent possible, in accordance with each participant's notion of originality. My task was to select the curator and the critic each week.

The group of former FBAUL students represented the best trained cohort of students to have enrolled at Maumaus to date. Despite their prior training, however, developing a context-specific exhibition, as described below, was a new experience for them. Prior to this, encounters with such practices had been limited to theory (Miwon Kwon).

Nevertheless, the impetus for this exhibition did not originate from the composition of the group; rather, it materialised fortuitously. This exhibition project had already been discussed with the museum and was now going to be implemented.

Museu das Comunicações

The following section discusses the genesis of the exhibition. The initial idea emerged in spring 1999 as the result of an exchange between Carlos Carvalho, a former student of Maumaus, and me.⁴⁶⁹ He had been working at the Museu das Comunicações since its inauguration in 1997,⁴⁷⁰ retiring in 2005. Carvalho invited me to visit the museum in the spring of 1999.⁴⁷¹ During the tour, Carvalho provided a comprehensive overview of the facilities, including the rooms designated for permanent and temporary exhibitions; the auditorium; a so-called multi-purpose room; training and meeting rooms; the library; a multimedia room; a shop; and the cafeteria. Furthermore, the work areas and archives, which visitors are either fully or partially restricted from entering, were also showcased.

The collections included a “postal heritage comprising items and equipment representative of the development of Portuguese postal systems and techniques; telecommunications heritage comprising equipment and items documenting the development and progress of

⁴⁶⁹ In the spring of 1993, Carvalho enrolled in Workshop 2. Maumaus Archive, Box TAX 1993, invoice dated March 9, 1993.

⁴⁷⁰ The museum is located within a historic industrial structure dating back to the 1940s, which was originally constructed in the port area of Lisbon. From 1973 onwards, the building served as the telex centre of the Portuguese postal service and has housed the Museu das Comunicações since 1997.

⁴⁷¹ The visit most likely took place on April 1, 1999. See desk calendar 1999 for April 1, 1999. Maumaus Archive, Box 48.

telecommunications in Portugal; philatelic heritage consisting of stamps and other items from the history of philately; and artistic heritage, including original designs for stamps and postcards, as well as other works of art.”⁴⁷²

During my first visit, I was of the opinion that the museum was still in the process of ascertaining its primary focus and distinguishing its profile. It was evident that the museum's endeavours to arrange its diverse collections into permanent exhibitions was challenging. Moreover, the institution's approach to formulating a cohesive exhibition policy for temporary exhibitions seemed to be in a state of flux. In hindsight, I believe that this was a contributing factor in the museum's decision to host a Maumaus exhibition.

One of the exhibition rooms featured a display of classical paintings, whose presence in a communications museum was justified by their origin as part of a collection belonging to the Spanish telephone company Telefónica.⁴⁷³ I also recollect a veritable visual cacophony of letterboxes, telexes and Morse devices, telephones, stagecoaches, and postal delivery vehicles.

In some ways, the museum's indistinct character, as I perceived it, held a distinctive appeal. The generously proportioned structures⁴⁷⁴ appeared to be waiting to be activated beyond the mere display of objects accumulated since 1878.⁴⁷⁵ In this respect, the museum's theme offered manifold possibilities for artistic engagement in connection with questions of history, politics, sociology, museology, technology, and design. As a result, I considered the venue an appropriate location for an exhibition, where the location's context contributes to the works' meanings.

In addition, two distinct audience types could be identified within this context. One audience would encounter the Maumaus School exhibition fortuitously during a visit to the museum. The other audience who came to the museum specifically to visit the Maumaus

⁴⁷² <http://bh1.fpc.pt/nyron/museum/catalog/> (accessed July 11, 2025).

⁴⁷³ *A figuração renovadora: pintores da escola de Paris e da escola de Madrid*, May 17–July 15, 2000, Museu das Comunicações, Lisbon.

⁴⁷⁴ “The interior spaces were decorated with high quality materials such as stone for the floors and sidings, and noble woods for the walls. Steel, glass, and plaster complement the range of finishings. What can now be visited is a place where the past, present and future come together and cohabit in harmony for the fruition and enjoyment of the general public, especially the younger generations.” <https://www.fpc.pt/en/foundation/the-building/> (accessed July 11, 2025).

⁴⁷⁵ The origins of the museum's collection date back to 1878. <https://www.fpc.pt/en/heritage/museum-heritage/> (accessed July 7, 2025).

exhibition, would have to engage with a non-art-related museum in order to experience the works.⁴⁷⁶

Based on my beliefs about the potential of a site-specific exhibition in such a museum, I submitted a proposal to Carvalho, which he initially considered impossible to convey to the museum directors.⁴⁷⁷ However, shortly thereafter, his perspective changed and he was able to successfully persuade his superiors. The reasons for Carvalho's change of mind, and the means by which he succeeded in persuading his superiors, have never been the subject of adequate discussion. Carvalho never went into detail about the internal power structures at the museum, but it is very likely that, after a period of reflection, Carvalho became enthusiastic about the possibilities of the project and made a huge effort to convince his superiors. Carvalho was appointed as Maumaus's contact person and was able to grant the students access to all of the areas of the museum that they deemed necessary for their research.

With the museum serving as an institutional partner, Maumaus submitted an application for funding to the Instituto de Arte Contemporânea—an entity within the Portuguese Ministry of Culture at the time—to assist with the production of the exhibition. The allocation of funds⁴⁷⁸ facilitated the partnership between Maumaus and the Museu das Comunicações on equal terms with Maumaus financing the production of the exhibition and the museum assuming financial responsibility for the exhibition catalogue.⁴⁷⁹

Educational Settings, Curatorship, and Production

Looking back, I can say that my pedagogical methods manifested themselves more in curatorial practices. It became apparent that in contrast to participants in previous

⁴⁷⁶ See Green, *The Postman Only Rings Twice*.

⁴⁷⁷ Bock, personal reflection, n.d.. It was impossible to interview Carlos Carvalho because he had passed away in 2019.

⁴⁷⁸ The Instituto de Arte Contemporânea furnished financial backing for the exhibition to the tune of 1,500,000 escudos, which is equivalent to €12,294 in today's currency.

⁴⁷⁹ I considered Maumaus contributing its own funds an important prerequisite for maintaining a degree of independence in projects with powerful partners that were initiated by Maumaus. In 1995, for instance, the financial burden of the catalogue entitled *siemens + maumaus—fotoproject* was distributed between the company Siemens and Maumaus. Projects based on invitations, such as the Vila de Conde project *nove mais x* in 1998, were financed entirely by the inviting entity (here Instituto de Arte Contemporânea, Portuguese Ministry of Culture).

Maumaus exhibitions, the group of FBAUL students showed a keen awareness of their individual interests in terms of content and artistic expression. Thanks to their comprehensive knowledge of art practices, questions producing their works did not arise, as the students were already trained to solve them.⁴⁸⁰

Consequently, I developed a seminar concept that, on one hand, incorporated the collaborative development of the exhibition concept—based on the approach taken for the *Projecto Almirante Reis* exhibition—and on the other hand, placed a strong focus on individual dialogues with each participant. The discussions in the Maumaus seminar room, where I presented the exhibition project, were followed by a series of visits to the museum, during which students were shown both public and non-public areas on joint guided tours.

Each of the students began their individual research, which was carried out in parallel with the group meetings during the preparatory phase of the exhibition. The research included interviews with staff from various departments of the museum, visits to the museum's archive and library, and participation in public guided tours. Questions about the content that arose from the context of having an exhibition in such a museum, as well as questions about how the research could be translated into concrete works, and how these could be articulated in a museum already filled with objects, were discussed jointly and in individual conversations between the individual students and me. The group's regular meetings took place in the museum's cafeteria, whose convivial atmosphere was reminiscent of Rosendo's first courses in the early years of Maumaus, when the cafeteria became the Maumaus seminar room.⁴⁸¹ These informal gatherings were important because they allowed us to develop a feel for the exhibition venue that cannot be gained through research alone.

It was evident that a significant proportion of students, based on their research into the various departments of the museum, ultimately created works where the departments themselves were integral. Furthermore, a 120-square-metre room on the ground floor of the museum, which initially had been earmarked by the administration to house Maumaus's entire exhibition, was utilised by only one student, João Pedro Vale, for an expansive installation. Unlike the majority of exhibition pieces, this installation was not associated with

⁴⁸⁰ While working on the exhibition at the Museu de Comunicações, I assumed the role of curator in an institutional context, working for the first time with recognised artists at the Centro Cultural de Belém.

⁴⁸¹ See Marcelino, conversation, 8-9.

the context of a particular room in the museum, but rather with the physical characteristics of the space itself. The remaining projects were developed in such a way that the exhibition needed to be distributed throughout the entire museum. This resulted in protracted negotiations with Carvalho to obtain approval for this kind of intervention on a project-by-project basis. One work had to be integrated into the museum's permanent exhibition.⁴⁸²

Artworks

Following the *Projecto Almirante Reis* exhibition, *The Postman Only Rings Twice* became one of Maumaus's most important exhibitions. The title is an allusion to the film *The Postman Always Rings Twice*.⁴⁸³ The act of twisting the film title and thus appropriating it became a metaphor for the appropriation of the museum's subjects and their rearticulation in the exhibition's works.⁴⁸⁴ Its pedagogical-curatorial production methodology defined all future exhibitions until Maumaus stopped producing school exhibitions in 2011.⁴⁸⁵ At the time, various groups of works emerged. I discuss the ones I consider the most representative of each of the group's approaches, which have been reviewed by the art critic João Pinharanda. I use his critiques to discuss the works further. Of special interest for me is the notion of art object, its objectness, and its materialisation and dematerialisation and the ways this manifested differently throughout the exhibition.

The students' work is discussed on the basis of the following sources: my memory; photographic documentation of the works reproduced in the catalogue; research conversations with three of the participating students;⁴⁸⁶ the catalogue texts written by art

⁴⁸² Américo Mascarenhas, who was responsible for the museum's pedagogy service, mentioned that the work was disrupting the museum staff's daily routines (Bock, personal recollection, August 20, 2025).

⁴⁸³ *The Postman Always Rings Twice* is a 1981 American film directed by Bob Rafelson and written by David Mamet. It is the fourth adaptation of James M. Cain's 1934 novel. [https://en.wikipedia.org/wiki/The_Postman_Always_Rings_Twice_\(1981_film\)](https://en.wikipedia.org/wiki/The_Postman_Always_Rings_Twice_(1981_film)) (accessed July 12, 2025).

⁴⁸⁴ Bock, personal recollection, n.d..

⁴⁸⁵ This was also because, after Meintjes left Maumaus, I was the Maumaus's only permanent teacher. This meant that I accompanied the groups throughout the year, teaching regular classes, while other teachers sporadically supplemented my work. Within the framework of these regular classes, I was the only one who was able to develop exhibitions over several months.

⁴⁸⁶ In contrast to the exhibition *Projecto Almirante Reis*, the whereabouts of some of these students could not be ascertained. Consequently, I decided to invite a select group of participants I deemed to be representative to participate in conversations about the exhibition (Hernâni Marcelino, Nuno Sacramento and João Pedro Vale).

critic Óscar Faria, who interviewed each of the participating students at the time;⁴⁸⁷ and a transcript of the film by Renée Green, in which she documents a tour I gave of the exhibition.⁴⁸⁸

Hernâni Marcelino's installation, entitled "Cut and Paste," was situated in a covered courtyard at the museum. The installation was situated in close proximity to a metal structure extending over two floors, on which seven dates were presented in a chronological sequence, accompanied by pictorial elements that were related to the museum's history.



Figure 36: Hernâni Marcelino, *Cut and Paste*, 2000.
Photo: Mário Valente

Marcelino's interest lay in the attempt to establish the identity of the then new institution by drawing on a past that he observed was presented uncritically. Consequently, his installation constituted a response to each of the seven dates on a timeline displayed. Most of these dates predated the museum's inauguration and referred to the former institutions that had merged to create it.⁴⁸⁹

⁴⁸⁷ Marcelino, conversation, 10.

⁴⁸⁸ Renée Green, *The Postman Only Rings Twice* (film, 53 minutes), Free Agent Media, 2005. The film constituted a component of Renée Green's exhibition, entitled *Relay*, which was showcased at Kunstraum Innsbruck from March 19–April 4, 2005. The exhibition also featured video works by students from the Academy of Fine Arts Vienna, Maumaus, and the University of California, Santa Barbara.

⁴⁸⁹ The first date that appears is 1877, together with a document transferred to metal that describes the founding of the museum's first predecessor followed by the date 1878 with a portrait of the first director, José Vitorino Damásio. 1939 was also highlighted and accompanied by a leaded window displaying the

The work's foundation was an existing wall situated diagonally opposite the metal structure, upon which Marcelino mounted seven glass shelves, which were characteristic of Portuguese taverns (Figure 37). These shelves were arranged in strict accordance with the chronology. Each shelf was equipped with a Walkman, accompanied by two speakers, which played a succession of musical pieces, each corresponding to a specific date within the chronology. Marcelino's approach entailed a direct correlation between the auditory experience and the corresponding date in the chronology. With the musical compositions having been selected on the basis of their representativeness in terms of political ideology, Marcelino sought to create a counter history to the one narrated by the museum.⁴⁹⁰



Figure 37: Hernâni Marcelino, *Cut and Paste*, detail, 2000.
Photo: Mário Valente.

Miguel Coelho enrolled at Maumaus concurrently with his studies in sociology. In a manner analogous to that of Teresa Fradique, who drew on her anthropological knowledge when contributing to exhibitions at Maumaus, Coelho combined his sociological practice with his artistic practice in developing his work at the museum. Coelho developed a questionnaire, drawing inspiration from Raymond Quivy and Luc van Campenhouds' social research manual, to conduct twelve interviews, which he recorded on video, with a cross-section of the museum's workforce in their respective workplaces.⁴⁹¹ The interviewees were invited to

former logo of the Portuguese Post Office. That year corresponds to a government reform, yet there is no explicit reference to the fascist inclinations of those ruling authorities.

⁴⁹⁰ One piece of music was the "Internationale," which Marcelino chose to reference the first socialist congress held in Portugal in 1870.

⁴⁹¹ This included cleaning staff, museum shop and cafeteria employees, the director, guides, and the heads of various archives.

share their perspectives on the museum's future, the conceptualisation of art, and the implications of Maumaus's involvement at the museum. Coelho left the analysis of the interviews to the exhibition's visitors, who were presented with the uncut videos in an installation of three monitors entitled "Pergunta de Partida" (Figure 38).⁴⁹² In this installation, the varying lengths of the documented interviews resulted in a constant shift in the configuration of individuals appearing on the three monitors.



Figure 38: Miguel Coelho, *Pergunta de Partida*, 2000.
Photo: Mário Valente.

The primary focus of João Pedro Vale's research pertained to the museum's permanent exhibitions, encompassing both historical and contemporary devices employed for diverse forms of communication. After participating in a visit to the collections by a group of visually impaired individuals, which he filmed after obtaining permission, Vale shifted his interest from the objects in the collections to the ways the collections are mediated by the museum's pedagogical service.⁴⁹³ Subsequent dialogues with members of the visually impaired group resulted in Vale becoming acquainted with goalball, a sport developed in Central Europe in 1946 for visually impaired veterans of the Second World War. The

⁴⁹² The title ("Starting Question") refers to Quivy and van Campenhout's social research manual. Óscar Faria, 20-21.

⁴⁹³ Vale emphasises that the majority of the group were telephone operators in training and that it was only through his discussions with the museum's educational department and this group that he developed an interest in the exhibition project. João Pedro Vale, conversation, February 4, 2025, 7.

introduction of this sport to a wider audience in the context of an art exhibition became the subject of his contribution entitled “Goalball,” whose aesthetic appearance and components’ arrangement were aimed at both sighted and visually impaired audiences.

Vale’s installation occupied the museum’s entire temporary exhibition hall. The installation was characterised by the bright yellow walls that served as a backdrop for the graphics and text. The text was set in black letters to accommodate visitors with limited vision, because the highest contrast between text and background is achieved through positioning black on yellow. The text, which conveyed the history and rules of goalball, was also available in a brochure that had been printed in Braille. The large-format graphic work depicted the goalball court in green. In the centre of the room, Vale positioned a ball with rattles which is usually used in the game as well as one of the game’s goals. The upper edge of this goal was employed as a coat rack to suspend a stopwatch, a whistle, blindfolds, glasses, knee and elbow pads, and a score table.⁴⁹⁴ Vale contextualised the installation in consultation with the museum’s educational service and the visually impaired members of the group by presenting the film documenting the guided tour described above on a monitor located at the edge of the room. With the exception of the film, all of the installation’s components were available for haptic experience by visually impaired visitors.

The colours black, green, and yellow, selected for logistical and conceptual reasons,⁴⁹⁵ in conjunction with objects placed in an effective and aesthetically pleasing manner, could readily be perceived within the history of installation art. I think for example of Paul Thek’s transformation of an art institution into living spaces or of Cady Noland’s aesthetics of restriction. It is evident that with this aura, Vale was able to achieve an artistic effect that transcended the context of his installation (Figure 39).

⁴⁹⁴ Vale initiated communication with ACAPO—Associação dos Cegos e Amblíopes de Portugal (Association of the Visually Impaired of Portugal), which furnished comprehensive information regarding goalball as well as the equipment he needed for the duration of the exhibition.

⁴⁹⁵ The use of black text on a yellow background has been shown to create a significant contrast, which makes it easier for people with impaired vision to read.



Figure 39: João Pedro Vale, *Goalball*, 2000.
Photo: Mário Valente

Nuno Sacramento presented his installation, “Against the ‘Double Blackmail’, Slavoj Žižek, Gregory Green,” in the museum’s multi-purpose room, which was reserved for temporary exhibitions. The installation comprised a table utilised by the museum's curators during the setup of exhibitions. This table was equipped with cotton gloves, which are typically employed for the handling of artwork; a table lamp that facilitated the viewing of a plan of the room; the examination of a file folder containing an exhibition concept formulated by Sacramento; a text by the Slovenian philosopher Slavoj Žižek; and cost estimates for the installation and maintenance of an exhibition. The installation also featured eight postcard-format colour photographs that documented a previous exhibition in the multi-purpose room. Furthermore, Sacramento left the labels from the previous exhibition on the walls, installed ten empty A1-size sheets of cartridge paper on one of the longer walls of the room, and marked areas on the floor with masking tape. Finally, several plasterboards were leaning against one of the walls, as well as a roll of bubble wrap, a material commonly used in the packaging of artworks, were in the room.

Sacramento's installation was distinguished by a *mise-en-scène* that evoked the process of installing an exhibition. The *mise-en-scène* functioned as a medium through which an exhibition proposal was articulated, thereby enabling Sacramento to deliberate on the

museum's rationale for the selection of temporary exhibitions.⁴⁹⁶ Sacramento's work consists of a proposition to present the exhibition "Against the Double Blackmail," which was held from May 7–28, 1999 at the Cubitt Gallery in London, within the multi-purpose room of the Museu das Comunicações.

In anticipation of the exhibition in London, Žižek dispatched an electronic communication to the Gallery, containing a written piece on the subject of "technology in the service of political passion."⁴⁹⁷ This was subsequently printed, enlarged, and displayed on A1 sheets, which were affixed to the walls of the Cubitt Gallery.⁴⁹⁸ Furthermore, North American artist Gregory Green installed a radio studio within the gallery, which was utilised for the purpose of broadcasting the text being read. Sacramento positioned the proposed radio studio in Lisbon within the area delineated by masking tape and his white A1 sheets corresponded to the sheets exposing Žižek's text in the Cubitt Gallery. (Figure 40).

According to Sacramento's understanding of site specificity, the use of the Internet in the production of the exhibition and its dissemination via radio, as well as the thematic focus on both components in Žižek's text, which in turn formed the basis of the exhibition, rendered his presentation of "Against the Double Blackmail" at the Museu de Comunicações appropriate. However, the contribution made by Sacramento was not merely a proposal to take over an exhibition; rather, it was the creation of an installation whose content sought to correspond to the contextual plausibility of the Cubitt Gallery exhibition.

⁴⁹⁶ A previous exhibition in this space comprised paintings by old masters, with the exhibition's legitimacy derived from the provenance of the works. These works originated from a collection belonging to the Spanish telephone company Telefónica.

⁴⁹⁷ The text has been published in *Third Text* 47, Summer 1999.

(<https://www.tandfonline.com/doi/pdf/10.1080/09528829908576794>; accessed July 13, 2025).

⁴⁹⁸ At that time, considerable emphasis was placed on the distribution of the text via email, since the majority of texts were still being distributed by fax. Bock, personal recollection, n.d..



Figure 40: Nuno Sacramento, *Against the Double Blackmail*, Slavoj Žižek, *Gregory Green*, 2000. Photo: Mário Valente.

Miguel Buzaglo's work entitled "União Postal Universal" comprised 81 slides, with images of stamps being projected from inside the stamp archive, which was not accessible to the public, onto an exterior matte glass wall. The collection was compiled in accordance with an agreement between the Portuguese Post Office and the Postal Union, which stipulates that all new stamp issues must be sent to all subscribers.

For the purpose of his projection, Buzaglo selected stamps that documented colonial or war-related power relations through their overprints (Figure 41). The selection comprised stamps issued by various nations for use within their respective territories. Following the occupation of territories, overprints were employed to create versions of these stamps specifically intended to be used within the occupied territories. Furthermore, abrupt changes in the power structure within a particular area, such as the regaining of sovereignty by a state, often made it necessary for newly established postal services to use stamps that reflected the prevailing power relations of the previous era that were updated with overprints. A particularly notable example of this phenomenon was a stamp issued by the German Reich and subsequently put into circulation by Nazi Germany in occupied Poland with the overprint "Gen. Gov. Warsaw." In the aftermath of the war, the Polish authorities proceeded to overprint the stamps with lines that effectively obscured the inscription

originally created by the German occupiers and appended the words “Poczta Polska” and the value 25 Zloty (Figure 42).



Figure 41: Miguel Buzaglo, *União Postal Universal*, 2000. Photo Miguel Buzaglo.



Figure 42: Miguel Buzaglo, *União Postal Universal*, 2000. Photo Miguel Buzaglo.

Gonçalo Branco was interested in the theoretical underpinnings of art and its associated conceptual frameworks. As a result, he proceeded to analyse the museum’s library collection with a view to identifying which books it possessed that were dedicated to art. Thereafter, he exhibited a selection of these volumes in the display cases that were part of the library (Figure 43). Branco's selection of books on the art of David Hockney and Henry Moore, for instance, made it clear that the library boasted an impressive collection of modern art publications. Branco identified discussions of the artists' oeuvres in these publications that were based on classical interpretations of their works, which contrasted with the Maumaus school’s intervention at the Museu das Comunicações.



Figure 43: Gonalo Branco, *Sem t tulo (Como Prestar um Servio Art stico: Uma Introdu o)*, 2000. Photo: M rio Valente

In order to establish a theoretical foundation for Maumaus's intervention in the museum with artistic practices that were previously unknown to a broader audience in Portugal, he established a reading corner with a table and chairs in front of the library. This area was designed to house international publications, predominantly in English, sourced from the Maumaus library.⁴⁹⁹ Additionally, Branco utilised funds from the production of the exhibition to procure rights to the text “How to Provide an Artistic Service: An Introduction” by United States American artist Andrea Fraser. Branco was acquainted with the text by virtue of his involvement in Maumaus's Critical Study Classes and used it to provide, as a service, context for Maumaus's activities at the Museu das Comunica es. The translation of the text into Portuguese and its subsequent publication in the catalogue constituted a component of Branco's contribution.⁵⁰⁰

⁴⁹⁹ Among others: Beatrice von Bismarck, Diethelm Stoller, and Ulf Wuggenig, eds., *Games, Fights, Collaborations. Das Spiel von Grenze und  berschreitung—Kunst und Cultural Studies in den 90er Jahren* (Ostfildern-Ruit: Hatje Cantz Verlag, 1996); Christian Philipp M ller, *Kunst auf Schritt und Tritt — Public Art is Everywhere* (Hamburg: Kulturbeh rde der Stadt Hamburg, 1997).

⁵⁰⁰ At that time, few specific texts concerning contextual and site-specific art practices were available in Portuguese.

Critical Review

On September 1, 2000, João Pinharanda published an extensive article on the exhibition.⁵⁰¹ The ironic tone of the introduction to his critical review is reminiscent of the sceptical tone he used in the interview he conducted with Maumaus's founders in 1991.⁵⁰² In the article under discussion, Pinharanda describes the exhibition as Maumaus's "occupation of the museum,"⁵⁰³ and portrays those who "run, work, and live in the school" as participating in what he calls a "heroism of marginalisation."⁵⁰⁴

Pinharanda characterises the Maumaus School as a "former photography school that today [2000] knows no boundaries except those that can lead its elements into the realm of traditional art." Furthermore, Maumaus is posited as a locale in which individuals engage in profound reflection on the repercussions of the production, distribution, and consumption of phenomena that have yet to be designated as art.

He comments on the changing student body at Maumaus by writing, "the fact that it is mainly attended [now] by students from official schools who want to supplement the empty security of traditional education with a free course that deals with the changing dynamics of today's world is a measure of the importance of the Maumaus school."

Pinharanda's analysis encompasses the museum's staging, in addition to the students' staging, which he describes as a counter-staging. He argues that these latter elements contradict the museum's staging, or, through their appropriations, give rise to new logics of exhibitions, programmes, and ideologies. On the one hand, a "misuse" of the collection through the students' interventions is emphasised, while on the other, the possibility that some works could develop into museum pieces is pointed out.

⁵⁰¹ Pinharanda, "O Problema das Comunicações," 16–17.

Pinharanda article was published on September 1, 2000. Subsequent to the exhibition's inauguration on July 20, the museum remained closed for the entirety of the month of August. The exhibition recommenced on September 1, with the catalogue having been completed during the summer recess and launched on September 12. The exhibition concluded on September 23.

⁵⁰² The opening chapter of this thesis cites Pinharanda's interview from 1991 repeatedly.

⁵⁰³ "Finalistas da Escola Maumaus ocupam o Museu das Comunicações em Lisboa," (Finalists from the Maumaus School occupy the Communications Museum in Lisbon), Pinharanda, "Os Problemas" 16.

⁵⁰⁴ Pinharanda makes reference to the language employed by Maumaus's founders in the context of the association's public relations activities in 1991.

Pinharanda does not accept Coelho's work, entitled "Starting Question," as art, but considers it a valuable source for sociological analysis. First, Pinharanda underscores the insights he gained from watching the interviews in question, and then draws parallels between the responses exhibited by the executives and those displayed by the bar worker. However, the presentation of the interviews on three monitors did not result in an artistic visualisation.

In his evaluation of Marcelino's work, "Cut and Paste," Pinharanda contends that it is more inclined towards playfulness than critical analysis. He posits that the correlation between the elements—the data on the company's history and national and international history—has not been sufficiently elucidated.⁵⁰⁵

Pinharanda criticises Buzgalo's projection of postage stamps ("União Postal Universal") aesthetically on the grounds that it does not function as a work of art. He suggests that the phenomenon Buzaglo highlighted is important, but writes that it would be more effective as an essayistic historical treatise.

The work of Sacramento, entitled "Against the Double Blackmail, Slavoj Žižek," Gregory Green," is intended as an anti-spectacular staging. However, Pinharanda asserts that the work is grounded in the reality of curatorial programming.

Pinharanda discusses both Sacramento's and Branco's projects by focusing on the theoretical content of Branco's contribution, "Untitled. How to Provide an Artistic Service: An Introduction," which draws on an essay by Andrea Fraser. Pinharanda argues that realising these projects—particularly Branco's idea of integrating Fraser's text into the museum's library⁵⁰⁶—would lend substance to the notion of art as a service.⁵⁰⁷ However, this would also have the effect of diluting art in everyday life.

In his summary, Pinharanda employs the term "much-praised institutional critique" to describe the exhibition. Nevertheless, he contends that this was never fully actualised, as

⁵⁰⁵ Which raises the question if Pinharanda overlooked the conceptual arrangement of the seven Walkmans on the shelves on the wall, which corresponded to the arrangement of the data on the museum's timeline, displayed on the opposite wall.

⁵⁰⁶ The Portuguese version was printed in the catalogue, which subsequently became part of the museum library's bibliography.

⁵⁰⁷ See Andrea Fraser, *Services Working Group*, ed. Eric Golo Stone (Filip, 2021).

the institution under scrutiny was intrinsic to the work itself. In this context, he emphasises that Vale was the only artist to overcome the limitations of the architecture and staging of the museum's permanent exhibitions by presenting his work in a neutral space. Unlike a critique of "fragments of the institutional discourse regime," Vale, Pinharanda argues, reached the threshold of a critique "of the institutionalised system of representation and repression in its relations to otherness and difference."

Pinharanda's criticism was particularly dismissive of the artworks that did not display any forms of medium-specific skills: the majority of the works presented had installative aspects, but none of them prominently included elements of classical sculpture. Pinharanda failed to understand the transfer lying at the basis of the show's works as a form of skill itself. His understanding of art as "service" unlike that of Fraser, did not extend to perceiving art as a social form in itself. It appeared deskilled to him, whereas this exhibition within the frame of Maumaus arguably marks a moment of fundamental reskilling. He disapproves of installations constituted by masking tape, TV sets, chairs, tables, and books, which as conceptual artworks, emphasise the cognitive value of an idea. Nevertheless, Pinharanda was interested in the content of these works, such as projections of stamps (Buzaglo) and interviews with employees at different levels of the museum hierarchy, presented on basic TVs (Coelho).

This objectlessness, which annoyed Pinharanda and was primarily pursued by the students who had so far only studied art at Maumaus—who, unlike their colleagues from FBAUL had not studied sculpture—is of particular interest here. On the one hand, they were not influenced by sculptural ideas; on the other hand, apart from photographic techniques, which did not seem appropriate for use in this exhibition, they had no other artistic form of expression at their disposal. The question they faced was what kind of tables and chairs (Branco) they should choose as vehicles for their ideas. Considering that the discussion about the dematerialization of art had already taken place in the 1960s, and had been situated precisely between the canonization of Conceptual Art on the one hand, and the emanation of Performance and Installation Art from it, on the other,⁵⁰⁸ Pinharanda's approach in 2000 is surprising. It reveals that the distribution of what had once been

⁵⁰⁸ See Lucy R. Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (University of California Press, 1997).

conceptual art as a specific genre into a field of contextual work that could originate in any given artistic genre, was not only still perceived as a new and radical concept, but also as one that could not directly be tied to the challenges it posed to artistic education.

In the course of researching *Projecto Almirante Reis*, all six student exhibitors were interviewed so that their statements could be analysed comparatively. In relation to *The Postman Only Rings Twice*, communicating with all of the participants was unfeasible. Consequently, in lieu of comparative interviews, conversations were conducted with Hernâni Marcelino, Nuno Sacramento, and João Pedro Vale, who were selected as interview partners in recognition of their contributions to the exhibition. In terms of the intricacy of their creative processes, they were deemed particularly well-suited for analysing the exhibition from their perspective as students. My analysis of the conversations with these three exhibition participants provides insight into their views on the project and also sheds light on the situation at the Maumaus School at the time (2000).⁵⁰⁹

The structure of Maumaus's classes were described in similar ways by Marcelino, Sacramento, and Vale. Lessons usually commenced in the late afternoon and extended into the evening hours.⁵¹⁰ The seminars were scheduled to last for two to three hours, with each seminar occurring two to three times a week. At the commencement of the course, Portuguese was utilised as the lingua franca.⁵¹¹ In the context of this course, a series of

⁵⁰⁹ It should be noted that the exhibition examined here only constituted part of Maumaus's activities. As can be seen from the Maumaus archive, introductory and intermediate courses were also offered at that time, mainly taught by former Maumaus students (Excel accounting Maumaus, invoices from students and teachers, 1999/2000). The catalogue of the exhibition discussed contains a comprehensive list of all persons who were active in Maumaus in educational and organisational functions during the 1999/2000 school year. In addition to Bock, who held the role of director, and Mário Valente, who served as administrative director, the school lists Fernando Rosenheim as assistant and Holger Schulz as intern from the University of Applied Sciences Potsdam. The names of former students Albane Chotard and Teresa Fradique (who participated in the exhibition *Projecto Almirante Reis*) as well as Pedro Silva and Mário Valente appear as teachers. Also listed are curator Isabel Carlos, philosopher and artist José Quaresma, and photography lab teacher Luís Gonçalves. In the "Tutorial" section, curators João Fernandes and Pedro Lapa are mentioned alongside artists Ângela Ferreira, Narelle Jubelin and Heimo Zobernig.

⁵¹⁰ Marcelino, conversation 6.; Nuno Sacramento, conversation, February 13, 2025, 4. In contrast to the present day (2025), the majority of seminars were scheduled to take place in the evenings, due to the fact that the majority of students were engaged in employment during the day. For instance, Sacramento had been in the employ of a gallery. Sacramento, conversation, 4.

⁵¹¹ As part of the exhibition project in spring 2000, Portuguese was replaced by English. Marcelino, conversation, 3. Commencing in the 2004/05 academic year, the enrolment of international participants in the programme resulted in the establishment of English as the lingua franca at the Maumaus School (see timeline).

regular seminars were conducted by the philosopher and artist José Quaresma, the curator Isabel Carlos, and me.⁵¹² Additionally, Pedro Silva delivered a more concise seminar.⁵¹³ All three interlocutors emphasised that the one-to-one discussions with Maumaus teachers significantly affected the development of their artistic practices.⁵¹⁴

Marcelino emphasises the “art for art's sake” aspect of his training at the FBAUL, and attributes his motivation for enrolling at Maumaus to his search for an alternative conceptual approach. Marcelino remembers his propensity to refine his working methodologies post-Maumaus and to contemplate his professional endeavours from a novel vantage point.⁵¹⁵

Marcelino has detailed memories surrounding the educational process that was a part of developing the exhibition and highlights the initial meetings at Maumaus, where they discussed why the school should consider having an exhibition in a place with poor architecture and a high density of objects. He subsequently recollects the group's numerous visits to the museum, during which the heads of its various departments explained the museum's objects and the functions of each department. Marcelino also remembers the extensive follow-up meetings held in the museum's café, where logistical issues were repeatedly discussed.⁵¹⁶ Finally, he emphasises that former FBAUL students demonstrated

⁵¹² José Quaresma was a regular lecturer in philosophy, while Isabel Carlos delivered discourses on contemporary art. I was responsible for the organisation of seminars that incorporated close readings of texts. In addition to this role, I led practical seminars such as the exercise “X Artists, X Curators, and X Critics” or the development of the exhibition at the Museu das Comunicações. Compare with Marcelino, conversation, 4.

⁵¹³ Pedro Silva was a former student who participated in exhibitions in Berlin and Vila do Conde. He devised a seminar on the topic of “Food,” which was based on the seminar *Cozinha Portuguesa* organised by Meintjes in 1995 (Bock, personal recollection, n.d.) and was critically received by some members of the FBAUL group. Marcelino, conversation, 5.

⁵¹⁴ Sacramento emphasises that individual discussions also took place at the FBAUL, but that these were generally limited to the discussion of artistic techniques without addressing the content of the works (see. Nuno Sacramento, conversation, 6). In the course of the development of works for the exhibition at the Museu das Comunicações, a series of individual dialogues with Bock were scheduled (see. Vale, conversation, 10). In addition, a series of tutorials were facilitated by curators Isabel Carlos and Pedro Lapa (see Marcelino, conversation, 5) as well as with the artist Narelle Jubelin (see. Vale, conversation, 5).

⁵¹⁵ Marcelino draws attention to the influence of Young British Art on the group, which he terms the “hype of the time,” Marcelino, conversation, 3.

⁵¹⁶ Marcelino, conversation, 7-8.

greater autonomy in these discussions, having already developed a capacity to produce works independently.⁵¹⁷

The insights Marcelino gained from participating in the exhibition were based on his experience producing a site-specific work. Relating the work to its relationship to the exhibition venue constituted a novel thinking approach.⁵¹⁸ Despite finding the museum's exterior uninteresting, he recognised that the conceptual framework of a museum of communication offered a multitude of relevant contexts in which to intervene.⁵¹⁹

What remains striking is the clash the exhibition highlighted between the former FBAUL students, who, coming out of a professional, but highly modern training, saw Maumaus as a kind of reality check for their work, testing its capacities to be contemporary, and the original Maumaus students, who had enrolled on a less professional and less professionalized basis, coming from different backgrounds and thus producing from a more amateurish,⁵²⁰ and more technical understanding of artistic practice. Both groups of students had been largely shaped by educators who prioritized art's modern sense of autonomy over its institutional and social situatedness, and both groups' sense of autonomy was largely determined by its local capacities and limitations. But because the FBAUL students had studied sculpture, a classical genre of art's autonomous historicization, and had gone through its medium-specific trainings, it proved much more viable for them to put this medium specificity into question, and transpose it onto other matters, like site specificity in the case of this exhibition.

This differentiation also occurred when artists joined Maumaus and taught courses that complemented my own background more than that of the students. João Pedro Vale participated in a workshop led by the Austrian artist Heimo Zobernig during his studies at Maumaus that he found particularly significant. In the course of the conversation, Vale draws parallels between his experience in Zobernig's course and his contribution to the exhibition. He emphasises that Zobernig taught him that institutions can be questioned

⁵¹⁷ Marcelino, conversation, 9.

⁵¹⁸ Marcelino comments: "It was important for me because it was the first time that I approached something that already existed." Marcelino, conversation, 8.

⁵¹⁹ Marcelino, conversation, 8.

⁵²⁰ Compare "Steve Edward, Institution of Autonomy: The Worker Photography Movement," <https://notesfrombelow.org/article/institution-of-autonomy-the-worker-photography-mov>, accessed July 28, 2025.

from within. As a result, he learned that a work is not only about the sculpture itself—as he had internalised through his studies at FBAUL—but also about the way it is presented and the institutions that host it.⁵²¹ Again, specificities were mobilized.

In relation to his work's contribution, Vale emphasises that he found the relegation of blind or visually impaired individuals exclusively to the profession of telephone operator to be extremely prejudiced. His installation "Goalball" was not developed specifically for people with visual impairments or for blind people, who are an abstract group in any case. Rather, "Goalball" was conceptualised as a medium through which this community could educate sighted individuals on the intricacies of the sport.⁵²² In relation to his experiences with Heimo Zobernig, Vale explains that his research focused on the limited interactions between the audience and the art in conventional art exhibitions.⁵²³ To answer this lack, Vale offers the jerseys and equipment used in goalball for public/audience use, presented in a goal that he has converted into a "garment rack."⁵²⁴ Vale emphasises that one aspect of his learning process involved grappling with curatorial issues. This included deliberations on the implications of curating exhibitions in a context where no individual spaces are allocated. Instead, all works were discussed in terms of their effect in the context of the exhibition venue and in their interaction with the works of colleagues.⁵²⁵

In my conversation with Sacramento, he emphasises that the decisive factor in his enrolment at Maumaus was the opportunity to discuss philosophy and politics, underscoring his early interest in deconstructing the object. Furthermore, he compares Maumaus and the MfA Environmental Art Programme at the Glasgow School of Arts⁵²⁶—that he was able to become acquainted with during a student exchange programme with the Edinburgh College of Art—which, like Maumaus, was in part led by teachers who

⁵²¹ Vale, conversation, 6.

⁵²² Vale, conversation, 8.

⁵²³ Zobernig conceptualises the thresholds between art and non-art in his art. (Unpublished interview with Heimo Zobernig, Maumaus Archive, box 136).

⁵²⁴ Vale, conversation, 8.

⁵²⁵ Vale, conversation, 10.

⁵²⁶ Sacramento became acquainted with the Glasgow School of Art in 1997, when he participated in a student exchange programme at the Edinburgh College of Art. He refers to David Harding stating that "context was half the work." Sacramento, conversation, 2-3. The discipline of environmental art was introduced at the Glasgow School of Art in 1985 by the artist David Harding, who subsequently assumed the role of department head. ([https://en.wikipedia.org/wiki/David_Harding_\(artist\)](https://en.wikipedia.org/wiki/David_Harding_(artist)), accessed July 25, 2025).

highlighted the cracks within contemporary artistic medium specificities more than their continuities.

In relation to his contribution to the exhibition, Sacramento emphasises that his initial intention was to present the exhibition, which had initially been exhibited at the Cubitt Gallery in London. However, this was not a viable option due to financial constraints. Nevertheless, he perceives his contribution as indicative of his gradually evolving aspiration to pursue a career as a curator.⁵²⁷

In hindsight, Sacramento believes that his studies at Maumaus endowed him with the proficiencies essential for pursuing a career as either a professional artist or a curator.⁵²⁸

Sacramento recalls the time he studied at Maumaus as having a sense of “possibility that many lost with the economic crisis of 2008.”⁵²⁹ In reflecting on the discourse surrounding Maumaus in 1999–2000, Vale observes that contemporary circumstances and the “instruments at our disposal have undergone significant transformation.” In this context, he contemplates the deleterious impact of unbridled expression on social media platforms, believing that compared to the interactions he had with his fellow Maumaus students, for example, it hinders a constructive exchange of ideas about artistic projects among today’s students.

Both comments are interesting. Sacramento recalls how the financial crisis changed the feeling associated with studying at Maumaus. There is no denying that the financial crisis had drastic consequences for Portugal; without giving too much away, it contributed decisively to the current structure of the Maumaus School, which is no longer geared towards producing exhibitions, as will be discussed below. Vale's comment can also be

⁵²⁷ Following the completion of his studies at Maumaus, Sacramento undertook the curatorial programme at the Appel Foundation in Amsterdam.

⁵²⁸ Sacramento, conversation, 11. This observation is reminiscent of an anecdote recounted by Vale in my conversation with him. He notes he learned from Mário Valente at Maumaus that “the invitation must be correctly labelled because this is the image of the person sending the invitation.” Vale, conversation, 12.

⁵²⁹ Sacramento, conversation, 12. Sacramento alludes to the financial crisis that followed the bankruptcy of Lehman Brothers Bank in New York in 2008. This crisis ultimately led to the bankruptcy of the Portuguese State in 2011, which in turn resulted in the reduction of public funding for Maumaus in 2012. For further contextualisation see: John Milios, D.P. Sotiropoulos, S. Lapatsioras, *A Political Economy of Contemporary Capitalism and its Crisis. Demystifying Finance* (Routledge, 2013-2015).

linked to the current relationships among today's participants in the Maumaus study programme.

What I learned during the process of this exhibition was that working with participants who already had artistic experience led to a pedagogy that took its form more from curating itself than from that of artistic production. In personal discussions, the FBAUL students defended artistic positions that they had internalised through their previous studies against what I came to understand as my own curatorial ambition, which made the conversations more challenging and taught me to sharpen and situate my arguments between their practices and my own. This also meant that I came to understand that regardless of the discussions we had during the production of Maumaus exhibitions, there was always the danger of concretising my own artistic ambitions and ideas about art through the students' work. This does not mean that the students learned nothing from these exhibitions, as the interviews and conversations with the participants in both exhibitions prove. At the same time, however, more and more contradictions in this exhibition pedagogy emerged, such as how to define authorship, i.e. that of Meintjes in the *Projecto Almirante Reis* exhibition and mine in the *The Postman Only Rings Twice* exhibition discussed here, especially when it comes to public showings that obscure the context in which the show was developed within the school itself. So, the question of context began to become layered: There was my own context and background within a critical art discourse premised on conceptual art's post-medium afterlife, with a strong sense of institutionalism. There was context the students acquired while training to be an artist and being instructed to build their own work using the premises of modern medium specificity; and there was our shared context, the city of Lisbon, with its postmodern present and its colonial undercurrents. For me, this meant that I had to understand the sharp differences between discussing the work students had produced in their individual studios for a variety of personal and professional reasons, the way these works developed in group critiques or individual conversations; and discussing works that were the result of continuous discussions, individual and in the group, during the preparation of a concrete exhibition, i.e. discussing the work during its conception and drastically influencing its materialisation. In the latter case, authorship is complicated, and in being the producer of the context in which this situation takes place, it also points back to me as a teacher.

Chapter 7: Between Exhibitions

Nineteen years elapsed between the exhibition *The Postman Only Rings Twice* and the final exhibition to be analysed in the subsequent sections of this chapter, entitled *Parting with the Bonus of Youth—Maumaus as Object*. During this period, a series of exhibitions were organised, all of which were developed according to the overarching educational concept that has been previously discussed.⁵³⁰ This practice was consolidated through exhibitions organised in collaboration with institutions such as the Instituto Camões and the Goethe-Institut in Lisbon. Maumaus sought out partner organisations when discussions with study programme participants revealed that it was time to apply theories outside the seminar room. At the same, the school received continuous invitations as Maumaus was now renowned for its collaborative exhibitions.

But, in 2011, a drastic shift occurred and Maumaus ceased to use school exhibitions as a fundamental element of its educational programme. The last exhibition of this nature was entitled “Escape,” and it was presented at the Lundskonsthall in Lund, Sweden in 2011 as part of a collaboration with the Malmö Art Academy and the Braunschweig Academy of Art.⁵³¹ Prior to discussing the final exhibition that constitutes the visual element of this thesis, the following paragraphs explain the rationale behind the cessation of student exhibition development.

As I mentioned above, one of the reasons is the problematic degree of influence my own artistic ideas necessarily had on the conception of students’ works within this format. This reminds me of Meintjes, who pointed out when he left Maumaus that his views on the artistic direction of the school had become too dominant. Through taking over his seminars and discussing my own artistic interests within them, I belatedly realised that I had been dominating the artistic direction of Maumaus since 1998, which manifested in the constant repetition of exhibition-making within an educational framework.

⁵³⁰ The modus operandi employed in the development of the exhibition *The Postman Only Rings Twice* became the method for all subsequent exhibitions. Consequently, a discussion of other exhibitions produced in this context would not contribute any additional insights to this thesis. The attached timeline enumerates all of the exhibitions that have been produced by Maumaus.

⁵³¹ January 29–February 27, 2011, Claire de Santa Coloma, Henning Lundkvist, Tiago Mestre, Nikolai Nekh, Sofia Berti Rojas, André Trindade, Joen P. Vedel.

As previously noted, these exhibitions did not manifest themselves as institutional end-of-year exhibitions but arose ‘organically’⁵³² from the course of the teaching programme. Over the years it could be observed that participants who had enrolled without any previous artistic education developed an individual artistic language during their two- to three-year course by participating in successive exhibitions organised by the school. However, it was also observed that after completing their studies, some participants were only able to create works of art when invited to contribute to context-specific exhibitions; in other words, they were unable to create works independently of such invitations, which I started to believe was problematic.⁵³³

After the six participants from the FBAUL registered at Maumaus, the number of people with similar professional backgrounds interested in studying at Maumaus continued to rise. Around the same time in 2003, I decided to combine the participants of the two advanced courses into a single course with a one-year structure, which I called the Maumaus Independent Study Programme (ISP).⁵³⁴ Concurrently, Maumaus diverged from the provision of technical photography training (introduction workshops 0 and 1) and ceased operating its photography laboratories in 2005.⁵³⁵ Thus, with only one course in place, applicants have been required to demonstrate their capacity for artistic expression of any kind as a prerequisite for admission to the Independent Study Programme.⁵³⁶ Maumaus

⁵³² By “organic,” I mean that exhibition projects would sometimes be launched spontaneously in response to a perceived decline in momentum within the ISP group. Alternatively, contacts would lead to exhibition opportunities that were not originally planned. Consequently, some years saw a large number of exhibitions, while others saw few or no exhibition projects developed (see timeline).

⁵³³ The original structure of the courses —Workshop 0, 1, B, and C—resulted in an average study period of approximately two to three years for students who completed all courses, which was shortened to one year when the advanced courses merged into the Independent Study Programme (ISP), and increased its emphasis on teaching theory. Some participants subsequently enrolled for a second year in the ISP.

⁵³⁴ The name had been inspired by discussions with the artists Renée Green and Allan Sekula. I had established a professional relationship with them as a curator outside of Maumaus, and they subsequently started teaching at Maumaus. They pointed out some similarities between the Whitney Independent Study Programme in New York and the Maumaus programme, which led me to borrow this designation. Renée Green studied in the Whitney Independent Study Programme, and both she and Allan Sekula taught in it.

⁵³⁵ As the school became more popular with trained artists, it no longer made financial sense to offer introductory courses, from which participants were recruited for the intermediate courses (Workshop B) and subsequently the final courses (Workshop C). Furthermore, the school's post-media approach was always conceptually at odds with the focus of its photography courses, whose focus was on traditional techniques.

⁵³⁶ Right from the start of the Maumaus School, students who wanted to enrol in a higher course without first attending the introductory courses had to submit a portfolio.

thereby “lost” its character of technical training in one field (photography), as it had been replaced by a technical training within another field, that of *Kontextkunst* (contextual art).

In 2011, alongside the enrolment of more proficient artists, I began to view context-specific exhibitions as increasingly problematic to organise. Recalling Daniel Bell's idea that breaking rules had become a rule in modernism, which he referred to as an “orthodoxy,”⁵³⁷ I questioned whether the art practices endorsed by Maumaus had become routine rather than being an innovative approach to working in a fragmented, postmodern world. Although they could never be considered mainstream or avant-garde according to previous definitions, context-specific exhibitions could still be perceived as outdated.⁵³⁸ Moreover, in light of institutional critique being an inherent part of contextual art, it seemed that institutional critique had failed by allowing itself to be absorbed by the institution it sought to critique. In this sense, Maumaus had also become an established critical entity in Portugal. As a result of this recognition, Maumaus lost its “innocence” as a small, local programme staging context-specific exhibitions.

As more international participants were included, some of whom had already established themselves artistically through regular exhibition activities—i.e. their careers were more consolidated than those of the six FBAUL students—it no longer seemed appropriate to develop context-specific exhibitions. These participants viewed the limitations imposed by a narrowly defined exhibition concept as incompatible with their already existing artistic practices. Furthermore, when analysing the portfolios artists were submitting to Maumaus at the time, it became obvious that these generations were moving in directions that were seemingly incompatible with context-specific practices. Taking all of this into account, and given the specific pedagogical applicability of context-specific exhibitions, I could not envisage conventional “end-of-year” exhibitions that could accommodate Maumaus's evolving teaching framework or its changing student body.⁵³⁹

⁵³⁷ Daniel Bell, “from “Modernism and Capitalism, 1978,” in *Art in Theory 1900–1990* (Blackwell Publishers, 1996) 996.

⁵³⁸ The term “outdated” is one of most used terms by current programme participants.

⁵³⁹ João Pedro Vale had already established himself as an important artist by the time he enrolled at Maumaus, and initially expressed scepticism about the discourse surrounding the exhibition at the Museu das Comunicações (Bock, personal recollection, August 3, 2025). Given that the students were already practising artists and were characterised by a higher degree of individualism as a result of their generation, it no longer made sense to develop such exhibitions.

A further, more practical, reason for abandoning this training method was that an increasing number of foreigners were enrolling at the Maumaus. Developing context-specific projects in Lisbon in collaboration with Portuguese institutions would have caused significant language issues. It should be noted that the research and production of the works discussed above were always carried out independently by the participants, who made use of local knowledge.⁵⁴⁰ With the student body skewing more and more towards artists who inevitably cultivated largely touristic views⁵⁴¹ of the city, the context specificity of these shows came into question for me. I knew I had to find another way of situating Maumaus within its material surroundings.

Finally, in regards to the role of the Maumaus school exhibitions, I must reference a 2002 essay written by João Fernandes, curator and then deputy director of the Serralves Museum in Porto. In his text, “Born to be famous: the situation of the young artist, between Pop success and lost hopes . . . ,” which I commissioned for a collection of essays,⁵⁴² the author makes reference to the practices of Maumaus at the time, without mentioning the school by name.⁵⁴³ He analyses contemporary art practices with a focus on museums, exhibition centres, markets, and educational institutions, in the context of a progressively global art services sector.⁵⁴⁴ He underscores that “Schools are now [2002] judged not just by the characteristics of the education they provide, but also by the success of their students in a

⁵⁴⁰ In retrospect, it is evident that all Maumaus exhibitions were developed by groups primarily comprising Portuguese or Portuguese-speaking individuals. In contrast, the ISP currently (2025) comprises mainly foreign participants.

⁵⁴¹ Since 2015, the number of tourists has risen dramatically, and more and more international artists and curators have settled in Lisbon, with some of them becoming involved in teaching at Maumaus. The hype surrounding Lisbon obviously makes studying at Maumaus increasingly attractive. While the school benefits from this popularity through an annual increase in international applications for the ISP, it also contributes to the housing crisis, as students temporarily staying in the city require accommodation. Maumaus has experienced the effects of the property crisis firsthand, having had enormous difficulty finding new premises after losing its guest apartment in 2018 and its headquarters in 2019.

⁵⁴² Fernandes, “Born to be Famous,” 159-163.

⁵⁴³ Upon its submission, Fernandes acknowledged that he had authored the text for Maumaus (Bock, personal recollection, n.d.). Fernandes has known the Maumaus since Meintjes and I ran the school together. He visited several exhibitions, such as *Maumaus: Fotografia* (Centro Cultural da Malaposte, 1994) and *nove mais x* (Auditório Municipal da Câmara Municipal da Vila de Conde, 1998) and contributed a text to an exhibition catalogue: “The Maumaus Make a Social Contract” in *siemens + maumaus – fotoproject* (Lisbon: Escola de Fotografia Maumaus, 1995) 10–15. He also gained insight into the school's operations through a series of tutorials with students.

⁵⁴⁴ Fernandes includes curators, exhibition producers, museum staff, art critics, magazine and newspaper writers, art teachers, education officers, economists, marketing managers, gallery owners, and dealers.

specialised world of affirmation and legitimisation of the skills and capacities that they have supposedly developed or helped develop.”⁵⁴⁵ Fernandes continues:

Art schools today are institutions that have become responsible for some of the situations of visibility and legitimisation that their students may gain access to. Therefore, art schools now invite critics, curators, and people responsible for museum programmes to develop contacts with their students as regularly as possible. These contacts can include the organisation of tutorials but can also include the production of exhibitions for final-year students, alongside which information is produced that is similar to that of any exhibition in any other art institution. Invitations are sent out, posters are printed, press packs and advertising strategies are developed. The school has started to become part of a system of emergence and circulation. It would come as no surprise if one day art school programmes were to include the preparation of artist’s portfolios, the development of social skills required to develop contacts at international openings and previews, and the basic knowledge to recognise different institutional and gallery powers . . . ⁵⁴⁶

Particularly in the 2000s, a significant number of young Portuguese artists who had completed their training at Maumaus achieved professional success.⁵⁴⁷ As Fernandes observes, an artist's success is contingent upon their visibility. For a subset of the students of the Maumaus, this visibility can be traced back to studio visits with a generation of curators⁵⁴⁸ who held their inaugural positions in Portuguese public institutions⁵⁴⁹ during this period, while urgently seeking new talent that they could present. It could be argued that

⁵⁴⁵ Fernandes, “Born to be Famous,” 160.

⁵⁴⁶ Fernandes, “Born to be Famous,” 160.

⁵⁴⁷ In 2005, four of the seven artists nominated for the EDP Prize, one of the most important prizes for young artists in Portugal, were former students of Maumaus: Ramiro Guerreiro, João Leonardo, Eduardo Petersen, and Francisco Vidal. Leonardo won the prize, Guerreiro received an honourable mention. Nuno Faria, João Fernandes, and João Pinharanda were responsible for selecting the artists.

⁵⁴⁸ Nuno Sacramento details how his deliberations with Pedro Lapa concerning his contribution to the exhibition at the Museu da Comunicações culminated in an invitation to participate in an exhibition curated by Lapa in 2001, entitled “Disseminações,” which was hosted by Culturgest in Lisbon. Sacramento, conversation, 8.

⁵⁴⁹ Pedro Lapa was curator at the Museu Nacional de Arte Contemporânea—Museu do Chiado from 1998 to 2009, Isabel Carlos was Deputy Director of the Instituto das Artes of the Portuguese Ministry of Culture from 1996 to 2001, and João Fernandes was Deputy Director of the Serralves Museum in Porto from 1996 to 2003.

the curators associated their sense of optimism at the time with Maumaus, to whose teaching content they contributed.⁵⁵⁰

In addition, an examination of Maumaus's exercises, such as “x artists, x curators and x critics,” or the “professional” development of exhibitions through the lens of Fernandes's critique suggests that such practices reproduce existing art worlds rather than providing space for idiosyncratic imagination and creativity, which are necessary for inventing something else, even beyond the ability to comprehend it. Furthermore, Fernandes suggests that exhibitions are produced (by Maumaus) in a manner analogous to that of any exhibition in any other art institution. To a certain extent, Fernandes's thought introduced an element of doubt into the established practices of exhibition production at Maumaus, thus contributing to the gradual decline of the practice.

What then remained of Maumaus in 2011, after such a significant aspect of its educational approach was lost? Maumaus shifted its focus to theory. However, before that, there had already been a sharp increase in Portuguese and international teachers delivering lectures, tutorials, or seminars lasting several days during the 2000s. (See timeline.) At that time, these teachers still came from the arts—art historians, curators and artists—and were mostly involved on a one-off basis for a short time.⁵⁵¹

Following the end of exhibition productions, there was a further shift in the teaching staff in 2010, with teachers from the fields of sociology, social theory, anthropology, and philosophy being included. Alongside the teachers from the field of art, they generally taught three-day seminars. There was no headhunting involved; the contacts arose from personal connections or the curatorial work I did alongside my work at the school. Throughout the year, I continued to teach regularly, but limited my classes to critical studies, film screenings, group critiques, and tutorials of students' work. It could be argued that this, again, was a two-fold development: on the one hand, limiting the hiring process to my own contacts and those of my peers put a halt to Maumaus's further professionalisation by not

⁵⁵⁰In retrospect, it is evident that during the 1990s and 2000s, a significant number of curators participated in Maumaus activities, delivering lectures and tutorials. In addition to the curators already mentioned, there were events with Bernard Blistène, René Block, Iara Boubnova, Susanne Cotter, Penelope Curtis, Mary Jane Jacob, Ulrich Loock, Chus Martínez, Adriano Pedrosa, Delfim Sardo, and Barbara Vanderlinden, among others (Bock, personal recollection, n.d.).

⁵⁵¹ Thanks to its network, Maumaus was repeatedly able to attract artists and curators who were passing through to participate in events.

choosing the teaching staff for their academic or institutional merits. On the other hand, having recognised Maumaus itself as an organisational entity and myself as its dominant author, it also signified a perpetual strengthening of the school's conceptual core by introducing like-minded teachers to the curriculum. The idiosyncratic nature of this hiring process, however, turned out to be consequentially academic, a characteristic which I will return to at a later point in this thesis.

Ultimately, the 2011 financial crisis in Portugal led to the school's current structure. As a result of the crisis, the public funding that Maumaus had received regularly since 2009—which I will discuss in more detail in the following chapter—was severely restricted in 2012. This led to a financial crisis within Maumaus, as it had entered into financial commitments that depended on this state funding. The crisis also led to a slump in enrolment among Portuguese students, who had previously constituted the majority in all Maumaus seminars. To ensure Maumaus's financial sustainability, the costs of the study programme were rigorously recalculated, leading to an increase in tuition fees and an increase in the number of programme teachers. To compensate for the loss of local students, international advertising campaigns on social media were used for the first time, leading to an increase in international enrolment and ensuring the programme's financial viability. Consequently, international participants now constitute the majority of the programme's students. The higher tuition fees led to injustices for Portuguese participants, whose average income was far below that of the other countries from which the majority of participants now came.⁵⁵²

In some ways, the provincialism I have been discussing in relation to Maumaus's origin within a local non-simultaneity of modern and postmodern understandings of art and its specificities has now been both lost and refigured. The connection to the city of Lisbon and the country of Portugal became not least my own role within the programme, having now lived in Portugal for 20 years and being a part of its art scene. Ours was and is the position of integrated foreigners whose own lives have been shaped by Portugal's development throughout the crises of the last decades. The new teachers, however, provide Maumaus with their own provincialisms and localisms. From Heimo Zobernig's initial course in 2000,

⁵⁵² The Scandinavian countries stand out in particular because of their generous student scholarships. The injustices faced by Portuguese participants were ultimately resolved by scholarships from Maumaus, which led to an increase in participation.

whose sculptural modernism was largely shaped by the German-speaking discourse on the medium, to Ruth Wilson Gilmore, who joined Maumaus in 2009 and whose writings are based on her decades-long activism against the Californian and US prison system, the students were now exposed to a range of self-conscious and explicit provincialisms.

Returning to my summary of Part I, the programme's uniqueness lies in the complexity and accumulation of the “provincialisms” of all those involved in the Lisbon locality, including the twenty-two participants, myself, and on average, twenty-six teachers. Although the programme lost the precision that manifested itself through exhibition practices, it gained a diverse range of contributions from teachers with different ways of thinking and varied pedagogical approaches. To briefly return to the problems with and the merits of the hiring process I mentioned earlier, the process of searching for new teaching staff is based largely on my own contacts and their surroundings. While this constitutes a point of returning self-criticism since it limits the range of the programme’s reach, the specificities of my own interests constitute an element of Maumaus’s idiosyncratic nature. My interest never lies in an author’s academic or institutional level of professionalisation but always on their ability to connect with other’s inclinations, with being invested in situating their own practices anew at Maumaus. Consequently, the teaching staff at Maumaus does not represent one aligned theoretical or artistic positioning, one style, or one set of references. Instead, what each generation of students repeatedly note is that Maumaus forces them to change direction with each weekly course. Teaching styles and contents vary drastically, for better or worse. This fragmentation challenges participants to position themselves within, or in relation to, a vast variety of discourses which, at times, are even contradictory.

The Self-Institutionalising of an Organisation

The following discussion focuses on the various ways in which Maumaus has been and continues to be financed, which enables me to examine the most significant changes to the organisation's structure. The changes that arose between 2005 and 2009 resulted from three factors: changes to state funding for organisations such as Maumaus; the beginning of Carlos Alberto Carrilho's involvement with Maumaus; and an invitation from the city of Lisbon to open an exhibition space in one of its properties. These changes enabled me to

create important new areas of focus that exist alongside the school and are synergetically linked but independently financed.

To explain these reorganisations I will elaborate on conversations I had with two key players combined with my own recollections. I spoke extensively with Manuel Costa Cabral, a painter who was trained at the National Academy of Fine Arts, and who then founded the Ar.Co art school in Portugal 1973 as an alternative to the Escola Superior de Belas-Artes (since 1992 Faculdade de Belas-Artes da Universidade de Lisboa, also known as FBAUL). From 1991 to 2010, Cabral was the director of the Calouste Gulbenkian Foundation's Serviços de Belas-Artes, where he promoted artists and art organisations such as Maumaus. I also draw on conversations with Carlos Alberto Carrilho, an economist who studied in the Maumaus programme from 2004 to 2008. Since 2008, he has been responsible for Maumaus's applications for public funding, as well as supervising the implementation of public-funded projects. Cultural manager and scholar Jorge Barreto Xavier, who directed the Direção-Geral das Artes (the Portuguese Ministry of Culture's state funding organisation) from 2008 to 2010, helped me develop a deeper understanding of the legislative changes implemented in 2008-2009 regarding the funding of visual arts organisations. These changes, largely initiated by Barreto Xavier, have enabled Maumaus to operate as it does today.

My own recollections, which I have cross-checked with Maumaus's accounting archives, also comprise much of the information that appears in the following sections. Since 1993, I have been responsible for the school's finances—one of the conditions founder Álvaro Rosendo set when he handed over the school to me.⁵⁵³ First, I will briefly discuss Maumaus's revenues since its founding, reflecting on the development of funding opportunities in Portugal. I will then discuss the important changes that took place between 2005 and 2009, and the years since then to critically examine Maumaus's current financial activities (2025).

Until 2009, student fees were the school's only regular source of income, which meant it always depended on the number of pupils enrolled. Despite the school only presenting itself publicly by organising exhibitions, some of which were harshly criticised,⁵⁵⁴ enrolment

⁵⁵³ Rosendo, conversation, December 13, 2021, 24.

⁵⁵⁴ In 1994, the renowned art critic Alexandre Pomar wrote about the exhibition "Maumaus: Fotografia," Centro Cultural Malaposta, Olival Basto (September 30-October 2, 1994): "Photographs (?) by students

numbers, especially for the introductory courses, remained stable over the years. For strategic reasons, costs have been kept as low as possible so that the school would not have to compromise its artistic and educational orientation. This meant that I never wanted to find myself in a situation where Maumaus had to offer courses or workshops that would attract a larger number of paying students, but whose content I did not support, doing so would have meant that Maumaus would have had to reconfigure itself to compete with other Independent Study Programmes in the internationally professionalised market of postgraduate art education.⁵⁵⁵

Further, quickly growing the Maumaus school—through adding more students, more teachers, more staff, a more spacious school venue, and more and/or bigger projects—had always been mistrusted. Two examples served as a guide: First, the Lisbon private school Ar.Co, which since its founding in 1973, has predominantly focused on growing its student body. From my perspective, this meant it was often forced to compromise its vision in regards to course offerings in light of what its large student body wanted to study. The second model is the New York-based Whitney Independent Study Program, which John Miller described in 1995 as an “open programme with a pragmatic environment”⁵⁵⁶ run by a small faculty. Miller observed about the programme’s economic setting that: “Because the Whitney Program ran on an extremely modest budget, it avoided the strings typically attached to public and private funds. This helped to foster an environment where students and teachers could work relatively free from constraints.”⁵⁵⁷ Miller’s comments about the Whitney Programme caught my attention in 1995, when his essay was published and I was

from the Maumaus School; almost all of them showed in a recent exhibition ‘Jewellery in Photography,’ the ability to satisfy and subvert or exceed an order, or a thematic proposal. Now these works oscillate between the attempt at anecdote, illustrating an idea, and the autistic declaration, between the affirmation of a pretentious photographic heterodoxy that can be immediately identified as art and, on the other hand, the rejection of any judgemental body outside of the author himself or his group. But in order for an object to be recognised as a work, ‘it must be possible to distinguish between an aesthetically motivated refusal of elaboration or finishing, and an aesthetically indifferent and insignificant state that only bears witness to artistic impotence’” (Rainer Rochlitz, in *L’Art Contemporain en Question*, Jeu de Paume, Paris, 1994).” Alexandre Pomar, *Expresso*, October 8, 1994, 15.

⁵⁵⁵ We kept teaching photographic techniques for recruiting future students from these courses who could express themselves artistically through their photographic skills and were interested in applying them in the context of fine art. Meintjes comments: “A ‘vehicle’ fell into our hands, which allowed us to discuss an art that interested us through teaching and to realise it through the production of exhibitions, while simultaneously realising ourselves artistically.” Meintjes, conversation, February 7, 2022, 4.

⁵⁵⁶ Miller, “The Pedagogical Model,” 309.

⁵⁵⁷ Miller, “The Pedagogical Model,” 309.

thinking about in what direction Maumaus could grow. But since Maumaus did not enjoy the support of an institution like the Whitney Museum of American Art, it would have to charge tuition fees from the outset. This was always a burden for Maumaus students, in contrast to the Whitney Independent Study Programme, where participants are not charged any fees. At the time, I wondered what it would be like if Maumaus became an Independent Study Programme of an affluent institution such as the Calouste Gulbenkian Foundation, but realised that this would come with restrictions similar to those the Whitney Independent Study Program had been fighting against. (These issues have since led to its provisional termination in 2025).⁵⁵⁸

During the 1990s, everyone worked at Maumaus on a fee basis and was paid by the hour. Fixed attendance structures resulted from the courses and workshops, as well as the time slots allocated to students for working in the laboratories during introductory courses. Office hours were also established to allow students to register.⁵⁵⁹ It became clear that with the available income generated by tuition fees alone, the school would not be able to develop as we wished it to, for example bringing voices from fine arts into the fold. In other words, the school needed more funding streams.

In 1995, the possibility of gaining financial support from the Calouste Gulbenkian Foundation arose.⁵⁶⁰ Manuel Costa Cabral, director of the Serviço de Belas-Artes at the Foundation visited Maumaus and encouraged the school to apply for so-called annual “continuous funding,” which provided fluctuating but significant funding for the school's development.⁵⁶¹ The Foundation supported the organisation of lectures and two- to three-

⁵⁵⁸ See Sara Nadal Melsió, “I Lost My Job at the Whitney, but the Art Community Lost Much More” <https://hyperallergic.com/1031177/sara-nadal-melsio-lost-job-at-whitney-independent-study-program-art-community-lost-much-more/> (accessed August 25, 2025).

⁵⁵⁹ These were from Monday to Friday, 3 p.m. to 7 p.m. These fixed office hours were guaranteed by me, assistants, and interns, who were mostly funded by vocational trainee programmes run by the Instituto do Emprego e Formação Profissional (Portuguese Employment and Professional Training Institute).

⁵⁶⁰ Founded in 1956, the Foundation was the only organisation in Portugal to provide substantial funding for the arts until the Portuguese government established its own funding structures in 1997.

⁵⁶¹ Back in 1993, I agreed with Meintjes that we would not compete with the local art world for funding. Therefore, the meeting with Costa Cabral in 1995 was not scheduled in order to ask for support. However, after two years, when Cabral surprisingly suggested that I submit an application to the foundation for support, I abandoned this self-imposed constraint. Although Maumaus could have continued to exist without the Foundation’s support, it would not have been able to develop as it did (Bock, personal recollection, n.d.).

day seminars given by national and international artists and curators.⁵⁶² The choice of the lecturers allowed the school's reorientation to manifest itself alongside the exhibitions it produced. In addition, the foundation financed improvements to the school's equipment. Initially, this included materials in the field of photography, the only technique taught at the school until 2005. From 1998 onwards, however, the focus was on financing extensive new acquisitions of computer hardware and software as well as video equipment. This “continuous support” between 1996 and 2005, was crucial to the school's development from a photography school to a visual arts school.⁵⁶³

Along with the Gulbenkian Foundation, the close relationship Maumaus had developed with the Goethe-Institut was important. My German origins were an asset here. From 1998 onwards, collaborations had been taking place, giving Maumaus access to the Goethe-Institut's infrastructure, especially the auditorium, for organising workshops or conferences when a bigger space was needed.⁵⁶⁴

Organising exhibitions in collaboration with partners became another source of income. Similar to the way a patron in the seventeenth century would enter into a business relationship with a painter to commission a portrait, Maumaus entered into agreements with public and private entities to develop site- and context-specific exhibitions at the partners' venues. In a sense, the respective institutions were “portrayed” in return for their investment.⁵⁶⁵ In the case of exhibition commissions, the inviting organisation covered these

⁵⁶² Lectures and workshops were given by artists such as Oladélé Ajiboyé Bangboyé, Mat Collishaw, Harun Farocki, Ângela Ferreira, Renée Green, Narelle Jubelin, Melanie Manchot, Kobe Matthys, Roger Palmer, Rirkrit Tiravanija, and Júlia Ventura, as well as lectures and seminars by curators René Block, João Fernandes, Mary Jane Jacob, Pedro Lapa, Andrew Renton, and Barbara Vanderlinden had been co-financed by the Foundation. Several letter exchanges between Manuel Costa Cabral and me can be found in Maumaus archive, folder 78.

⁵⁶³ It is no longer clear why the support came to a halt in 2005. In any case, in 2010, the Foundation financed Maumaus' participation in the European Union project entitled “art-based research/ research-based art.” The project was a collaboration among Maumaus, the Heinrich Böll Foundation, Kiel; Interface, University of Ulster, Belfast; International Academy of Art Palestine, Ramallah; 98 Weeks, Beirut; 5533, Istanbul. In 2020, the foundation supported Maumaus during the coronavirus crisis.

⁵⁶⁴ Later on, Maumaus organised a wide range of initiatives with the Goethe-Institut depending on its funding and the director's interest. These initiatives included organising seminars with the filmmaker Harun Farocki (2012), sociologist Oskar Negt (2013), and media theorist Siegfried Zielinski (2012); an artist residency with Florian Hecker (2012); and conferences in Dakar (“Modernities in the Making,” Maison de la Culture Doutra Seck, 2011), and Berlin (“Rethinking Cosmopolitanism: Africa in Europe | Europe in Africa,” Akademie der Künste, 2013).

⁵⁶⁵ Compare with Michael Baxandall, *Painting & Experience in Fifteenth-Century Italy* (Oxford University Press, 1988). Baxandall analyses contracts between patrons and painters during the fifteenth century. See the catalogue Maumaus produced with the company Siemens in the context of the exhibit *siemens* +

costs in full within an agreed upon budget.⁵⁶⁶ For Maumaus initiatives, i.e. when we approached a partner with the aim of staging an exhibition, we usually proposed co-financing it in order to negotiate on equal terms with these partners, ensuring freedom in the conception of exhibitions and catalogues.⁵⁶⁷ From 1997 onwards, these funds could be applied for informally through the Instituto de Arte Contemporânea of the Portuguese Ministry of Culture, founded that same year.⁵⁶⁸

At the beginning of the 2000s, the institute began to issue formal calls for proposals for the one-off funding of artistic projects. Maumaus financed a series of school exhibitions by using these calls for proposals.

The Instituto de Arte Contemporânea, later Instituto das Artes (2003),⁵⁶⁹ became the Direção-Geral das Artes in 2006. In addition to providing selective support for projects in visual arts and design, the Direção-Geral das Artes financed independent performative arts organisations for four years at a time. However, starting in 2009, this long-term funding option was extended to organisations such as Maumaus in the field of visual arts. This made it possible, for the first time ever, for institutions like Maumaus to achieve four years of planning security, provided their application cleared the hurdles set by a jury.⁵⁷⁰

This financing option for the visual arts was revolutionary. For the first time in Maumaus's history, it offered a chance to obtain funding for a period of four years.⁵⁷¹ Of particular

maumaus—fotoproject. João Fernandes, “The Maumaus make a Social Contract” (Escola de Fotografia Maumaus, 1995) 10-15.

⁵⁶⁶ This was the case for the exhibition *nove mais x*, which had been commissioned by the Instituto de Arte Contemporânea. Auditório Municipal da Câmara Municipal de Vila do Conde, April 30—May 23, 1998.

⁵⁶⁷ For example, Pedro Moitinho, a former Maumaus student, who worked with me on the catalogue design for the *siemens + maumaus—fotoproject* exhibition, was inspired by the design of the art magazine *Frieze*. However, we were concerned that Siemens would reject the design.

⁵⁶⁸ This structure was the first one created by the Portuguese state to support contemporary art. (<https://diariodarepublica.pt/dr/detalhe/decreto-lei/103-1997-476899>, accessed January 25, 2025). Maumaus was able to secure funding to produce the exhibition, *The Postman Only Rings Twice* with funds from this institute. A letter with the project proposal and a budget was sufficient to apply. The decision was made by the institute's management.

⁵⁶⁹ <https://www.publico.pt/2003/05/15/jornal/o-instituto-das-artes-e-muito-inovador-na-administracao-publica-201215>, accessed January 25, 2025).

⁵⁷⁰ At the time, very few organisations in Portugal could qualify for such support. Jorge Barreto Xavier comments that “this wasn’t about the existence of institutions. Politics is about the development of the community.” Jorge Barreto Xavier, conversation, November 2, 2023, 17.

⁵⁷¹ It should be noted that qualifying for four-year funding involves a kind of probationary period based on two two-year funding periods. After “successfully” completing these shorter periods, it was possible to apply for the four years.

significance was the fact that, unlike selective support for exhibition projects, the overhead costs—rent, electricity, salaries, etc.—were now being co-financed. To receive these funds, however, Maumaus had to apply for projects that were independent of the school, since funding for art schools was excluded from this programme.⁵⁷²

To take advantage of this new funding opportunity, it was crucial that Maumaus already had an exhibition space in the newly constructed Alta de Lisboa suburb of Lisbon. In 2005, this space was used alongside three others to present an exhibition by fifteen participants in the Maumaus study programme.⁵⁷³ The city of Lisbon invited Maumaus to produce this exhibition, and following its conclusion, the city administration offered Maumaus the opportunity to retain one of these premises to develop a programme of exhibitions, lectures, and film screenings. The Maumaus Gallery—now known as “Lumiar Cité”⁵⁷⁴—remains one of the few cultural venues in this neighbourhood—an area which will eventually accommodate 70,000 people.

Since 2009, thanks to this state funding, Maumaus has developed lecture series, film screenings, and conferences in collaboration with a range of national and international institutions. It has also allowed Maumaus to contribute proportional financing to projects from the outset, which as with some of the previous exhibitions, has enabled Maumaus to negotiate with institutions on an equal footing rather than acting as a supplicant. As part of Lumiar Cité, exhibitions have been developed in partnership with international organisations, and the costs of producing works for these exhibitions and publications have been shared. Additionally, these funds have made it possible to produce, distribute, and co-

⁵⁷² Carlos Alberto Carrilho, conversation, November 3, 2023, 6.

⁵⁷³ *Architecture as Something Transitory*, July 2—July 24, 2005: Guy Benfield, Ana Bezelga, Catarina Botelho, Maria Braga, Carlos Alberto Carrilho, Joana Dilão, Noëlle Georg, Ramiro Guerreiro, Rebecka Halbert, Miguel Isidoro, João Leonardo, Ana Catarina Marto, Lara Morais, Henrique Neves, João Nora, Francisco Vidal, André Simões, Patrícia Sousa, Rita Guedes Tavares, Teodolinda Varela. The exhibition took place in four different shops, which were still in shell stages and were reminiscent of the architecture of the 2002 inaugurated Museum Palais de Tokyo in Paris.

⁵⁷⁴ The name comes from Patrícia Leal, who was a student at Maumaus between 2006 and 2008. She found the words “Lumiar Citi” spray-painted in the gallery's neighbourhood, which inspired us to adopt this name in the spelling of Corbusian Cité Radieuse—in reference to the modern urban planning concept of Alta de Lisboa.

finance film projects by Manthia Diawara, a Mali-born scholar who teaches at NYU, leading to further international contacts.⁵⁷⁵

All of these initiatives are and have been reflected in the Maumaus study programme. Whether it is participants developing a particular interest in attending public events to which Maumaus teachers contribute, or that Diawara, for example, stayed in Lisbon to work on the films produced by Maumaus and gave seminars as part of the ISP. This multitude of initiatives outside the school also leads to contacts with people who could potentially teach at Maumaus. This situation is similar to the one in 2000–2001, my first curation outside of Maumaus, when I was able to involve a number of the artists and theorists I worked with there in the school.

The government funding, which allowed Maumaus to draw up a longer-term financial plan for the first time, was also a condition for receiving this support and seemed that it would relieve the school of the burden of its overhead costs. However, this was not the case. In order to implement the programme outside the school, Maumaus had to hire a permanent team, which, together with Maumaus's move to new premises with a larger seminar room in 2020, led to significantly higher overhead costs, only a portion of which, albeit a large one, is covered by the state.⁵⁷⁶ With the new seminar room, which is twice the size of the "living room" in the old Maumaus, the number of participants had to be increased from the original average of twelve to twenty-two for financial reasons, which became possible because of the substantial increase in the number of programme applicants.

Despite the involvement of many internationally renowned teachers, some participants have expressed dissatisfaction, particularly since 2020. The radical variance I mentioned earlier was put to the test. As the programme does not specify an overarching theme, each

⁵⁷⁵ The collaboration with Manthia Diawara dates back to a book project with Renée Green, to which Diawara contributed. It was produced by Maumaus and published in Portugal (*Negotiations in the Contact Zone*, edited by Renée Green, Lisbon: Assírio & Alvim, 2003). From 2008 onwards, I produced a series of films by Diawara with Maumaus as the production company. This work tied into early discussions of postcolonial studies, which were introduced to Maumaus by Meintjes and later, by Ferreira in the 1990s. These discussions were later expanded upon by teachers such as Manuel Ribeiro Sanches, a Portuguese scholar in the field of comparative literature, as part of the Maumaus study programme from 2003 onwards.

⁵⁷⁶ To receive this public funding, evidence must be provided of a permanent team with adequate salaries, together with social security payments, because public funds are not allowed to finance exploitative working conditions.

teacher is free to decide which topics they consider relevant.⁵⁷⁷ However, participants are now demanding that the selection of topics be justified. Some participants are even calling for teachers to be invited only if their teaching approach enables them to convince the group of the relevance of their topics. As much as these student demands are a result of their international backgrounds, where students are treated as customers whose satisfaction plays a critical role in the school's reputation, it also reflects the idiosyncratic combination of teachers at Maumaus whose diversity is reflected not just in their disciplinary backgrounds but also in their varied physical and intellectual origins, age, and social status. As a result, I have learned that Meintjes's idea of an ideal pedagogy, which I also believe in, cannot be applied to what is usually twelve different academics teaching in the programme. Some of the teachers I invite, as a result of their theoretical expertise, have no artistic background and teach the same way as they would at universities in their respective disciplines (e.g. sociology, philosophy, art history, or anthropology), which may mean it is a one-sided teacher-student pedagogy. This often contrasts with the teaching methods of artists, such as Meintjes in the 1990s, who strove for collective knowledge-building in their seminars. With this in mind, I had to learn to discuss the differences between workshops, which are based on more collective practices, and courses that are less so during interviews with prospective participants.⁵⁷⁸ In the latter, the teacher has knowledge that can primarily be imparted only through a one-sided teacher-student relationship, where it is up to the teacher to decide how much of their knowledge they want to put up for discussion.

I have observed that the independent study groups appeared to be more homogeneous prior to 2020, with questions of individual positionality and identity not manifesting themselves to the same degree as they did in 2021 to the present. By contrast, participants from the Nordic countries stood out as early as 2012 for demonstrating a higher level of

⁵⁷⁷ Some of the lecturers discuss the composition of the group with me in advance, as well as in what seminars they have already participated. Sociologist Avery F. Gordon sometimes contacts the participants in advance to find out where their interests lie.

⁵⁷⁸ I have conducted all the admissions interviews since 1993 and am aware of the discrepancy between people's impressions of the programme and its reality, which is problematic. However, I design the programme partly based on the participants I admit. As there is no permanent teaching staff—most teachers deliver a three-day seminar once during the seven-month programme—there has never been any discussion about setting up an admissions committee, as is common at other schools. It is interesting that most current applicants (2025) address their application to a “selection committee.”

critical awareness regarding their studies than other students at Maumaus.⁵⁷⁹ I hypothesised that this was due to their experiences at other universities, which had led them to adopt a fundamentally oppositional stance towards Maumaus. These participants criticised the fact that, compared to their previous studies, they had no say in who was invited to teach at Maumaus.⁵⁸⁰ They could only express their preferences by attending or not attending the seminars. This is generally perceived as frustrating, as students want to attend as many seminars as possible, especially given the tuition fees. Simon Thompson, one of the programme's lecturers, comments that this dissatisfaction is structurally inherent in the programme and he uses it as an opportunity to discuss fundamental evaluation criteria with regard to art and its teaching, thereby counteracting the classical use of evaluations, which are typically meant to express customer satisfaction, not customer confrontation.

It is highly probable that these critical perspectives, regardless of the generational issues, have been further reinforced by the “professional” premises Maumaus has been using since 2020. Maumaus's supporting association is perceived by participants to be at one with the school, and the increasingly developed “professional” activities in partnership with foundations such as the Calouste Gulbenkian Foundation, universities such as the Faculdade de Belas-Artes da Universidade de Lisboa and the Universidade Nova, and international exhibition venues, make Maumaus appear to be a powerful player in Portugal's art landscape. Maumaus has positioned itself to such an extent that it is no longer perceived as an organisation operating on a shoestring budget. In other words, it has moved quite some way from the agitprop romanticism of its founders in the early days to become a highly international post-graduate programme, one that defies its professionalisation on the one hand, but engages more and more teachers and students that are inevitably part of it since they enter Maumaus from countries whose art education has been fundamentally reshaped over the last few decades. Maumaus remains in an antagonistic stance, so to say: an

⁵⁷⁹ One of the teachers, who comes from the field of social theory, told me in 2012 about her experiences with this group. She said she advised the group to look around (in the shabby room with the peeling wallpaper) to become aware of what kind of organisation they were critically positioning themselves in relation to. Bock, personal recollection, n.d..

⁵⁸⁰ See Mendes essay on the Maumaus School published online on April 4, 2018 (<https://www.e-flux.com/education/features/192859/maumaus-independent-study-program-acknowledging-space-for-trembling-with-the-world>, accessed August 25, 2025).

agglomeration of provincialisms and critical postmodernisms that challenge the modern idea of art's medium-specific autonomy, because instead of offering a stabilized alternative to it (as the site-specific phase of Maumaus appeared to do), it presents its (modern) internal contradictions.

Such contradictions were on display in the 2019 exhibition *Parting with the Bonus of Youth—Maumaus as Object*, which I developed with British artist Simon Thompson. The exhibition took place at the Municipal Galeria Avenida da Índia in Lisbon, and it represents the visual aspect of this thesis.

Chapter 8: *Parting with the Bonus of Youth—Maumaus as Object*, a solo show by Maumaus

Parting with the Bonus of Youth—Maumaus as Object, accompanied by the subheading “a solo show by Maumaus,” took place between June 23 and September 8, 2019. The concept was the brainchild of myself and Simon Thompson, a British artist and tutor in the Maumaus ISP since 2010. It represents the current state of Maumaus (2025) and forms the visual component of this thesis. The following discourse on the exhibition is informed by my recollections of it and the conversations I had with Thompson from the time the exhibition was conceived through spring 2019.

The exhibition materialised as the result of an invitation extended to Maumaus in 2018 by Sara Antónia Matos, who was the then director of the Municipal Galleries of Lisbon. The invitation was issued subsequent to the public revelation that Maumaus had been evicted from its headquarters. Matos invited Maumaus to develop an exhibition for the Galeria Avenida da Índia.

Real Estate Review

Between 1992 and 2020, Maumaus was based in the flat described at the beginning of Part I. In 2008, to accommodate tutors from the school and later artists developing exhibitions

for the Lumiar Cité exhibition space, Maumaus rented a second flat in the same building.⁵⁸¹ In 2018, Maumaus received notice to quit its guest apartment, and in 2019, its headquarters and school. In October 2018, with the help of a patron, a new guest apartment was rented at a reasonable price. With the support of another patron, an office floor was rented in March 2020 to serve as the new headquarters of the Association and the school (Figure 44). Although the rent was significantly higher, this change led to significant improvements in study and working conditions. In summary, Maumaus currently (2025) has a guest apartment in the old part of Lisbon, its headquarters and school in a business district, and a property on the outskirts of the city, provided by the city of Lisbon at a nominal rent (Lumiar Cité).

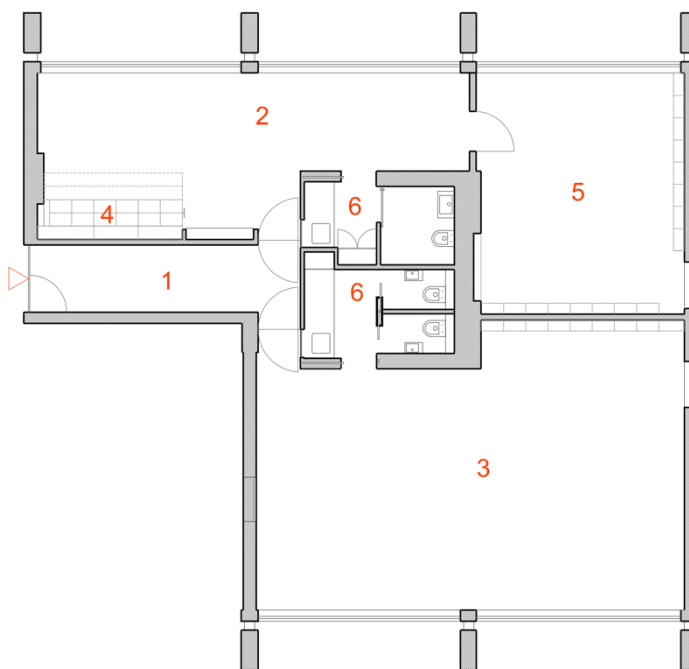


Figure. 44: Floor plan Maumaus premises, 2025.

1. Entrance
2. Office
3. Seminar Room
4. Archive
5. Library, Office
6. Restrooms

⁵⁸¹ Luísa San Payo, who was both the co-proprietor of the building and the director of Galeria Monumental, offered to let me move into the building and use the flat as my own personal living space. I refused because I didn't want to live where I worked, but I did accept it for use by Maumaus.

Institutional Framing

I explained to Sara Antónia Matos that the Maumaus School had stopped developing exhibitions with participants of its Independent Study Programme as an educational methodology in 2011. Thus, Matos granted me complete autonomy in designing any exhibition project. The city administration's budget for the exhibition was supplemented by funds provided to Maumaus by the Portuguese Ministry of Culture as part of its ongoing support, meaning that the project was carried out as a co-production between Maumaus and the Municipal Galleries, with the participation of both production teams.

Venue

The Galeria Avenida da Índia, which derives its name from the avenue on which it is located, has been part of a group of five municipal galleries dedicated to temporary exhibitions since 2015.⁵⁸² The architectural design of the building can be classified as industrial, characterised by an open hall and a limited number of fixed fixtures. These include a screening room with storage rooms behind it and a wall erected along the long side, behind which sanitary facilities were installed (Figure 45).

“Parting with the Bonus of Youth—Maumaus as Object” was the eleventh exhibition to be held in the building. Exhibitions previously hosted included Manthia Diawara (*Percursos Intensivos*, 2016), Grada Kilomba (*The Most Beautiful Language*, 2017), Carlos Motta (*Corpo Fechado*, 2017), Runo Lagomarsino (*La Neblina*, 2018), and Sammy Baloji and Filip De Boeck (*Urban Now: City Life in Congo*, 2018).⁵⁸³

⁵⁸² The Galeria Avenida da Índia, as it stands today (2025), serves the purpose of exhibiting work belonging to the contemporary art collection of the city of Lisbon.

⁵⁸³ The original concept entailed the use of the gallery for exhibitions dedicated to postcolonial issues.

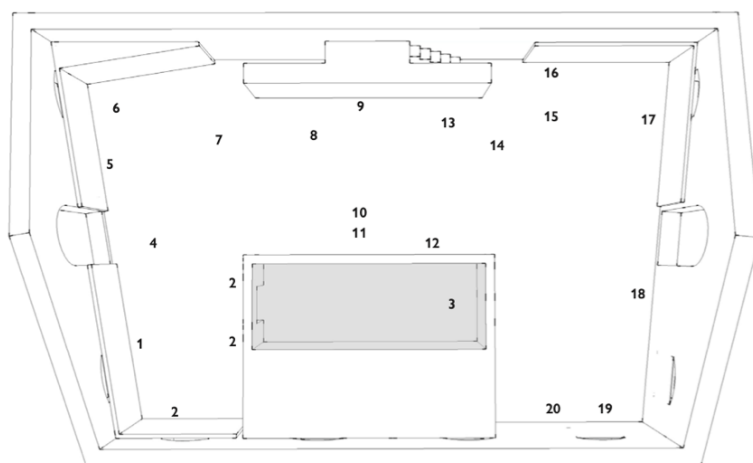


Figure 45: Floor plan Galeria Avenida da Índia, 2019.

Simon Thompson

Simon Thompson is a British artist who began teaching in the Maumaus Independent Study Programme in 2010. Since 2007, he has also been a tutor in the Wiels Residency Programme in Brussels. He studied at Camberwell College of Art/The London Institute, graduating with a joint honours degree in Contemporary Art and Industrial Design.

Thompson and I have been collaborating within the Maumaus Independent Study Programme since 2010. He is the sole tutor in the programme who works with the cohort on multiple occasions, with these interactions occurring up to four times throughout the programme's seven-month duration. Moreover, he has been collaborating with me to co-lead the final seminar since 2014.⁵⁸⁴ In addition, Thompson serves as an advisor and constant point of contact for me and the programme's participants.

Over the course of time, Thompson and I have developed a discourse on the subjects of art education, art, and exhibition design,⁵⁸⁵ resulting in the emergence of a form of shared communication that is predominantly characterised by wordplay, double meanings, and

⁵⁸⁴ From the inception of Thompson's involvement with Maumaus in 2010 until 2016, we delivered seminars jointly. As of 2017, however, the number of joint meetings with programme participants was reduced to a single seminar at the conclusion of the programme.

⁵⁸⁵ Thompson indicates that the discourse initiated in 2009 has consistently centred on the creation of art and the curation of exhibitions. This encompasses the Maumaus School, which he conceptualises as an artistic undertaking. Thompson, conversation, July 28, 2025, 5.

malapropism. This phenomenon bears resemblance to specific literary genres,⁵⁸⁶ and to the specific forms of poetry that have developed as outcomes of text messaging. A distinct form of discourse has been observed to evolve through the use of a messenger programme, wherein interactions predominantly manifest as text, symbols, GIFs, and video clips, and replace more argumentative forms of epistolary. In this exchange, the objective is seemingly to approximate direct speech in order to respond ad hoc without long deliberation. As is the case in badminton, where the shuttlecock is maintained in the air, the rapid exchange of messages is intended to continue over extended periods of time, resulting in multiple metamorphoses of its subject. The messages are characterised by intuitive, associative content that responds to the message received. Such exchanges, in conjunction with personal conversations that also contain wordplay and frequent analyses of how this banter could be implemented in art, have led to the discourse that underlies the exhibition under discussion.

Furthermore, Thompson and I share an affinity for psychology,⁵⁸⁷ visual phenomena,⁵⁸⁸ and questions of display in art and design. These affinities were accompanied by a shared interest in artistic practices such as those of Heimo Zobernig (1958) and Allan Sekula (1951–2013) and the writings, films, and radio plays of Hubert Fichte (1935–1986).⁵⁸⁹

⁵⁸⁶ The genres used by such writers such as James Joyce (1882–1941) and Hubert Fichte (1935–1986) come to mind. To illustrate this point, one may consider the etymology of the term “peduncle,” which was coined by James Joyce in his novel *Finnegans Wake*. This particular word had been interpreted by a James Joyce reading group in Zurich as shorthand for “paedophile uncle” (see *The Joycean Society*, a film by Dora Garcia, 2013). Another pertinent example is the oeuvre of Hubert Fichte. In his literary work *Eine glückliche Liebe* (A Happy Love, 1988), the author associates the word “Lulas” with “langer Lulatsch.” The first term is a Portuguese expression for “squid,” while the second is a popular German expression for a person with a tall, lanky stature. Fichte’s approach involves the juxtaposition of these terms, predicated on their auditory and visual similarity, despite the absence of any discernible connection. This juxtaposition eschews the conventional act of reading and instead invites a more experiential, playful engagement with the significate, as if one were to “listen” to it (compare with Wolfgang von Wagenheim, *Hubert Fichte* (Munich: C.H. Beck, 1980).

⁵⁸⁷ Thompson emphasises that he trained in psychoanalysis alongside his art studies, based on his interest in figures such as André Breton. Thompson, conversation, July 28, 2025, 14.

⁵⁸⁸ For instance, analyses of store display configurations in DIY establishments.

⁵⁸⁹ It is important to mention that the exhibition in discussion is also based on the experiences of an earlier exhibition entitled *Mistake! Mistake! said the rooster . . . and stepped down from the duck*, which took place in 2017. This group exhibition was our first collaboration as artists and curators, with the boundaries between these two roles blurred (Gabriel Barbi, Hubert Fichte, Ramiro Guerreiro, Ana Jotta, Euridice Kala, Simon Thompson at Lumiar Cité, September 23–November 5, 2017). Another previous collaboration took place in 2014 with a more conventional division of roles. In that instance, I acted as the curator of an exhibition of Thompson’s at Lumiar Cité (*Chinese Takeaway—A solidão seria melhor se não existem os outros*, May 5–July 20, 2014).

Thompson underscores that many of his ideas for the exhibition in question stem from his nine years of experience working with participants at Maumaus (2019). In this context, it is pertinent to briefly discuss Thompson's notion of art education. For understanding Thompson's teaching at the Maumaus, it is helpful to reflect on the teaching methods of the artist Michael Asher (1943–2012), who taught at the California Institute of the Arts in Los Angeles from 1973 to 2008. Asher would ask his students frequently what they wanted to talk about. This was typically followed by a prolonged silence, "while Asher waited them out."⁵⁹⁰ In an essay written in 1995, the artist John Miller advanced the argument that, from a formal perspective, Asher's involvement in this "silent treatment" could be considered analogous to that of a Lacanian psychoanalyst, in which "silences were akin to transference."⁵⁹¹ Conversations with Thompson and observations of his teaching during the last fifteen years (2025) indicate that, in a manner analogous to Asher, Thompson's objective is to encourage participants to adopt the role of "speaking subjects" or practising artists, as the case may be."⁵⁹² Thompson poses a series of interrogations concerning the nature of education, and drawing upon his examination of the oeuvre of the artist Mike Kelley, he explores the complexes that education can engender.⁵⁹³

Thompson emphasises that when he started teaching at Maumaus, he thought he would have to write and speak but then realised that "if I didn't write something, and I didn't say something, we could still have a conversation."⁵⁹⁴ Thompson's interactions with Maumaus students are predominantly characterised by situations that he initiates through informal dialogue with participants on subjects such as art, philosophy, psychoanalysis and general cultural phenomena. In this capacity, he invites participants to adopt a position, which he

⁵⁹⁰ Miller, "The Pedagogical Model," 310.

⁵⁹¹ Miller, "The Pedagogical Model," 310. Thompson, with his psychoanalytical background (footnote 613), often refers to the blurred boundaries between analysts and analysands when discussing his relationships with Maumaus participants. Thompson, conversation, July 28, 2025, 26.

⁵⁹² Miller, "The Pedagogical Model," 310.

⁵⁹³ Thompson has a particular interest in Mike Kelley's installation "Toward a Utopian Arts Complex," which was first presented at Metro Pictures in New York in 1995. In the course of his contributions to the Maumaus ISP, Thompson also frequently discussed the subject of Kelley's film, "The Day is Done" (2006). The film can be categorised as a musical and is set principally in an educational institution. Its "source material is a series of high school yearbook photographs of 'extracurricular activities,' especially those that represent what Kelley has termed "socially accepted rituals of deviance." (https://www.eai.org/titles/day-is-done, accessed August 15, 2025).

⁵⁹⁴ Thompson is one of the few tutors in the programme who does not share a syllabus or reading list with participants before his sessions.

subsequently challenges with the objective of instigating a discussion. Thompson's dialogues frequently give rise to uncomfortable circumstances. It is hypothesised that the situations created by Thompson disrupt the seamless “consumption” of content generated by Maumaus in order to encourage participants to consider what they are actually doing at Maumaus, with the aim of fostering more mindful participation in the programme.⁵⁹⁵

Parting with the Bonus of Youth—Maumaus as Object, a solo exhibition by Maumaus

The exhibition title contains numerous references which will be unpacked in the following sections. The initial segment of the title, *Parting with the Bonus of Youth*, is a reference to the title of an exhibition by the German artist Martin Kippenberger (1953–1997). The exhibition, entitled *Abschied vom Jugendbonus* (Farewell to the Youth Bonus), took place in 1983 and was conceptualised by the artist in relation to his thirtieth birthday.⁵⁹⁶ In his exhibition, Kippenberger ironically associated his own age with the generalisations concerning the age-related definitions of careers in the art world.⁵⁹⁷

The reference to Kippenberger has been considered problematic,⁵⁹⁸ yet the title was retained nevertheless because of the artist's constant references to the art world's inherent

⁵⁹⁵ In the 2025 ISP programme, Thompson led a seminar during which a serious dispute arose between two participants. Ultimately, part of the group demanded that he intervene, arguing that he was being paid to do so (personal recollection). In this context, Thompson posits the notion that contemporary society is increasingly subject to a logic characterised by the proliferation of sophisticated consumerism, which is gradually displacing traditional philosophical, theoretical, and cognitive frameworks. Thompson, conversation, July 28, 2025. It is important to note that in his educational work with the group, Thompson takes on the challenge of maintaining the entire Maumaus ISP programme in a discursive field of tension, which contributes to the continued development of the Maumaus ISP. The experience he has gained in his seminars, as well as that of other tutors, are taken into account when planning the follow-up programme. However, the group on whom this change is based will no longer be participating in the follow-up programme. Consequently, there may be changes to the programme that prove to be outdated due to the changing interests and evolving social dynamics among the new participants.

⁵⁹⁶ *Abschied vom Jugendbonus*, February 25–March 26, 1983, Dany Keller Gallery, Munich.

⁵⁹⁷ Intellectually short-sighted generalisations such as “young emergent art,” “Young British Art,” and “mid-life career artists” come to mind. One may posit that a case in point for such platitudes would be the assertion that artistic success at the age of 30 should be regarded as the benchmark for successful establishment in the art world. Following my relocation from Germany to Lisbon at the age of 29 with the intention of temporary residence, several members of my family recommended using my 30th birthday as a catalyst to return to Germany. The subjects expressed a desire for me to relinquish the “bohemian life” they perceived me living in Portugal, and to confront the challenges of “real life” by pursuing a suitable career in a wealthy country.

⁵⁹⁸ Thompson commented in 2019: “[The title] has been derived from an artist of a different generation . . . a person whose presence causes me a certain degree of unease,” Simon Thompson, conversation, June 20, 2019, 8. Interestingly, a retrospective of Martin Kippenberger's oeuvre took place at the

contradictions in his oeuvre, which was similar to that of Mike Kelley's specific references to art education in his works. In the context of the exhibition under discussion, Kippenberger's works, which represent a "seductiveness of artistic freedom and the precariousness, violence, and grotesqueness of such an idea,"⁵⁹⁹ were deemed particularly relevant. Additionally, there was a notable interest in the artist's "frantic appropriations" of objects, which enabled him to "pose the literal question of whether this is still even art."⁶⁰⁰

Having mentioned the "gentlemen's agreement" situation that had granted me the reigns of the Maumaus School initially, I do not fail to register that in Thompson, and my engagement with such an unambivalently male, and arguably, masculinist cohort of artistic references, such a gentlemen's order surfaces again. Even though all the artistic positions mentioned just now have or do consider themselves critical, they have been and have to also be seen for the value they give to forms of transgression as an insertion of individual authorship, the possibilities of its deviant effects, but also the imposition of its dominant character.

Notwithstanding the aforementioned reference, the title *Parting with the Bonus of Youth* posits not only the termination of the Maumaus's youth bonus, but also the interrogation of generational concerns that have emerged since the establishment of the organisation.⁶⁰¹ Furthermore, the title evokes notions of the artistic careers of the participants as well as of the artists teaching in the programme with their inherent strategies based on hope, anxieties, and dreams associated with different notions of art and its inherent art practices, which are frequently touched on in Thompson's seminars.⁶⁰²

Bundeskunsthalle in Bonn in the same year ("Martin Kippenberger: Bitteschön Dankeschön. Eine Retropektive," November 1, 2019– February 16, 2020). In her review of the exhibition entitled "Learning from Kippenberger?" Isabelle Graw emphasised that "while some of [Kippenberger's] methods still seem topical today, others demand to be revised—especially in times of #MeToo and the current political shift to the right." <https://www.textezurkunst.de/en/117/learning-kippenberger-en/> (accessed August 10, 2025).

⁵⁹⁹ Isabelle Graw, "Learning from Kippenberger?"

⁶⁰⁰ Graw, "Learning from Kippenberger?"

⁶⁰¹ The focus here is on the observation that, in the initial years, the age disparity between the primary instructors—Meintjes and I—and the students (who we only began to refer to as participants in 2003) was negligible. Nevertheless, this discrepancy has increased steadily over time, both between the two primary instructors currently—Thompson and I—and some of the teaching staff. This raises the question of whether this has led to an unavoidable institutionalisation of the organisation.

⁶⁰² In the 2019 edition the following artists were teaching in the Maumaus ISP: Judith Barry, João Enxuto, Judith Hopf, Erica Love, Lone Haugaard Madsen, Simon Thompson, Willem Oorebeek, Fredrik Vørslev, and Emily Wardill.

With regard to the title *Parting with the Bonus of Youth* the focus was not only on a broad, undefined audience, but also on the Portuguese art scene, which includes a significant number of former Maumaus participants. Upon completing their studies at Maumaus full of ambitions and hopes for an artistic career, they have left their own “youth” behind, having to face their failures or successes along with their inherent compromises. Given Maumaus's “parting from its own youth bonus,” the timing of the exhibition is significant. It took place in 2019, twenty-seven years after the organisation was founded. This corresponds to the average age of ISP participants in recent years and provides a symbolic point of reference for the increasing difference between the age of the organisation and that of the participants who enrol each year.

Maumaus as Object

The second part of the exhibition title unambiguously indicates its subject matter. Concurrently, the object is emphasised irrespective of its status as an art object, subsequent to its discussion in the aforementioned exhibitions as forms designed to imbue a context with as much materiality as possible in order to communicate contexts through artistic objects.

The philosopher Giovanbattista Tusa writes in his contribution to the exhibition catalogue, that the “object has a strange existence, which seems not to be able to be without another one. The object would always be that which confronts the subject; that which the subject manipulates at will, and over which he realises his dominion.”⁶⁰³ Tusa's approach is reminiscent of the German translation of “object” as “Gegenstand,” where the prefix “gegen” conveys the notion of something that is positioned in front of you, i.e., an entity that exists solely in the process of facing, studying, perceiving, observing it,⁶⁰⁴ which is the typical experience during a visit to an exhibition.⁶⁰⁵ The German term “Gegenstand” means,

⁶⁰³ Giovanbattista Tusa is a tutor in the Maumaus ISP. Giovanbattista Tusa, “As an Object . . .,” in *Parting with the Bonus of Youth—Maumaus as Object*, eds. Jürgen Bock and Simon Thompson (Galerias Municipais/EGEAC; Maumaus/Lumiar Cité, 2021), 80.

⁶⁰⁴ In this specific context, Tusa makes a subtle reference to Martin Heidegger by referring to the translation of Heidegger's central philosophical topic, “Die Sache des Denkens” (The Matter of Thinking) into English. Tusa, “As an Object,” 80.

⁶⁰⁵ In relation to art objects, Thompson makes reference to the quotation erroneously attributed to the art theorist Clement Greenberg (1909-1994), which states that “A sculpture is what you trip over.” The

when translated back into English both “object” and “subject.” The exhibition title, “Maumaus as Gegenstand,” in its German ambiguity, which covers both the notions of object and subject,⁶⁰⁶ would have been closer to our intended meaning.⁶⁰⁷

At the outset, Thompson expressed reservations regarding the designation *Maumaus as Object*, as it had the potential to appear speculative within the context of Bruno Latour's challenges to conventional subject-object dualism.⁶⁰⁸ He perceived the presentation of the objects in the Galeria Avenida da Índia as a series of “object lessons,” inviting viewers to contemplate the objects themselves as objects, paintings, installations, or sculptures in their indeterminacy, or to perceive the exhibition as “lessons in hanging, balancing, speaking, reading, doing, refusing, and contradicting.”⁶⁰⁹ The concept of “object lessons” provided the impetus for Thompson's original proposal for the title, which involved the integration of the term “Maumaus” with the educational concept of “complex” in the exhibition's title. Nevertheless, this approach was considered unsuitable because of its close association with Mike Kelley's work entitled *Educational Complex*.⁶¹⁰ The concept of the “object of interest,” developed by the artist Allan Sekula as part of his exhibition *The Dockers' Museum*, which Thompson and I discussed repeatedly, was ultimately instrumental in leading us to the breakthrough that resulted in our title.⁶¹¹

statement suggests that the object's (i.e. the sculpture's) immediate physical presence is being implied. Thompson, conversation, July 28, 2025, 10.

⁶⁰⁶ Avery F. Gordon is a tutor in the Maumaus ISP. She titled her contribution to the *Maumaus as Object* exhibition catalogue, “Maumaus as Subject,” in *Parting with the Bonus of Youth*, 28-35.

⁶⁰⁷ Thompson's position is one of dissociation from the more common signification of “object.” Instead, he demonstrates a preference for relating the term to its signification in the context of the exhibition title, that is to say, “target,” “goal,” or “aim.” Thompson, conversation, July 28, 2025, 10.

⁶⁰⁸ Thompson, conversation, July 28, 2025, 19.

⁶⁰⁹ Thompson, conversation, June 20, 2019, 11.

⁶¹⁰ Thompson, conversation, July 28, 2025, 19. From the standpoint of the present day, this prompts the question of why this criterion was not deemed significant in relation to the component of the title that was inspired by Martin Kippenberger.

⁶¹¹ *The Dockers' Museum* included wall texts and objects designated as “objects of interest,” which were displayed in dialogue with Sekula's photography series *Ship of Fools*. The collection of “objects of interest” comprised artefacts that Sekula had purchased on eBay over a period of several years. They included a variety of artefacts related to the maritime world, including ports, dockers, international trade, and the sea. These artefacts included plastic figurines, ceramics, a small bronze sculpture of a docker, as well as postcards, photographs, and prints. Sekula did not see these objects as art, which was in line with his critical stance towards an all-consuming art world, but wanted to create a category within the art world in which non-artistic objects could be brought together on an equal footing with works of art for specific meanings in exhibitions. *The Dockers' Museum*, April 6–May 20, 2012, La Criée, Rennes; February 8–March 31, 2013, Lumiar Cité, Lisbon; December 9, 2014–March 15, 2015, Johann Jacobs Museum, Zurich.

a solo show by Maumaus

The subtitle, *a solo show by Maumaus*, serves to emphasise Thompson's conceptualisation of the exhibition, which is based on his teaching and learning experiences at Maumaus. In retrospect, Thompson poses the question of whether this title conveys an aggressive attitude towards the exhibition space, and the audience, which he regarded as a significant problem, especially from a pedagogical perspective for those participating in the Maumaus ISP.⁶¹² In relation to the participants, Thompson observes a mounting emphasis on individual agency, thereby giving rise to questions regarding group-oriented learning. In this regard, Maumaus, as the author of an exhibition accompanied by the agency inherent to it, became the subject of the exhibition as well. Concurrently, the subtitle elucidates that the exhibition is not merely an exposition of Maumaus, but rather a production orchestrated by the Maumaus organisation in the capacity of an author. This approach is analogous to an artist opting to place their way of painting at the core of the exhibition rather than presenting their painting. In a manner analogous to the manner in which the “objects of interest” did appear as non-art or non-non-art, we adopted a position of anonymity by leveraging the organisation that was invited to develop an exhibition for the Galeria Avenida da Índia. This strategic manoeuvre was employed to distance the exhibition from the conventional meanings assigned by individual authorship in the visual arts, which had been considered implausible with the kind of exhibition Thompson and I wanted to conceive. To a certain extent, this also facilitated the assertion that the creation of the work was not attributable to us, but rather to Maumaus. This phenomenon of authorship can be likened to the philosophical underpinnings of Sigmar Polke's (1941-2010) 1969 painting “Höhere Wesen befehlen: rechte obere Ecke schwarz malen!” (Higher beings commanded: paint the top right corner black!). The artist's employment of the work's title functions as a repudiation of any accountability for the substance of the painting. In light of Polke's text painting, Thompson did not act as the author of the exhibition; rather, he served as a medium through which the experiences of teaching on the Maumaus were rendered into an exhibition.

⁶¹² Thompson, conversation, July 27, 2025, 24.

Furthermore, we sought to avoid the impression of claiming a universal authority in our translation of the Maumaus organisation into an exhibition, given its composition of numerous individuals. This factor was given full consideration during the production of the catalogue. To this end, the Maumaus tutors who had seen the exhibition were invited to contribute texts to the catalogue produced after the end of the exhibition. We initiated something like a self-examination, a public and very explicit form of navel-gazing that was less concerned with our sensibilities and more concerned with its reifications, with our perpetual becoming an object with and as Maumaus.

Finally, from the perspective of this research, memories of the agitprop articulations of the organisation's founders come to mind with regard to Maumaus as the author of the exhibition, with their choice of the organisation's name—Maumaus—and an accompanying, sometimes cult-like invocation of themselves as Maumaus.⁶¹³ In this sense, unintentionally, the decision to use the additional title “a solo show by Maumaus” was an ironic over-identification⁶¹⁴ with Maumaus and the exhibition. This over-identification functioned to establish a conceptual bubble that gave rise to questions similar to those posed by Teresa Fradique in relation to the exhibition *Projecto Almirante Reis*. This over-identification provided the mental condensation Thompson and I needed to collaborate on conceiving this exhibition.

Exhibition Text

The text that accompanied the exhibition was co-authored by Thompson and I:

The exhibition brings together several works of art alongside objects of interest in an attempt to render notions of art and pedagogy complexity visible in an exhibition.

The presented artworks (as well as the objects of interest presented in the context of

⁶¹³ This perspective is further elaborated in João Pinharanda's critique of the exhibition *The Postman Only Rings Twice*, which is discussed on pages 153–155. In this critique, Pinharanda draws parallels with the individuals associated with the Maumaus organisation, stating that “The MAUMAUS, as those who run, work, and live in the Lisbon school of the same name are known, benefit from the heroism of marginality.” Pinharanda, “O Problema das Comunicações,” 16–17.

⁶¹⁴ see. Stuart Hall, “Introduction: Who Needs Identity,”

https://pages.mtu.edu/~jds/ack/readings/CSReadings/Hall_Who_Needs_Identity.pdf (accessed August 20, 2025).

art) “function” on their own, while making a nod and a wink to the ideas of art, education and the exhibition itself. Serious caricaturisation may be on the cards.

The objects are ambiguous, their meanings oscillating between non-art and non-non art objects, referencing exhibition display, the art market, parking problems, audiences, Badminton, the height of the ceiling of the Maumaus gallery Lumiar Cité, a Portuguese pastry (half the diameter of a rice cake), furniture, beech, framing, Enver Hoxha writings at the United Nations Office in Geneva (Alberto Toscano), and notions of translation in Spike Lee’s film Inside Man, libraries, film and society, Family Guy, news channels, conversation between cherry pickers and photo-copy machines, football museums, unionist Maria João, artists Rafael Bordalo Pinheiro and João Viotti, the ethno-poet Hubert Fichte, Pina Bausch’s failed millipede dance, and the theorists and filmmakers Alexander Kluge and Manthia Diawara.

Founded in Lisbon in 1992, Maumaus promotes knowledge on contemporary art by organising study and artist residence programmes producing films and publications and presenting exhibitions in its public space called Lumiar Cité.

The comprehensive enumeration presented in the second paragraph draws considerable inspiration from Hubert Fichte's distinctive writing style. In his capacity as a narrator, Fichte frequently presents extensive observations as if they are of the utmost significance. The sentences are constructed in such a manner that “the reader is able to look through them, so to speak, at what is being described”⁶¹⁵ rather than the reason for which it is described. These observations appear as pure descriptions “from the outside, from a distance, discreetly,”⁶¹⁶ without providing any context for them.

In relation to the aforementioned paragraph, Thompson discloses an alternative reference pertaining to one of his inaugural exhibition experiences. This reference is frequently cited by Thompson in his seminars at Maumaus. The exhibition under discussion is entitled *USSR*. It appeared in London and it featured artefacts selected to exemplify the cultural and industrial achievements of the Soviet Union under the label of the “Soviet way of life.”⁶¹⁷ In 1979, at the age of 11, Thompson accompanied his grandfather to this Soviet industrial

⁶¹⁵ Wolfgang von Wangenheim, *Hubert Fichte* (Munich: C.H. Beck, 1980), 13.

⁶¹⁶ von Wangenheim, *Hubert Fichte*, 13.

⁶¹⁷ “USSR,” May 23–June 10, 1979, Earls Court, London.

exhibition, which also featured paintings by Kasimir Malevich.⁶¹⁸ In the research conducted by Thompson (2017) on the subject of the *USSR* exhibition,⁶¹⁹ a “satirical serialisation centred on an extensive list of useless Soviet artefacts ranging from the mundane to the military”⁶²⁰ was uncovered.⁶²¹ It is evident that Thompson's recollections of the *USSR* exhibition, in conjunction with the “satirical serialisation,” functioned as reference points that influenced the curation process undertaken for the *Parting with the Bonus of Youth* exhibition.

The last paragraph of the text that accompanied the exhibition, which presents itself as objective and as promoting Maumaus institutionally, seems ironic in comparison to what was said before. It is evident that Maumaus today (2019–2025) must submit to a set of rules governing how it articulates itself, which ensures its funding by enrolled students and the Portuguese state. The “satirical serialisation” in the preceding paragraph turns the institutional posturing that follows into a tongue-in-cheek description of institutional compliance.

Exhibition

Thompson and I noted that the number and volume of artworks displayed in previous exhibitions seemed disproportionate to the 335-square-metre gallery space.⁶²² Consequently, we concentrated not solely on the content of the exhibition, but also on the

⁶¹⁸ Thompson, text message, *Parting with Bonus of Youth*, July 25, 2025, 9. This was the third time this event was held after 1961 and 1968.

⁶¹⁹ At that time, Thompson was also conducting research into the International Exhibition of Modern Decorative and Industrial Arts from 1925 in Paris, which showcased and popularised the Art Deco style. Moreover, he engaged with Mary Anne Staniszewski's book, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art* (Cambridge, MA: The MIT Press, 1998).

⁶²⁰ Verity Clarkson, “Sputniks and Sideboards: Exhibiting the Soviet ‘Way of Life’ in Cold War Britain, 1961–1979,” in *A People Passing Rude—British Responses to Russian Culture*, ed. Anthony Cross (Cambridge, UK: Open Book Publishers, 2012), 289.

⁶²¹ The list comprises the following items: “. . . false hair, wooden inkwells, soundproofing, currant bread, half-inch cast iron ball bearings, jigsaw puzzle replacements, tortoiseshell earrings, two-way retractable flange compressors in laminated termite-proof lignite and plastic egg separators.” Clarkson, ““Sputniks and Sideboard,” 290.

⁶²² The hypothesis is posited that the underlying reason for this phenomenon was the paucity of sufficient financial resources with which to produce and exhibit a greater number of artworks.

significance of the number and size of the works and objects in terms of their presentation in a substantial space.⁶²³

The following section provides some examples of the objects that constituted the exhibition. It has two objectives: firstly, to convey the exhibition's visual impression; and secondly, to contextualise some of the exhibits within their respective origins. When describing some of the objects in this exhibition, it became apparent that, whenever an attempt was made to narrow down a context, a different context always emerged around the first one. Consequently, each new context modified the understanding of the objects and the exhibition. Since this movement of understanding repeatedly causes subsequent changes in meaning, there can be no stable interpretation of the exhibition.⁶²⁴ Accordingly, the following descriptions are a “diagram of overlaps, conflicts, and inaccuracies,”⁶²⁵ as the contexts are too diverse to be summarised concisely in text form. We conceived of the exhibition as an ongoing collaboration and referred to it as a “roman fleuve” with cryptic systems of cross-references.⁶²⁶

With this exhibition, Maumaus attempted to gain a grip on itself, moving away from working on themes such as a district in Lisbon, a library in Berlin, or a small town in northern Portugal. Instead, it exhibited objects that do justice to the organisation's complexity and its history of interacting with artistic positions that have helped shape Maumaus as much as Maumaus has shaped them. In this sense, Thompson suggested an image for the exhibition announcement that features my computer keyboard showing signs of wear and tear, with three keys missing (Figure 45). He noted the keyboard's dilapidated state and described it as the “sacré-cœur” of the organisation, through which everything passed.⁶²⁷

⁶²³ Martin Kippenberger's exhibition, *The Happy End of Franz Kafka's America*, February 27–April 24, 1994, Museum Boijmans Van Beuningen, Rotterdam, served as a reference for the discussion between Thompson and myself on installations in wide open spaces. Bock, personal recollection, n.d..

⁶²⁴ Compare with Johannes Meinhardt, “Kontext,” in *DuMonts Begriffslexikon zur zeitgenössischen Kunst*, ed. Hubertus Butin (Cologne: DuMont Literatur und Kunstverlag, 2002) 143.

⁶²⁵ Thompson, conversation, July 28, 2025, 31.

⁶²⁶ Bock, personal recollection, n.d..

⁶²⁷ Thompson, July 28, 2025, 12.



Figure 46: Announcement image for exhibition *Parting with the Bonus of Youth—Maumaus as Object*, 2019. Photo: Arne Kaiser.

A series of objects were presented as works derived from those normally perceived as secondary in an exhibition, namely parts of typical infrastructures that exist so that objects can be recognized as works of art. In other words, it is about the tools that are necessary to create meaning in art. These include picture frames, wall texts, pedestals, display cases, seating for visitors to exhibitions to watch films or linger in front of a painting, typical gray screed floors in contemporary galleries, and tables and lighting systems in a museum. By highlighting such objects, which, as tools for identifying objects as art, have now become art themselves, the exhibition raised the question of what distinguishes art objects from non-artistic objects.

One salient object in the exhibition was the gallery floor. Visitors to exhibitions usually pay little attention to the floor, but in this case, the use of a used trade fair carpet covering the entire exhibition area attracted attention.⁶²⁸ The use of a second-hand carpet emphasised the artistic nature of this intervention. It altered the appearance of the carpet because installing a second-hand trade carpet is much more difficult than installing a new one. Its former use and reinstallation are clearly visible. A combination of skill and aesthetic judgement was required; the "hand" of the artist was visible, a characteristic of modernist art practice that is reminiscent of earlier discussions around photography as a genre of art. Thompson devoted several days to stretching the carpet to achieve a calibrated

⁶²⁸ Thompson presented a used trade fair carpet in a former exhibition (*Rising Damp*, March 4–April 8, 2017, Gallery dépendance, Brussels). The carpet used in Lisbon came from an art fair that had taken place shortly before near the Galeria Avenida da Índia (ARCO Lisbon, Cordoaria Nacional, Lisbon, May 16–19, 2019), although this fact was merely a practical consideration for the production of the exhibition and was not conceptually significant.

imperfection that oscillated aesthetically between the pleasing and the repellent, leaving the carpet's appearance suspended between these two extremes. Furthermore, the used carpet suggested the image of a shabby spectacle of commerce and the feeling of a hangover after a glamorous event (Figure 47).



Figure 47: *Parting with the Bonus of Youth—Maumaus as Object*, 2019, installation view. Photo: DMF.

Another typical feature of exhibitions are wall texts providing information about the exhibition's sponsors, the theme of the exhibition, and why it is important to visit. We opted to shift the usual Portuguese and English language of such texts in local museums and galleries to Mandarin. The text corresponded to the Portuguese and English text in the handout discussed earlier. The aim of presenting the exhibition text in a language with which the majority of visitors were unfamiliar was to transform the reading process into a visual one. The aim of this approach was to draw attention to the typical characteristics of such texts at the beginning of art exhibitions, regardless of their content (Figure 48).⁶²⁹

⁶²⁹ This was not relevant for a younger generation who could easily translate the text with their smartphones.



Figure 48: *Parting with the Bonus of Youth—Maumaus as Object*, 2019, installation view.
Photo: DMF.

Another object was a large plinth measuring 4 by 4 metres. This plinth was inspired by a wooden structure designed by the Swedish/Chilean artist Runo Lagomarsino. During his 2018 exhibition, *La Neblina*, which was also held at this gallery, he presented a large-scale installation on a plinth of the same size, covering its entire surface with objects.⁶³⁰ I was drawn to the plinth because it blended perfectly with the gallery's spacious interior. For this reason, we decided to recreate the plinth as a nod to its minimalist appearance, the exhibition venue's history, and invited the artist, João Viotti, to display one of his works on it (Figure 49).⁶³¹

⁶³⁰ The name of the work was “PERGAMON (A PLACE IN THINGS)”, 2014, incandescent lamps, fluorescent lamps, halogen lamps and other lighting devices from the Pergamon Museum (Berlin), on a wooden platform.

⁶³¹ In 2015, João Viotti studied at Maumaus, producing a large body of work in which he appropriated medical devices and arranged them in installations. This coincided with ongoing discussions between him and Thompson. Viotti presented *Flux V*, 2019 installation comprising a wooden box, a vial with a drip irrigation system, water, single-hole slot shelf brackets, a red enamel chamber pot, and a foetal ultrasound scanner, which provided a soundscape for the gallery space.



Figure 49: *Parting with the Bonus of Youth—Maumaus as Object*, 2019, installation view. Photo: DMF.

The exhibition references various moments from Maumaus seminars by screening a film and streaming a news channel. Alexander Kluge's 1970 film *Reformzirkus* documents a heated discussion that got out of hand, and despite the interruptions, was later broadcast uncut by a public television station.⁶³² The film explores notions of political art, for whom it is produced, and its fundamental purpose, making it relevant to discussions at Maumaus. Although *Reformzirkus* documents times long past, it has lost none of its significance. It foregrounds discussions about television audience figures and cinema attendance. In the context of the art world, with its constant pressure to produce exhibitions that will attract large audiences, the tiny seven-seat spectator stand that has been placed in front of the projection symbolically mocks this expectation (Figure 50).⁶³³

⁶³² Alexander Kluge, *Reformzirkus*, 1970, 127 min. b&w.

⁶³³ The discussants were the filmmaker Alexander Kluge, the union journalist Dieter Schmidt, the film critic Siegfried Schober, the TV programme editor Georg Alexander and it was moderated by Hans-Geert Falkenberg.



Figure 50: *Parting with the Bonus of Youth—Maumaus as Object*, 2019, installation view. Photo: DMF.

A second “educational” work entitled *Sky News* was originally created in 2015 by Thompson in collaboration with British artist Ed Atkins.⁶³⁴ The work consists of a silent livestream of the British TV channel Sky News (Figure 51). Thompson projected this several times as a backdrop in his seminars at Maumaus, while the group collectively listened to Angela Nagle's audiobook “Kill All Normies: Online Culture Wars from 4chan and Tumblr to Trump and the Alt-Right.”⁶³⁵ This made the voice of the reader the sound of Sky News. The kind of commercialisation of news, which is typical of Rupert Murdoch's channel, combined with Nagle's analysis of culture wars on the internet and their consequences outside the digital world, led to a performative condensation of online violence and capitalism in the Maumaus seminar room.⁶³⁶

⁶³⁴ This work was presented for the first time with the title “Sky News Live, 2015—ongoing” in the exhibition *Photo Waste*, February 19–March 19, 2016, Cabinet Gallery, London.

⁶³⁵ Angela Nagle, *Kill All Normies: Online Culture Wars from 4chan and Tumblr to Trump and the Alt-Right* (London: Zer0 Books, 2017). The book provides an analysis of the evolution of internet culture, the emergence of political correctness, and the ascendance of the alt-right, culminating in the 2016 election of Donald Trump. Nagle proffers a critique of contemporary social liberalism from a left-wing perspective, contending that the ideology has played a contributory role in the emergence of the alt-right movement. (https://en.wikipedia.org/wiki/Kill_All_Normies, accessed July 25, 2025).

⁶³⁶ This was perceived as problematic by some participants who complained to me. (Bock, personal recollection, n.d.).



Figure 51: *Parting with the Bonus of Youth—Maumaus as Object, 2019*, installation view. Photo: DMF.

In the exhibition, “Sky News” was presented without mentioning its creators, Thompson and Atkins. According to Thompson, the work is characterized by the fact that it “constantly resists its apparent elevation to art, making it a paradigm of the tension between the concepts of non-art and non-non-art for the exhibition.”⁶³⁷

Another conceptual work consisted of nine white wooden panels of different sizes framed in beech wood. The title of the work is “PAX BRANCO N,” which refers to an IKEA furniture, its 9 particle boards with Formica laminate hanging on the wall in the same order as they come out of the box. The work had been presented close to the “institutional furniture” (reception desks) of the gallery (Figure 52), which took the form of IKEA tables and became objects of interest during the conceptualisation of the exhibition. The objects were identified as such only through the close proximity of “PAX BRANCO N,” which features the desks in their unassembled state. The perceived triviality of the IKEA desks was reflected in the conceptual triviality of “PAX BRANCO N.”

⁶³⁷ Email from Simon Thompson from July 30, 2025 (Maumaus Archive, Box 132).



Figure 52: *Parting with the Bonus of Youth—Maumaus as Object*, 2019, installation view. Photo: DMF.

Four illuminated acrylic cubes with the title “Benfica” contain translucent images depicting young players at a football training centre in Lisbon (Figures 48 and 49). The cubes have been crafted as replicas of the originals that are on display at the Benfica Museum in Lisbon and had been appropriated due to the interest they triggered, not only in relation to their associations with art,⁶³⁸ but also because of the way they advertised the football school via the outcomes of famous players. In this sense, the cubes replicate the prevailing expectation of a successful art school, which is understood to produce artists who, following their studies, become renowned, thereby promoting the art school.

Spitton John Bull from 1890 is a ceramic work by Portuguese artist Rafael Bordalo Pinheiro (1846-1905), who gained recognition for his biting caricatures.⁶³⁹ (Figure 53). The work is indicative of the prevalent resentment of the British Empire in Portugal at the time. The

⁶³⁸ For example, Hans Haacke's 1963–65 *Condensation Cube* or Andy Warhol's 1964 *Brillo Boxes*, which were arranged in a similar style.

⁶³⁹ Rafael Bordalo Pinheiro, *Spittoon John Bull*, 1890, red clay. Bordalo Pinheiro's oeuvre is challenging to categorise, manifesting in objects that straddle the boundaries between the realms of art and non-art. The classification of these works is contingent upon the viewer's conception of art. Bordalo Pinheiro was a pioneering figure in the realm of artistic posters in Portugal, expressing himself through a diverse array of media including books and publications, drawings and watercolours. These artistic expressions were characterised by political and social caricatures, offering a perspective on the prevailing issues of his time. He pursued a multifaceted career, working as a decorator, illustrator, journalist, ceramist, and teacher (https://pt.wikipedia.org/wiki/Rafael_Bordalo_Pinheiro, accessed July 25, 2025).

origins of this resentment can be traced back to the so-called Congo Conference, which was convened in Berlin during the years 1884 and 1885 at the behest of Portugal.⁶⁴⁰



Figure 53: Rafael Bordalo Pinheiro, *Spittoon John Bull*, 1890, (Bordalo Pinheiro Museum Collection). Photo: DMF.

The notion of caricature as a means of artistic expression was an overall interest for the exhibition. Through my work with Allan Sekula, who included caricature in his exhibition, *The Dockers' Museum*, I got introduced to the German writer Eduard Fuchs (1870–1940), who published the first comparative studies based on caricatures, which in turn Thompson and I discussed in relation to exhibition making. Humour and social class (Sekula, for example, included caricatures with off-colour jokes in his exhibition), encoding language and drawing with their contemporary political impact and the extent to which such forms of articulation make sense today.

A marquee found on a dilapidated building, which formerly hung above the entrance to a restaurant, refers, on the one hand, to painting (the logo and name of the restaurant are

⁶⁴⁰ Portugal's objective in requesting the conference was to establish a land connection between its colonies in Angola and Mozambique, located in the western and eastern regions of the continent, respectively. This conflicted with the United Kingdom, which sought to establish a connection between its colonies in South Africa and North Africa via a corridor. At the Congo Conference, the claims put forward by Portugal were acknowledged by some parties yet not formally recognised. This was followed in 1890 by an ultimatum from Great Britain, which Portugal accepted, resulting in the humiliation of the Kingdom of Portugal. This can be regarded as the genesis of movements in Portugal that ultimately culminated in the establishment of the republic in 1910 (see https://en.wikipedia.org/wiki/1890_British_Ultimatum, accessed July 25, 2025). See Fernando Fadigas's contribution to the *Projecto Almirante Reis* exhibition, which was discussed earlier in this chapter.

hand-painted) and sculpture (an air conditioning grille had been attached to the fibreglass of the marquee). It also referenced a bygone Lisbon, similar to a mural created by a professional stage painter inside the exhibition. The latter is a 1 to 1 copy of a large-scale hand-painted advertisement for affordable private parking spaces near the former headquarters of Maumaus.

Other items in the exhibition included a display system for a flat screen television that had been used in Lumiar Cité; a cherry picker with a standee on its elevated platform; a broken photocopier; fences leaning against a wall; a neon bar sign based on the animated television show *Family Guy*; and a lightbox advertising Manthia Diawara's film *Negritude: A Dialogue between Soyinka and Senghor*, 2015 (the film was not part of the exhibition; rather, the light box that referred to the film was an object itself that was originally designed for an exhibition by Allan Sekula (Figure 54). There were also glowing yellow special edition Billy bookshelves from IKEA, offering a small selection of books by the Albanian communist leader Enver Hoxha.



Figure 54: Lightbox, 2013.
Photo: DMF.

I conclude my description of the exhibition with three art reviews that articulate different perspectives on the exhibition and the Maumaus school that have helped me to better understand this exhibition, which was primarily inspired by emotions. In his review, José Marmeleiro refers to a perceived indecisiveness about how to approach the exhibition, as there were no comprehensible conceptual guidelines. With Maumaus as the author, he wonders what kind of school this is: “A school where the relationships between teachers

and students are determined by a goal-oriented process? Or is Maumaus a school of conversation and debate, where concepts and ideas are questioned through reflection without reaching a definitive answer?"⁶⁴¹ In the spirit of the exhibition, he sees the Maumaus School as the latter, as this exhibition presents itself as an encounter with ambiguities about art, the art object, the artist, and the curator. In his analysis of the objects, he points out that most of them originate from the non-art world to which they return at the end of the exhibition.

In the weekly newspaper *Expresso*, Celso Martins describes the exhibition as an "essay on the cultural status of objects, works of art, communication images, and everyday objects."⁶⁴² These are combined in such a way that their status is shaken by associations arising from the exhibition context. He emphasises the condensation of ideological texts through the presence of certain works, such as Bordalo's ceramic "John Bull" or the television debate with Alexander Kluge. He sees a series of axes between the works/objects, which gain more and more meaning in the exhibition, only to disintegrate again through a collision of their presences. He emphasises the hybrid territories that emerge in the process.

Katherine Sirois discusses the exhibition through its title, as something that evokes the end of a cycle (youth) with the expectation of something new.⁶⁴³ She sees the exhibition as a challenge to the gallery space and to the visitors and describes it as neo-Dada. She also refers to the author of the exhibition, a school that is aware of the difficulties of demanding the fusion of theory and artistic practice. She interprets the exhibition as an "empty theatricalisation" by confronting the viewer with a pure presentation or a meaningless presence. Thus, the objects refer to nothing other than themselves in a context of art and override all convictions and expectations of art by being shown in all their banality. These objects are experienced as displaced, removed from their usual context of everyday life, work, logistics, trade, consumption, and propaganda, and their triviality is repeatedly

⁶⁴¹ José Marmeleira, "Parting with the Bonus of Youth–Maumaus as Object," *Contemporânea*, published July 6, 2019, online <https://contemporanea.pt/edicoes/06-07-2019/parting-bonus-youth-maumaus-object> (accessed August 20, 2025).

⁶⁴² Celso Martins, "Parting with the Bonus of Youth–Maumaus as Object," *Expresso*, August 17, 2019, 79.

⁶⁴³ Katherine Sirois, "Parting with the Bonus of Youth–Maumaus as Object," *Umbigo*, published August 16, 2019, <https://old.umbigomagazine.com/en/blog/2019/08/16/parting-with-the-bonus-of-youth-maumaus-as-object/> (accessed August 16, 2025).

interrupted by references to explicit artistic, literary, intellectual, and political moments, movements and theories.

I was astonished by the precision with which all three reviews reflected views on the Maumaus school. Marmaleira's view of Maumaus as a school without definitive answers is similar to Martins's and Sirois's ideas, such as the creation of "hybrid territories" and the "fusion of theory and practice." Sirois's evocation of "empty theatricalisation," whereby theatre uses deliberate emptiness or reduction of material to highlight the theatrical medium itself rather than creating a naturalistic illusion, was particularly pertinent in the context of the exhibition. It became clear that Thompson's and my use of tongue-in-cheek modes of production, that our satirical feedback loop of forms of institutional critique fueled by what could rightfully be addressed as our self-expressiveness, had achieved the desired effect: the exhibition was read as an idiosyncratic self portrait of Maumaus. For us, however, the theatrical element lay in how the work had been positioned in space, and in its theatricality in relation to the notion of installation art. Each object, regardless of its status, was carefully presented in the gallery's open space as a work of art.

In this exhibition, Maumaus attempted to gain a grip on itself by moving away from working on themes such as a Lisbon district, a Berlin library, or a northern Portuguese town, and instead, making itself the subject and object of the exhibition. Together, we adopted a conceptual approach that used material precision, personal narrative, critical discourse and, as its glue, a humorous departure from self-importance, presenting objects with a hybrid status in relation to art, non-art, and non-non art.⁶⁴⁴ From my perspective, the terms "art," "non-art" and "non-non-art" reflect Maumaus's hesitation to take a clear ideological position in the art world, a world of which it is a part but from which it also seeks to distance itself, a fact also manifested through the programme's teachers, half of whom are only indirectly, or not at all, related to art. It marks Maumaus's exceptional capacity for

⁶⁴⁴ In her contribution to the catalogue published in 2021, German art historian and Maumaus ISP teacher Sabeth Buchmann relates the exhibition to the Conceptual Art exhibition titled "Working Drawings and Other Visible Things on Paper Not Necessarily Meant to Be Viewed as Art", curated by US American artist Mel Bochner in 1966 at the School of Visual Arts in New York. She points out that the difference between the two exhibitions was that the 1960s exhibition was based on office didactics, with ring binders on plinths containing sketches, architectural plans and mathematical formulae, whereas Maumaus presented tangible objects together with films. Sabeth Buchmann, "Parting with the Bonus Youth—Maumaus as Object," 20.

externalizing modes of evaluation that are inherent to more art-abiding forms of education, as much as the cost of it: Maumaus's dependence on individual teachers' personal engagement with the setting, with the students, and with what they bring to the programme.

The interplay between art, non-art, and non-non-art could be seen as an appropriate definition of Maumaus. In her catalogue essay entitled "Preferring Not to: Maumaus as Gesture," Stefanie Baumann, who is a philosopher teaching in the Maumaus ISP, concedes that the use of Bartleby in the exhibition—for example, by mentioning it in a kind of a curator's statement—would turn the entire project into a legible performance,⁶⁴⁵ to which I add that it would rob the exhibition of its unsettling effectiveness.

Conclusion Part II

In Part II, I discussed notions of art, photography, and student exhibitions in relation to the changing educational directive of Maumaus between 1993 and 2019. I did so, however, in a highly selective manner, because Maumaus has produced 28 other exhibitions, each focusing on local and provincial aspects of the location and its participants. The exhibitions discussed in Part II were chosen because they are the most representative of my research. Consequently, in the following summary, I will focus primarily on their educational and pedagogical aspects, how they marked transitional moments within my own understanding of my praxis, and how they changed thus the institution itself. The measures of my identification with and disidentification from Maumaus, which has been a latent trope of this past chapter, will be one focus of this conclusion.

As I have worked through the exhibitionary shifts at Maumaus, I see in them my own evolution as a teacher at the school and as a curator outside the school: an educator being educated by the students and their changing interests. That is, I was trained by the school and its cohorts, so in a sense, I was more "their" teacher than they were "my" students. This feedback loop, which characterises every dynamic teaching situation, appears more pronounced at Maumaus because from its very beginning, and this has become even more

⁶⁴⁵ Stefanie Baumann, "Preferring Not to: Maumaus as Gesture," in *Parting with the Bonus of Youth*, 4.

the case, Maumaus is a school without a curriculum. For better or worse—and both are true in my own person—Maumaus has always been a school that has depended largely on its choice of teaching personnel. What I am referring to as my “self-education” has in turn sparked the evolution of the school; therefore, its pedagogy is perpetually growing out of its changing teaching staff. As the guest lecturers are asked to bring and teach their own current research, the curriculum of Maumaus changes drastically each year, and even if some teaching staff might return: artists, curators, sociologists, and theorists of all kinds are not appointed to recall their most enigmatic or most widely known pieces of work, but to share the current connections they and their work make to the present. In a way, one could argue that over the years, my presence at Maumaus has become increasingly articulated through the teaching staff, despite me being constantly present.

Revisiting Maumaus’s most pivotal exhibitions (and their termination in 2011) helps me focus on these different pedagogies in relation to the generational, economic, and demographic shifts in the students enrolling at Maumaus, and the accompanying changes in the student body’s thinking and expectations, to see how these have influenced the hiring of teachers over the years.

Educational issues did not appear to play a significant role in Maumaus’s first exhibitions, *Arte na Cidade—Fotografia no Metro* (1992) and the Salons (1992–1993). Teaching at that time was highly one-directional, from teacher to student; the school had not yet produced a group of artists, or a group with such a self-understanding, and the works generated in the courses were largely considered to be amateurish (Medeiros). The school’s focus was on technique, on the craft of photography and its artistic uses, where students’ learning processes seemed verifiable. When Rosendo discusses his teaching method in the Pinharanda newspaper interview described at length in Part I, he names the oedipal avant-garde logic that one must first master the technique of the master in order to then discard it and achieve one’s own mastery.⁶⁴⁶ Interestingly, Rosendo is not referring to himself as a master, but to the mastery of well-known international photographers—Joel-Peter Witkin, Doug and Mike Starn, Henry Cartier-Bresson—who he introduced in his seminars as

⁶⁴⁶ See Miller, “The Pedagogical Model,” in *Akademie*, 308.

examples of whose techniques the students could emulate. However, the exhibiting of the students' work had not been part of discussions.

In the staging enthusiastically described by Mora, which was based on the architectural features of a dilapidated underground station from the 1950s with design features typical of that period, the works themselves no longer seem necessary, and in my imagination as a curator, I wonder how much more consistent Mora's intervention in the station would have been had the staging itself become the exhibit. At the same time, the postcards that made up the exhibition catalogue manifested a photographic concept of the work in relation to the postcard collection (Freund) that could not have been more contrary to the concept behind the tourist postcard of the exhibition *Projecto Almirante Reis*, which underlines the profound changes that had taken place at Maumaus between the two exhibitions.

The fact that Maumaus was able to exhibit so early on in *Arte na Cidade—Fotografia no Metro*, with Maumaus students outnumbering students from the renowned Ar.Co school, clearly demonstrated the success of its public relations efforts. On the other hand, it shows how much things were in flux during this modern/postmodern founding period of Portugal. Exhausted state structures in the cultural sector were perceived as irrelevant, while private structures were formed that allowed for situational developments in a rapidly changing society. In societies with solidified structures, including established cultural funding, these would not only have stood in the way of Maumaus's agitprop visibility, but the inventions and consolidations of independent organisations such as Maumaus would most likely have had to take a completely different form. Maumaus thus also owes its creation to the cultural precariousness that prevailed in Portugal at the time.

That the young school was not yet in a position to present “good” art or photography at the Metro exhibition was due to the fact that it had only been in existence for six months. It thus fell victim to its own promotion. Apart from works by Paulo Robalo and Mário Valente, it could only exhibit amateurish photographs. These were displayed on the walls of the metro station in a similar way to the uncritically placed drop sculptures of the time. In critiquing *Arte na Cidade—Fotografia no Metro*, art critic Margarida Medeiros used the term “metro ecology” to accuse the curators of failing to take into account the circumstances of viewing the exhibition in a metro station.

Unlike Mora, Rosendo presented his salon exhibitions as an educational initiative designed to inspire students to create works of art. Despite the interesting “evocation of a historical moment” reminiscent of the salons and Salons de Refusés—painting exhibitions featuring works by modern artists who generally rejected photography as an art form—the teachers did not take up the exhibition as a topic with the students. As with the Metro exhibition, the authors submitted their works to the school, and Rosendo acted as curator, exhibition organizer, installing them in such a way that they met his “minimum quality requirements.”

Despite the informal atmosphere prevailing at Maumaus, the school management claimed competence in the presentation of students' work. As often happens when infrastructures remain informal to a large degree, the hierarchies in decision making are all the more pronounced, as I have pointed to with respect to my own appointment as the school's new “head” in 1993. Such propagated competencies by the school management, its reliance on individual charisma, connections, and visibilities, also justified the levying of tuition fees and motivated students to pay them. This raises a fundamental problem with tuition fees at Maumaus, as I discussed in Part II with regard to the changes in the student body at Maumaus over the years. With the commercialisation of degree programmes, especially in English-speaking countries, this has led to students increasingly demanding to be treated as customers by Maumaus, customers who expect to be exposed to the internationally virulent discourse in and around art that will enable them to become actors within that same field. Unfortunately, this has led to a sharp decrease in the number of Portuguese students enrolling within the programme, as its tuition fee is more affordable for students coming from countries that have infrastructures that can provide student scholarships.

The exhibitions produced by Meintjes and I in collaboration with Maumaus students were unique in the Portuguese cultural landscape and were essential for the metamorphosis of a photography school into a school of visual arts, and ultimately, into an Independent Study Programme. These exhibitions radically questioned the modern concept of the work and the author, or rather, reinvented them along the lines of what in the German context had been dubbed “Kontextkunst” around that time. And, as I argue in Part II, it ran into the same problems as contextual art did, namely, to not just reimagine its context, but to unavoidably

also reinstitute art's difference to it ever more sharply⁶⁴⁷ where those practices are no longer situational but become habitual.

But at first, in the case of Maumaus, these exhibition formats were no longer relegated to the often experimental productions in the school's photo laboratories of chiefly black and white photography. Instead, the development of exhibition concepts where discussing location and context specificity took precedence over the production of the works, in many ways made the works and thus reshaped students' understanding of themselves as situated artists. In the 1996 exhibition *Projecto Almirante Reis*, the students only produced their works at the end of a process of discussing the concept of the exhibition and the resulting themes and accompanying research with Meintjes. Here, the parameters of the exhibition determined the form and content of the works, thus, a *mise-en-scène* was not developed for existing works, rather, a *mise-en-scène* became the collective work of an exhibition, which foreclosed on the individualistic process of art production. In this way, the context made the work, and for a moment, art became an action to express that context.

The exhibition and production of the works merged, causing the students to impose self-restrictions. However, already in the follow-up exhibition *Parkbibliothek Pankow* (Pankow Park Library), which was also discussed briefly in Part II, it became clear that this approach threatened to establish a conceptual purity law for exhibitions, which, if strictly applied, would become an applied art whose creative development would be severely limited by adherence to such concepts. The distinction of *Kontextkunst* and *Services*⁶⁴⁸ quickly became blurred. I viewed this development critically, as it threatened to hinder the artistic development of the students, who, unlike Meintjes or I, had not been exposed to other art forms—Maumaus at this transitory moment taught only this one. It also became apparent that a number of former students in their careers following Maumaus were only able to produce works that responded to invitations to site- or context-specific exhibitions. We had steered them away from being studio artists entirely and I asked myself if this was a responsibility I wanted to take on.

⁶⁴⁷See Stefan Germer, "Unter Geiern," 83-95.

⁶⁴⁸See *Services Working Group—Kunstraum of the Universität of Lüneburg January 22–23, 1994*, ed. Eric Golo Stone (Vancouver: Fillip – Folios, 2021).

The exhibition *The Postman Only Rings Twice* that I curated was, for the first time, put together primarily with the work of student participants who had already completed a formal art education, which consequently contributed in totally different ways to the further development of the pedagogy of collective, site- and context-specific exhibitions. It became apparent that the pedagogical practices applied at Maumaus had to be redefined again and again—depending on the background of the students who enrolled. The form that each exhibition took depended on the experiences that the students had had prior to their studies at Maumaus. I not only learned, but also based my curatorial engagement with the newly enrolled “artists in training” on the fact that the concepts of work and authorship already internalised by the students could quickly and productively stand in the way of them submitting to the rules of a narrowly formulated exhibition concept.

What made all of the location- and context-specific exhibitions developed between 1994 and 2011 at Maumaus unique was their radical questioning of the artistic work as a consumable, purchasable object. The majority of the works existed only temporarily and were inseparable from the place of presentation. This resulted from the local and provincial agency of all those involved, which did not allow for the universal application of concepts, but in each individual case, enabled the articulation of the political in a more specific, and thus more effective, way. The students at Maumaus were either so local to the Portuguese context that they did not dare to assert their universality within the art world outside of Portugal, or they were so new to Portugal that they were very aware of their limited understanding of the context. Our initial aim in producing exhibitions was to engage with the given circumstances using methods based on a realism that emanates from the particular. The particular, the provincial, and the local were excavated from under the rubble of a universally manifesting modern self-evidence in order to relate them to the general. So when these circumstances changed, so did our reasons for producing such exhibitions.

The absence of students (with the exception of João Viotti) in the exhibition *Parting with the Bonus of Youth—Maumaus as Object* (2019) is indicative of the current situation (2025) of the Maumaus ISP. It was the international and associated local circumstances of Portugal's insolvency in 2012 that led to the consequences discussed in Part II, to which the Maumaus ISP responded with internationalisation. Once again, pragmatic decisions had to be made on

the basis of local circumstances that were necessary for the preservation of Maumaus. The accompanying applications from participants from all over the world were no coincidence, as the attractiveness of the city of Lisbon had increased significantly since 2015, which brought with it more touristic motivations on the part of some participants. This meant and still means that most ISP students only engage with the city and its local specificities to a limited extent, if at all, during their seven-month studies. Furthermore, such interactions with the local are made more difficult by the fact that the majority, not only of the Maumaus ISP participants but also of the ISP's teachers, come from abroad and find themselves not so much in Portugal, or Lisbon, but in a bubble held by circumstances they are unaware of. An intensive examination of local issues in Lisbon, Vila do Conde, or even Berlin and Lund, as took place at Maumaus until 2011, was no longer possible with participants who often already had international careers alongside their studies in Lisbon. In addition, there are significant generational changes in the thinking of the participants from year to year. In particular, questions of self-realisation, personal agency, and hopes for a career through studying at Maumaus within the context of professionalised art worlds, which never arose in the past, are now (2025) taking centre stage, so that the development of collective projects in which pyramids are turned upside down together does not seem opportune. A context-specific exhibition at this point would set every participant, including us, up for failure, an interesting challenge that we will have to face in the future, even outside of exhibition making.

Parting with the Bonus of Youth—Maumaus as Object was an exhibition of fragments that brought together the scraps of modernism and postmodernism and also built on the ruins of former Maumaus worlds. In contrast to the student exhibitions discussed, which took an explicitly political and idealistic stance, this exhibition seems retrospectively to manifest itself through confusion, overlaps, and inaccuracies: every time a meaning seemed within reach, it evaporated before the viewer's eyes. This corresponds to the current state of the Maumaus ISP: there are no overarching themes that are worked on over the seven months and conveyed to the participants as universally important; instead, the programme distributes itself, holding on to the provincialism of all those involved, which, in its massive diversity, is sometimes difficult to bear, but also forces upon us a wider view, one of our

nonidentities. What the programme teaches in its indeterminacy is what the participants are looking for and what we are trying to manifest with them.

Conclusion

The thesis, “Maumaus: An (Auto)Biography of an Organisation,” tells the story of an organisation dedicated to education, curation, and production, encompassing the period between 1992 and 2025. Maumaus was founded in Lisbon in 1992 and I have been closely associated with the organisation since 1993. Thus, I am myself inextricably linked to this history. I have been its first moderator, and more and more, the motor of Maumaus’s ongoing transition towards institutionalisation and, ultimately, into an Independent Study Programme, for the last thirty-two years.

In researching and writing this thesis, I have used autoethnography, a qualitative research method whereby researchers use “their own life histories to explore social and cultural phenomena.”⁶⁴⁹ Autoethnography as a method challenges traditional disciplines with regard to the creation of generalising results, generalisations I critique as modern universalisms in Part I with my reference to postmodernism and poststructuralism. In this sense, I relate my application of autoethnography to critical art practices that have challenged conventional artistic genres and methods of meaning-making in art, engaging with questions from disciplines that have little or nothing to do with art. I recall Hal Foster’s 1996 essay “The Artist as Ethnographer,”⁶⁵⁰ which discusses artists’ interest in ethnographic questions, a text I studied as part of my self-education at Maumaus. Foster’s essay was discussed in the first theory seminars at Maumaus in 1998-1999, and coincidentally, around the same time, artists discussed by Foster, such as Renée Green, Martha Rosler, and Jimmie Durham, also held seminars at Maumaus. In addition, participants in the Maumaus ISP and the school repeatedly discussed and applied art practices based on explorations of sociological and art-historical issues. Last but not least, sociologists and art historians now form an important part of the Maumaus teaching staff (2025).

⁶⁴⁹ <https://www.sciencedirect.com/topics/social-sciences/autoethnography> (accessed August 20, 2025).

⁶⁵⁰ Hal Foster, “The Artist as Ethnographer,” in *The Return of the Real* (Cambridge MA: MIT Press, 1996) 171-204.

My research explores the extent to which Maumaus's history reflects, mirrors, and derails developments in the wider art world since the 1990s. In order to answer this question, I sought to understand the impact of socio-economic and political circumstances on the long-term existence of Maumaus and in how far the school aligns with the shift from conceptual art towards contextual art as models of art making and perceiving. This shift, and the disintegration of contextual art as both a theoretical and a practical model of art, retrospectively, proved central for the development of Maumaus in its current form. Because I became frustrated with contextual art, my self-education within the programme intensified, which led to Maumaus's current iteration—a more and more diverse teaching staff and student body.

My research revealed that the circumstances experienced by Maumaus throughout its organisational life in Portugal were highly specific. Most importantly, Maumaus has greatly benefited from the development of financing opportunities in Portugal since the early 1990s. These have ranged from “continuous funding” from the Calouste Gulbenkian Foundation, which fluctuated between 1995 and 2005, to the stable, sustained financing of Maumaus by the Portuguese state since 2009.

In response to the professionalisation of the state's support system, Maumaus also had to professionalise: The state's funding rules evolved from demanding informal, letter-based applications in 2000 (for instance in the case of *The Postman Only Rings Twice*) to requiring highly complex, state-specified processes in place today (2025), applications which are then debated and verified by juries and accompanying commissions (Lumiar Cité). This has also led to a drastic change in both the teaching staff and the student body: the teachers in Maumaus's early years, artists and photographers were employed at Maumaus on an insecure, part-time, freelance basis, and were able to only obtain funding through informal processes. This remained the case throughout the 1990s, while the school's teaching programme had already started to move towards a more contextually-focused artistic teaching. From there, Maumaus has successively evolved—a permanent, full-time team has existed since 2008, comprising individuals from the fields of art, curating, art history, and economics, whose qualifications are essential for responding to the demands of current funding applications.

Such funding requires Maumaus's team to meet governmental performance and productivity targets and to perform as an institution of vocational training, without, however, offering a Master title. As an Independent Study Program, meeting these demands, at least in part, contradicts Maumaus's teaching practices, which are largely critical of such professionalisation criteria, and even debate them openly as part of its teachings. Maumaus cannot, and also does not intend to, escape the increasingly professionalised art world it constantly criticises. Rather, these seminar discussions offer a form of educational support to artists who want to position themselves within this field but on their own terms. The presence of so many teachers whose work is not situated within the arts, but in fields that are only infrastructurally connected to it, such as sociology, geography, psychoanalysis, philosophy, speaks to the desire of participants to use theory to find a nuanced position in today's art world.

When Maumaus was founded, its philosophy of positioning itself outside systems was relatively straightforward, as there were hardly any "systems" at hand within the Portuguese art world, particularly with regard to funding. From very early on, Maumaus's international team, including myself and Roger Meintjes, were willing to work under precarious and un-systematic conditions to realise the school's artistic vision. However, Maumaus's active involvement in creating systems to support a vision of art's contextuality in Lisbon and in Portugal is what ultimately led to the organisation receiving sustained funding.

Thus, one answer to the question of what Maumaus has experienced throughout its organisational life, and what such circumstances—whether encountered or consciously created—have enabled or hindered in its development, is that the school and I have benefitted significantly from the country's delayed professionalisation, because it allowed us to influence the systems of artistic infrastructure, and of independent art education in Lisbon from the beginning. As mentioned in the case of Ângela Ferreira's early teaching at the Lisbon art school Ar.Co, her experience in South Africa had exposed her to much more of the international art discourse than was present in Portugal in the early 1990s. Furthermore, Meintjes and I also, counter-intuitively, profited from being foreigners in re-instituting Maumaus. While we were largely invested in the local context, which still shapes my own understanding of the school in a very primary sense, our understanding of art, or

more specifically of contemporary art, was more conceptual than the post-modernity Portugal found itself in in the 1990s. As discussed in Part I, Portugal's "becoming," after the revolution of 1974, with most of its social-economic development still in flux, facilitated the becoming of Maumaus. However, I want to stress again that these fast-changing post-revolution circumstances are rather specific to Portugal, where it seems that Maumaus had always been in the right place at the right time to benefit from these circumstances by working with them.

To respond to my question about how Maumaus has reflected, and continues to reflect, developments and shifts within the art world and art education, I will first discuss the former, and then the latter. The art world that unfolded at Maumaus was and in a sense still is limited: In contrast to art-degree programs, the teaching staff is not constituted in an attempt to offer students a representative overview of movements in contemporary art. Maumaus always chose its teachers from what practices attached themselves more generatively to the Portuguese situation. Maumaus was and is a niche organisation, and with its new directors from 1993 onwards, namely Meintjes and myself, focused almost exclusively on conceptual and contextual artistic practices.

Thus, Maumaus did not merely reflect on the art world; it staged some of its international trends within a sharply localised context, and by providing a platform for its development in Lisbon, Maumaus also helped to shape its context into one that became more internationally recognisable. But the seeds of Maumaus's current identity were also surely sown by Roger Meintjes and Ângela Ferreira introducing the school to postcolonial art practices through such artists as Narelle Jubelin, Jimmie Durham and Maria Thereza Alves. This went in hand with my own interests, which had been inspired by notions of conceptual and contextual thinking, and that resulted in the involvement of artists like Renée Green, and theorists such as Isabelle Graw, Diedrich Diederichsen, Helmut Draxler, and Sabeth Buchmann. Maumaus was interested in implementing its own "mixed" art world nourished by the thinking of the aforementioned individuals, with their overlaps and distinctions, and their own inherent provincialisms in the context of Lisbon's provincialism.

The discourses of contextuality and conceptualism remained consistent until 2015, when the ISP was reinvented through its blind spots: The determination with which Maumaus implemented contextual and conceptual art practices that originated 20 years earlier no

longer made sense in a shifting art world where such niche beliefs about artistic practice seemed inadequate and its modern determination to implement the “right artistic beliefs” through teaching and exhibition-making lost its *raison d'être*. Such practices, for which Maumaus was recognised and which were derived from postcolonial discourse and conceptual and contextual thinking, has not left Maumaus—many of the early teachers that were just mentioned still teach regularly at Maumaus. But today, these teachers’ consistent belief systems are questioned, not just by younger teaching staff, but by educators with entirely different backgrounds who have their own educational and political practices, which gives rise to conflicting discourses and divergent pedagogical approaches within the context of Maumaus’s ISP.

Maumaus's hesitation to take a clear ideological position in the art world, a world of which it is a part but from which it also seeks to distance itself, marks Maumaus’s capacity for externalising modes of evaluation that are inherent to more art-abiding forms of education. This is also manifested through the programme's teachers, half of whom are only indirectly or not at all related to art, resulting in Maumaus’s dependency on the individual teacher’s personal engagement with the setting, with the participants, and with what they bring to the programme.

The fragments of theory on display in *Parting with the Bonus of Youth—Maumaus as Object* are also the remains of Maumaus's former but always present past. As an exhibition of fragments that brought together the splinters of modernism and postmodernism, conceptualism and contextualism, it contrasted radically with the exhibitions on which Maumaus built its reputation. In the international and intergenerational world of Maumaus these splinters are combined, deconstructed, and reconfigured again and again in the ongoing struggle of sense making.

Timeline

1991

Maumaus School of Photography

Workshop Ø: Ricardo Alexandre Gonçalves Arruda, António José Barrocas, Miguel Múrias dos Santos Aires Barros, Alexandra Palma Borges, Rita Carvalho, Nuno Cera, Maria Filomena Coimbra, Lina Filomena Conceição Costa, Rodrigo Duarte, Patrícia Faria, José Manuel Sá Costa Ferreira, Francisco Filipe Ferrolho, António Gago, Teresa Garcia, Cristina F. Gomes, Gil Guerra, Paulo Luís, Marta Lourenço, Isabel Machado, Fernanda Maria Nogueira Madeira, Inês Carla Nunes Guerra Marques, Teresa Duarte Martinho, João Matias, Tiago Morais, Sofia Ataíde Mota, Diogo Oleiro, Ana Maria Peters, Mário Filipe Alves Oliveira Pires, Jorge Reis, Pedro Rosa, Pedro Ruivo, José Manuel Pinto dos Santos, Vasco A. Mendes Branquinho M. Santos, Carlos Miguel Santos, Laurent Simões, Gisele Toloj, Sandra Cristina Vieira.

Teachers and Lecturers: Paulo Mora, Álvaro Rosendo.

Team: Adriana Freire, Paulo Mora, Álvaro Rosendo.

Lab Assistance: Paulo Robalo.

Maumaus in Foundation

November: Transfer by Luísa San Payo, owner with her sister of the five-storey property at 100 Campo Mártires da Pátria and owner of the Galeria Monumental, of the first-floor apartment above the gallery to Álvaro Rosendo.

Adriana Freire, Paulo Mora and Álvaro Rosendo set up three laboratories, a seminar room and an office.

1992

Maumaus School of Photography

Workshop Ø: Francisca Gomes Almeida, José Manuel Antunes, Diogo Batalha, Elsa Ferreira Calhau, Cláudia Carvalho, Filomena Carreira, André Gaspar, Teresa Maria Marques Lucas, Pedro Miguel Marques, Marco Mendes, Carlos Manuel Silva Pais, João Prates, Ana Preto, (Xana) Isabel Alexandre Santos, José Carlos Santos, Nuno Santos, Patrícia Sobral, Edite Tavares.

Maumaus Association

30.04.1992: Foundation of Associação Maumaus – Centro de Contaminação Visual by Adriana Freire, Paulo Mora and Álvaro Rosendo.

Since then, the Association has provided the institutional framework for all school activities.

Workshop Ø, Group A: Maria Manuela Soares Correia, Hugo Pessanha Monteiro, Maria Fernanda Paixão, Rui António Rodrigues, Lia Santos, Bárbara Pelicano Soeiro.

Workshop Ø, Group B: Maria do Céu Amaral, Maria João Amaro, José Alberto Argülles, Alexandra Coutinho, Eduardo Ribeiro.

Workshop Ø, Group C: Maria Adelaide Carvalho, Alcino Soares Gonçalves.

Workshop Ø, Group D: Carlos Dória, José Joaquim Janeiro Horta, Luísa Margarida Carvalho Madruga, Djanira Alexandra Morgado Oliveira, António Pessanha, Maria João Pavão Serra.

Workshop 1: António Barrocas, Diogo Batalha, Vasco Branquinho, Elsa Calhau, Cláudia Carvalho, Rita Carvalho, Filomena Coimbra, José Manuel Sá Ferreira da Costa, Teresa Garcia, Gil Guerra, Marta Lourenço, Paulo Luís, Isabel Machado, Fernanda Madeira, Pedro Marques, Teresa Martinho, Marco Mendes, Filipe Menezes, Ana Maria Peters, Ana Preto, Paulo Robalo, José Manuel Santos, Miguel Santos, Alexandre Simões, Patrícia Sobral, Ivone Venegas, Sandra Vieira.

Workshop 1, Group E: Francisco Gomes de Almeida, Diogo Batalha, Miguel Braga, Susana Ferreira Calhau, Pedro Marques, Miguel Miranda, Patrícia Sobral Rocha, Steve Stoer.

Workshop 2, Group F: Rui Amador, António Barrocas, Rita Carvalho, Marta Lourenço, Miguel Miranda, Miguel Santos, Sandra Vieira.

Teachers and Lecturers: Paulo Mora, Álvaro Rosendo.

July: Installation of a photography studio at the Maumaus headquarters (financial support from the State Secretariat for Culture).

November: Paulo Mora departed from Maumaus.

Team: Adriana Freire, Paulo Mora, Álvaro Rosendo.

Lab Assistance: Paulo Robalo, Mário Valente.

Exhibitions:

Arte na Cidade – Fotografia no Metro

(Fernanda Nogueira Madeira, Marta Lourenço, Paulo Robalo, Mário Valente, Sandra Vieira; and students from the art school Ar.Co: Adriana Miranda, Mariana Viegas and Paulo Pinto), June 1992, Metro Station Picoas, Lisbon.

Salão de Inverno MAUMAUUS, 17.12.1992 – 31.01.1993, Maumaus.

1993

Maumaus School of Photography

Workshop Ø: Miguel Abecassis, Heidi Albrecht (trainee), Bruno Barbosa, Luís Barreto, Katrin Beyer (trainee), Yvonne Beck (trainee), Pedro Miguel Castanheira, Pedro Oliveira Correia, Maria Adecília Rocio Crespo, Nelson Pereira e Cruz, Ana Edite Pinto Ferreira, Pedro Alexandre Matos Pedroso Filipe, Luís Miguel Graça, Renate Hengstenberg, Alexandra Sampaio-Kokorezis, Dina Krasmann, Doreen Krüger (trainee), Ana Maria Ribeiro Lopes, Maria João Lopes, Maria João Marques Martins, José Mateus, Rui Alexandre Mendonça, Susana Gomes Nunes, Tiago André Tavares Pedro Nunes, Edgar José Oliveira, Sofia Perestrello, João Pisco, Susana Pomba, Olga Ramos, Vasco José Duarte Raposo, António Rodrigues, Gisela Rosenthal, Miguel Esteves Santos, Carlos Silva, Ana Margarida Ribeiro Simões, João António do Vale de Sousa, Marta Ulrich Tiago, Sonja Zimmer (trainee).

Workshop 1: Miguel Abecassis, Pedro Miguel Moitinho de Almeida, Vera da Silva Moitinho de Almeida, Maria de Fátima Rodrigues Almeida, Anselmo Figueiredo Alves, Pedro de Sá da

Maumaus Association

January 1993: Jürgen Bock began teaching at Maumaus, hired by Álvaro Rosendo.

March 1993: Roger Meintjes began teaching at Maumaus, hired by Álvaro Rosendo.

21.10.1993: Álvaro Rosendo retires as director of the Escola Maumaus, which he had run alone since Paulo Mora's departure in November 1992. Jürgen Bock becomes the new director of the school, establishing a collaboration with Roger Meintjes.

Bandeira, Luís Barreto, João Beirão, Duarte
Morais Cabral, Elisabete Farinha, João Miguel
Ribeiro Cortez Folgosa, Pedro Manuel Mendes
Galhano, António Gago, Magda Castanho
Gautier, Ângelo Rogério Marinha Lucas, Isabel
Reis Machado, Fernanda Maria Nogueira
Madeira, Maria João Marques Martins, Susana
Gomes Nunes, Edgar José Oliveira, Nuno
Patinho, Hélder Raimundo, Marina Ramos.
Vasco José Duarte Raposo, José Miguel
Rodrigues, Rui Rodrigues, Victor Reich Rosa,
Luísa Saldanha, Miguel Esteves dos Santos,
Carlos Seixas, Bárbara Soeiro, Paulo Tavares,
Isabel Távora.

Workshop 2: Helena Vasconcelos Almeida,
Catarina Palma Armindo, Diogo Batalha, Duarte
Morais Cabral, Carlos Carvalho, José Manuel
Ferreira da Costa, Magda Castanho Gautier,
Jorge Gonçalves, Miguel Miranda, Nuno
Patinho, Eduardo Ribeiro.

Course B: Maria de Fátima Rodrigues Almeida,
João Miguel Ribeiro Cortez Folgosa, Isabel Reis
Machado, Maria João Marques Martins, Steve
Stoer.

Course C: Pedro Miguel Moitinho de Almeida,
Vera da Silva Moitinho de Almeida, Catarina
Palma Armindo, Pedro Sá de Bandeira, António
Barrocas, Rita Carvalho, Alcino Soares
Gonçalves, João Miguel Ribeiro Cortez Folgosa,
Edgar José Oliveira, Nuno Patinho, Hélder
Raimundo, Marina Ramos, Eduardo Ribeiro, Rui
Rodrigues, João Carlos Brás Santos, Miguel
Santos, Carlos Silva, Sandra Vieira.

Course D: Francisco Gomes de Almeida, Maria
Manuela Soares Correia, Lucinda Maria Simão
de Deus, Alcino Soares Gonçalves, Hugo
Pessanha Monteiro, Marta Fernandes Paixão,
Eduardo Ribeiro, Rui António Rodrigues.

Teachers and Lecturers: Jürgen Bock, Roger
Meintjes, Melanie Manchot, Paulo Mora,

Álvaro Rosendo, Bruno Sequeira, Sérgio Taborda.

Team: Jürgen Bock, Mário Valente.

Lab Assistance: Paulo Robalo, Bruno Sequeira.

Exhibitions:

Salão da Primavera MAUMAUS, 26.03. – 30.04.1993, Maumaus.

Salão Estival MAUMAUS, part 1 (António Barrocas, Nuno Cera, Mário Valente, Sandra Vieira), 28.05. – 09.06.1993, Maumaus.

Salão Estival MAUMAUS, part 2 (Diogo Batalha, Rita Carvalho, João Gonçalves, Miguel Miranda, Eduardo Ribeiro), 11.06. – 25.06.1993, Maumaus.

Postcard Project and Mural (Daniel Blaufuks, Rita Carvalho, Nuno Cera, Nuno Felix da Costa, Inês Gonçalves, Paulo Robalo, Álvaro Rosendo, Mário Valente, Sandra Vieira), November 1993, Casa Fernando Pessoa, Lisbon.

1994

Maumaus School of Photography

Workshop Ø: Maria Adelaide Alves, Eurico José da Silva Cabrita, Carlos Manuel Ferro Caeiro, Rui Carlos David Pereira Coelho, Monika Dressing, Ester Ferreira, Teresa Fradique, Filipa Lacerda, Luís Miguel Coelho de Lemos, José Manuel Alves Lopes, Pedro Miguel Monteiro, Sofia Quental de Medeiros Althayd Motte, João Pisco, Maria Teresa do Carmo Ferreira dos Santos, Dário Nemésio Reis da Silva, Luísa Yokochi.

Workshop 1: Heidi Albrecht, Maria Adelaide Alves, Nuno Miguel Gonçalves de Andrade, Katrin Beyer (intern), Luísa Gomes Mota e Costa Brotas, Rui Carlos David Pereira Coelho, Monika Dressing, Fernando Fadigas, Ester

Maumaus Association

Ferreira, Teresa Fradique, João Paulo de Oliveira Garcez, José Manuel Alves Lopes, Daniela Matthies, Sofia Quental de Medeiros Althayd Motte, Tiago André Tavares Pedro Nunes, Paulo João G. Palha, João Pisco, Maria Teresa do Carmo Ferreira dos Santos, Dário Nemésio Reis da Silva, Ana Margarida Ribeiro Simões, Luísa Yokochi, Sonja Zimmer.

Course C: Catarina Palma Armindo, Alcino Soares Gonçalves, Fernanda Madeira, Edgar José Oliveira, Mariana Ramos, Victor Reich Rosa, Sandra Vieira.

Teachers and Lecturers: Maria Theresa Alves, Renée Block, Jürgen Bock, Maureen Burns, Jimmie Durham, Mary Jane Jacob, Narelle Jubelin, Roger Meintjes, Bruno Sequeira.

Team: Jürgen Bock, Pedro Moitinho, Mário Valente.

Lab Assistance: Bruno Sequeira, Pedro Moitinho, Paulo Robalo.

Exhibitions:

Jóias em Fotografia (António Barrocas, Nuno Cera, Alcino Gonçalves, Fernanda Madeira, Pedro Moitinho, Catarina Palma, Mariana Ramos, Eduardo Ribeiro, Paulo Robalo, Miguel Santos, Carlos Silva, Mário Valente), 11.03.–05.04.1994, Galeria Contacto Directo, Lisbon.

Maumaus (Pedro Moitinho, Vera Moitinho, Edgar Oliveira, Catarina Palma, Nuno Patinho, Marina Ramos, Victor Reich Rosa, Miguel Santos, Sandra Vieira), 30.09. – 24.10.1994, Centro Cultural da Malaposta, Odivelas.

Other Events:

January 1994: Photographic project commissioned by the German Institute for Foreign Cultural Relations in Stuttgart (IfA) for

an edition dedicated to cultural exchange between Germany and Portugal.

November 1994: Study trip by a group of students to Art Cologne in Cologne, visits of several museums in Cologne, Bonn and Düsseldorf including the exhibition *Kontext Kunst* in the DuMont Kunsthalle in Cologne, Germany (trip co-financed by Siemens AG Portugal and Lufthansa in the framework of the collaboration for the exhibition *Siemens + Maumaus – fotoproject* (18.12.1995 – 29.01.1996).

1995

Maumaus School of Photography

Workshop Ø: Alexandra Sofia Santos Baudoin, André Bom, Sonia Brasseur, Nelson Calado, Maria Sabino Dias, Sanora Francisco, Célia Gomes, José Pedro Gouveia, Simone Martins, Matilde Meireles, Carlos Mello, Paulo Mello, Mary Milliken, Dina Pinheiro, Teresa Rufino, Ana Isabel dos Santos, Guilherme Saraiva, Maria Mercedes Seco, Carlos Silva, Pedro Silva, Rute Serôdio Simões, Anthony William Smith, Cristina Jacob Teixeira, Luísa Yokochi.

Workshop 1: Alexandra Baudoin, Dorette Bertrams, Ulisses Bota, Nelson Calado, Maria Sabino Dias, Paulo Jorge Fernandes, Ana Paula Ferreira, José Gouveia, Maria Eloi Lopes, Vítor Sá Machado, Simone Monteiro, Dina Pinheiro, Ana Isabel dos Santos, Pedro Silva, Rute Simões, Anthony William Smith.

Course B: Nuno Andrade, Pedro Sá da Bandeira, Rui Coelho, Albane Chotard, Fernando Fadigas, Ester Ferreira, Teresa Fradique, Sofia Motta, Dário Nemésio, Pedro Nunes, Susana Nunes, Tiago Nunes, Edgar Oliveira, João Pisco, Maria Teresa dos Santos.

Course C: Alcino Gonçalves, Fernanda Madeira, Pedro Moitinho, Vera Moitinho, Edgar Oliveira,

Maumaus Association

Marina Ramos, Victor Reich Rosa, Mário Valente.

Teachers and Lecturers: Jürgen Bock, Roger Meintjes, Bruno Sequeira, Sérgio Taborda.

Team: Jürgen Bock, Pedro Moitinho, Mário Valente.

Lab Assistance: Bruno Sequeira.

Exhibitions:

Cozinha Portuguesa (Fernando Fadigas, Ester Ferreira, Teresa Fradique, Pedro Nunes, João Pisco, Luísa Yokochi), November 1995, public art poster intervention at Praça do Chile and the Bairro Alto neighbourhood, Lisbon.

Siemens + Maumaus – Fotoproject (Alcino Gonçalves, Fernanda Madeira, Pedro Moitinho, Vera Moitinho, Marina Ramos, Victor Reich Rosa, Bruno Sequeira, Mário Valente), 18.12.1995 – 29.01.1996, Siemens AG Portugal, Alfragide.

Peninsulares: Preliminares (Teresa Fradique, Pedro Moitinho, Marina Ramos, Victor Reich Rosa), 20.12.1995 – 29.01.1996, Galeria Visor, Valencia, Spain.

Other Events:

February 1995: Study trip with a student group to visit the exhibition *Cocido y crudo*, curated by Dan Cameron (14.12.1994 – 06.03.1995, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain).

1996

Maumaus School of Photography

Advanced Courses: João Albergaria, Alexandra Baudouin, Miguel Buzaglo, Rodrigo Cardoso, Rita Carvalho, Albane Chotard, Miguel Coelho,

Maumaus Association

Rita Gomes da Costa, Ana Luísa Estorninho, Fernando Fadigas, Paulo Fernandes, Ana Paula Ferreira, Teresa Fradique, Paula Fragoso, Ana Rita Gameiro, Alcino Gonçalves, Álvaro Gonçalves, José Pedro Gouveia, Isabel Machado, Susana Marques, Pedro Medeiros, Matilde Meireles, Tomás Nogueira, Rogério Oliveira, João Pisco, Ana Catarina Ramalho, Nuno Raimundo, Christine Reeh, Nuno Ribeiro, Célia Rocha, Dário Romani, Pietro Drummond Romani, Victor Rosa, Ana Isabel Santos, Jorge Sequeiros, Pedro Silva, Luís Silvestre, Rute Simões, Luís Trindade, Mário Valente, Luísa Yokochi.

Workshop Ø: Marta Pinho de Almeida, Rui Miguel Anacleto, Diogo Carvalho, Miguel Coelho, Duarte Eiró, Ana Luísa Estorvinho, Ana Rita Gameiro, André Kuzer, Susana Marques, David Martins, Gonçalo Mendes, Joana Parda Monteiro, Maria João Monteiro, Luís Moreira, Sofia Mota, Verónica Neves, Maria Gabriela Oliveira, Ana Catarina Ramalho, Carlos Ribeiro, Célia Rocha, Nuno Santos, Jorge Sequeiros,

Workshop 1: Miguel Buzaglo, Diogo Carvalho, Miguel Coelho, Isabel Cordeiro, Duarte Eiró, Célia Gomes, Carlos José Luz, Susana Marques, David Matias, Matilde Meireles, Carlos Mello, Paulo Mello, Luís Moreira, Sofia Mota, Nuno Ribeiro, Sónia Ricardo, Maria José Silvério.

Liquid Emulsion Workshop: Helena Vasconcelos Almeida, Manuel P. Bastos, António Bracons Carneiro, Maria Ribeiro Duarte, Catarina Mota, Sónia Ricardo, Maria Luísa Rolim, Maria Vargas.

Teachers and Lecturers: Jürgen Bock, Isabel Carlos, Mat Collishaw, Ângela Ferreira, Narelle Jubelin, Andreas Kirchberger, Melanie Manchot, Roger Meintjes, Roger Palmer, Andrew Renton, Bruno Sequeira.

Team: Jürgen Bock, Pedro Moitinho, Mário Valente.

Lab Assistance: Bruno Sequeira.

Exhibitions:

Projeto Almirante Reis (Albane Chotard, Fernando Fadigas, Ester Ferreira, Teresa Fradique, João Pisco, Luísa Yokochi), 19.07. – 13.08.1996, public art project around the Praça do Chile, Lisbon.

1997

Maumaus School of Photography

Advanced Course: João Albergaria, Alexandra Baudouin, Gonçalo Branco, Miguel Buzaglo, Carlos Carvalho, Rita Costa, Ana Estorninho, Ana Paula Ferreira, Alcino Gonçalves, Isabel Machado, Matilde Meireles, Rogério Oliveira, Ricardo Pimentel, Ana Ramalho, Christine Reeh, Nuno Ribeiro, Pedro Silva, Luís Silvestre, Luís Trindade, Isabel Vaz.

Exchange student from Glasgow School of Fine Arts: Nicolas Floc'h, Rosy Nailor.

Workshop Ø: Ana Bernardo, José Bértolo, Maria Tengarrinha Dias Coelho de Brito, Paulo Damásio, Anabela Dâmaso, Paula Ferreira, Manuel Halpern, Sabina Lameira, Ana Margarida Nassauer Mónica, Constança Palma, João Pereira, Ricardo Pimentel, Joana Pinto, Ana Rita Queiroz, Luísa Silva.

Workshop 1: Ana Bernardo, José Carlos Pereira, Ricardo Pimentel.

Teachers and Lecturers: Jürgen Bock, René Block, Eugenio Dittborn, Ângela Ferreira, Isabelle Graw, Pedro Lapa, Kobe Matthys, Roger Meintjes, Fernando José Pereira, Júlia Ventura, Keiko Sei, Bruno Sequeira, Barbara Vanderlinden.

Maumaus Association

Roger Meintjes departs from Maumaus in autumn 1997.

Team: Jürgen Bock, Mário Valente.

Lab Assistance: Matilde Meireles, Bruno Sequeira.

Exhibitions:

Tintuaria Portugalia (Miguel Buzaglo, Ana Estorninho, Rita Costa, Pedro Medeiros, Tomás Nogueira, Rogério Oliveira, Catarina Ramalho, Célia Rocha, Luís Trindade), 22.05.1997, Tintuaria Portugalia, Lisbon.

Parkbibliothek Pankow (João Albergaria, Alexandra Baudouin, Albane Chotard, Fernando Fadigas, Ana Paula Ferreira, Teresa Fradique, Isabel Machado, Matilde Meireles, João Pisco, Christine Reeh, Nuno Ribeiro, Pedro Silva, Luís Silvestre, Mário Valente, Luísa Yokochi), 04.09.–30.09.1997, Parkbibliothek Pankow, Bürgerpark, Berlin, Germany.

LH 4665 (João Albergaria, Alexandra Baudouin, Ana Paula Ferreira, Isabel Machado, Matilde Meireles, Christine Reeh, Nuno Ribeiro, Pedro Silva, Luís Silvestre), 11.09. – 05.10.1997, Ladengalerie Lothringer Straße, Munich, Germany.

Arte Pública (Miguel Buzaglo, Rita Costa, Ana Estorninho, Nicolas Floc'h, Rosie Naylor, Rogério Oliveira), 11.12.1997, several places in Lisbon.

Projecto Natal (João Albergaria, Alexandra Baudouin, Ana Paula Ferreira, Nicolas Floc'h, Isabel Machado, Matilde Meireles, Rosy Naylor, Christine Reeh, Nuno Ribeiro, Pedro Silva, Luís Silvestre), Mailart Project (postcard), December 1997.

Other Events:

Study trip to the Documenta in Kassel and Skulptur Project in Münster, Germany.

Maumaus School of Visual Arts

Advanced Course: Alexandra Baudouin, Gonalo Branco, Miguel Buzaglo, Joaquim D maso, Isabel Machado, Matilde Meireles, Pedro Pereira, Gonalo Proena, Christine Reeh, Isabel Vaz.

Workshop  : Jorge Bizarro, Gil Carvalho, Nuno Moita, Pedro Pereira, Joana Ramos, Nadine dos Santos.

Workshop 1: Miguel Bispo, Jorge Bizarro, Pedro Boavida, Gil Carvalho, Lu s Carvalho, Volker Dieudonn , Nuno Fernandes, Sara Leite, Gonalo Martins, Nuno Moita, Ivan da Costa Moreno, Nuno Montes, Pedro Pereira, Joana Ramos, Armando Ribeiro, Nadine dos Santos, Pedro Santos, Loureno Silveira, Ana Teixeira.

Liquid Emulsion Workshop: Gonalo Branco, Joaquim D maso, Lu s Estev o, Matilde Meireles, Loureno Silveira.

Teachers and Lecturers: J rgen Bock, Albane Chotard, Leonor Colao,  ngela Ferreira, Teresa Fradique, Narelle Jubelin, Melanie Manchot, Rosie Naylor, M rio Valente.

Team: J rgen Bock, M rio Valente.

Lab Assistance: Lu s Gonalves.

Exhibitions:

Freguesia (Jo o Albergaria, Alexandra Baudouin, Ana Paula Ferreira, Isabel Machado, Matilde Meireles, Rosie Naylor, Christine Reeh, Nuno Ribeiro, Pedro Silva, Lu s Silvestre), 06.02. – 20.02.1998, public art project at several places close to Maumaus, Lisbon.

sale or return (Alexandra Baudouin, Gonalo Branco, Miguel Buzaglo, Ana Estorninho, Isabel Machado, Matilde Meireles, Rog rio Oliveira,

Maumaus Association

Nuno Ribeiro), 11.03. – 25.03.1998, Fruitmarket Gallery, Edinburgh, UK.

nove mais x (João Albergaria, Alexandra Baudouin, Ana Paula Ferreira, Isabel Machado, Matilde Meireles, Christine Reeh, Nuno Ribeiro, Pedro Silva, Luís Silvestre), 30.04. – 23.05.1998, Auditório Municipal de Vila do Conde.

1999

Maumaus School of Visual Arts

Advanced Course: Vasco Araújo, Markus Bauer, Gonçalo Branco, Miguel Buzaglo, Miguel Coelho, Joana Fernandes, Patrícia Guerreiro, Hernâni Marcelino, Vera Massing, Matilde Meireles, Ricardo Nicolau, Edgar Oliveira, Nuno Sacramento, João Pedro Vale.

Workshop Ø: Paula Ferreira, Isabel Lopes Gomes, Ana Rita Mendes, Maria Madalena Miranda, Carla Neves, Francisca Silva, Fernando Rosenheim.

Workshop 1: Luís Carvalho, Pedro Duarte, Paula Ferreira, Tomás Ferreira, Hugo Guerreiro, Marta Mealha, Madalena Miranda, Ivan da Costa Moreno, Mariana Ramos, Joana Santos, Francisca Silva, Carla Simões, Inês Simões, Lourenço Silveira, Margarida Ventosa.

Teachers and Lecturers: Jürgen Bock, Iara Boubnova, Isabel Carlos, Pedro Cera, Entertainment Co. (João Louro / João Tabarra), João Fernandes, Ângela Ferreira, Teresa Fradique, Renée Green, Narelle Jubelin, Phill Niblok, Nuno Ribeiro, Keiko Sei, Lúcia Sigalho, Pedro Silva, Pedro Lapa, Allan Sekula, Stéphanie Moisdon-Trembley, Heimo Zobernig.

Team: Jürgen Bock, Mário Valente.

Lab Assistance: Luís Gonçalves, Matilde Meireles.

Maumaus Association

Exhibitions:

Projecto Sousa Martins (Gonçalo Branco, Miguel Buzaglo, Joaquim Damâso, Pedro Pereira, Isabel Vaz), 14.05. – 04.06.1999, Biblioteca Municipal de São Lázaro; Goethe-Institut; Faculdade de Ciências Médicas, Universidade Nova de Lisboa, Campo dos Mártires da Pátria, Lisbon.

2000**Maumaus School of Visual Arts**

Advanced Course: Vasco Araújo, Alexandra Baudouin, Gonçalo Branco, Marta Burnay, Nuno Carvalho, Luís Colaço, Célia Domingues, Patrícia Guerreiro, Sérgio Leitão, Maria Lusitano, Hernâni Marcelino, Matilde Meireles, Edgar Oliveira, Rodrigo Oliveira, Mariana Ramos, Max Rosenheim, Joana Santos.

Workshop Ø: Pedro Beato, Alexandre Campos, Francisco Campos, Hugo Ferreira, Susana Moita, Júlia Pinho, Daniela Silvestre, Daniela Teixeira.

Workshop 1: Célia Domingues, Pedro Duarte, Mariana Ramos, Ana Teixeira.

Teachers and Lecturers: Franz Ackermann, Oladélé Ajiboyé Bamgboyé, Jürgen Bock, Albane Chotard, Teresa Fradique, Narelle Jubelin, José Manuel Quaresma, Pedro Silva, Tobias Rehberger, Rirkrit Tiravanija, Heimo Zobernig.

Team: Jürgen Bock, Mário Valente.

Lab Assistance: Luís Gonçalves.

Exhibitions:**Maumaus Association****Public Events:**

Conference, Heimo Zobernig, *Art for Art's Sake*, 17.02.2000, Goethe-Institut, Lisbon.

Workshop, Heimo Zobernig, *Art for Art's Sake*, 14. – 18.02.2000, Goethe-Institut, Lisbon.

O Carteiro Toca Apenas Duas Vezes (Markus Bauer, Gonalo Branco, Miguel Buzaglo, Miguel Coelho, Patr cia Guerreiro, Hern ni Marcelino, Vera Massing, Nuno Sacramento, Jo o Pedro Vale), 20.07. – 23.09.2000, Museu das Comunica  es, Lisbon.

Art for Art's Sake (Markus Bauer, Miguel Bernardo, Gonalo Branco, Miguel Buzaglo, Vera Massing, Hern ni Marcelino, Ricardo Pimentel, Christine Reeh, Jo o Pedro Vale, Ana Yokochi, 18.02. – 11.03.2000, Goethe-Institut, Lisbon.

More Works about Buildings and Food, 17.11.2000 – 31.01.2001, Hangar K7, Fundi  o de Oeiras.

2001

Maumaus School of Visual Arts

Advanced Course: Alexandre Baptista, Alex Campos, Pedro Valdez Cardoso, Lu s Cola o, Nancy Dantas, C lia Domingues, Ramiro Guerreiro, Pedro Lagoa, S rgio Leit o, Rodrigo Oliveira, Chiara Picotto, Sofia Ponte, Max Rosenheim, Mariana Ramos, Ana Roque, Maria Teresa Silva, Maria Lusitano Santos, Daniela Silvestre, Dennys Sim es, Rui Tiago.

Workshop  : Ali Alexandre Kheloui, Maria Leandro, Joana Matos, N dia Morais, Catarina Lopes Roda, Ana Roque, Carlos Sarmento, Delfina Soares.

Teachers and Lecturers: Alexander Alberro, J rgen Bock, Isabel Carlos, Albane Chotard.

Team: J rgen Bock, M rio Valente.

Lab Assistance: Fernando Fadigas, Lu s Gonalves.

Exhibitions:

Maumaus Association

Eldorado (Luís Colaço, Célia Domingues, Sérgio Leitão, Maria Lusitano, Rodrigo Oliveira, Mariana Ramos, Max Rosenheim, Daniela Silvestre), 18.08. – 25.08.2001, Galeria da Cidade, Lisboa Welcome Center.

Other Events:

Participation at the Summer Academy 'Gasthof', Städelschule Frankfurt am Main: Alexandre Bapista, Alex Campos, Pedro Valdez Cardoso, Luís Colaço, Célia Domingues, Ramiro Guerreiro, Pedro Lagoa, Sérgio Leitão, Maria Lusitano, Chiara Picotto, Sofia Ponte, Fernando Ibero Rosenheim, Rodrigo Santos, Maria Teresa Silva, Daniela Silvestre, Rui Tiago, 24. – 31.07.2001.

2002

Maumaus School of Visual Arts

Advanced Course: Bruno Barnabé, Alex Campos, Bruno Campos, Ramiro Guerreiro, Pedro Lagoa, João Pedro Leonardo, Sandra Lourenço, Bruno Marchand, Chiara Picotto, André Simões.

Finalist Course: Pedro Barateiro, Pedro Valdez Cardoso, Luís Colaço, Célia Domingues, Max Rosenheim, Sofia Ponte, Mariana Ramos, Maria Lusitano Santos, Maria Teresa Silva, Rui Tiago.

Workshop Ø: João Barbosa, Ana Patrícia Conde, Liliana Cristóvão, Ana Maria Fernandes, Isabel Horta Lampreia, Inês Martinho, Paula Martins, Ana Rita Bargão Moreira, Luís Moura, Marie Naumann, João Oliveira, Maria Teresa Oliveira, Nuno Vasco Oliveira, Inês Portugal, Paulo Oliveira Ramos, Mónica Rogério, Juliane Rugar, Isabel Cláudia Saraiva, Maria Manuel Silva.

Workshop 1: Nádia Morais, Catarina Roda, Ana Isabel Santos Roque, Carlos Morais Sarmento.

Teachers and Lectures: Jürgen Bock, Isabel Carlos, Albane Chotard, David Goldblatt, João

Maumaus Association

Fernandes, Ângela Ferreira, Teresa Fradique, Nuno Ribeiro, Stéphanie Moisdon-Trembley, Miguel Wandschneider.

Team: Jürgen Bock, Mário Valente.

Lab Assistance: Fernando Fadigas, Luís Gonçalves.

2003

Maumaus School of Visual Arts

Finalist Course: Pedro Barateiro, Alexandra Braga, Carla Cabanas, Carlos Alberto Carrilho, Joana Dilão, Ramiro Guerreiro, Miguel Isidoro, Pedro Lagoa, Bruno Leitão, Lara Morais, André Simões.

Workshop Ø: Carolina Ann Baurrand, Carlos Alberto Carrilho, André Carvalho, Vanessa Fazendeiro, Ricardo Martins Geraldes, Marco Júlio Pires Ligeiro, João Kattan Lopes, Pedro Pimenta, Denise Pinto, João Salaviza, Rui Santos, Maria João Soares, Denise Venturini.

Workshop 1: João Barbosa, João Pedro Dimas de Oliveira, Maria Teresa Oliveira, Maria Irene Alves Pereira, Maria Manuel Morais e Silva.

Exchange Student from Glasgow School of Fine Arts: Sally Osborne.

Teachers and Lectures: Nancy Adajania, Vasco Araújo, Menesis Attila, Mel Ramsden / Michael Baldwin (Art & Language), Larry Bell, Jürgen Bock, Alexandre Estrela, Harun Farocki, Ângela Ferreira, Isabel Inácio, Paulo Reis, Nuno Ribeiro, Martha Rosler, Gertrud Sandqvist, Delfim Sardo, Allan Sekula, Sally Stein, Jenny Svennson, Emília Tavares, Miguel Wandschneider, Lawrence Weiner.

Maumaus Association

Team: Jürgen Bock, Mário Valente.

Lab Assistance: Luís Gonçalves, Matilde Meireles.

Exhibitions:

History as Something Transitory (Pedro Barateiro, Alex Campos, Pedro Valdez Cardoso, Luís Colaço, Célia Domingues, Ramiro Guerreiro, Pedro Lagoa, João Leonardo, Maria Lusitano, Chiara Picotto, Sofia Ponte, Mariana Ramos, Max Rosenheim, Maria Teresa Silva, André Simões, Rui Tiago), 09.06. – 30.06.2003, headquarters of the Associação 25 de Abril and Interpress Building, exhibition as part of the Biennale Lisboa Photo 2003, Lisbon.

2004

Maumaus Independent Study Programme

ISP: Ana Bezelga, Maria Alexandra Braga, Catarina Botelho, Carlos Alberto Carrilho, Joana Dilão, Noëlle Georg, Ramiro Guerreiro, Miguel Isidoro, Ana Catarina Marto, Lara Morais, Henrique Neves, João Nora, Teodolinda Varela Semedo, Patrícia de Sousa, Rita Tavares, Cristina Vasconcelos, Francisco Vidal, Raquel Wise.

Exchange Student from Malmö Art Academy: Kevin Murphy.

Exchange Student from Glasgow School of Fine Arts: Agnes Needregaard.

Workshop 1: Carlos Alberto Carrilho, André Carvalho, Vanessa Fazendeira, Ricardo Geraldès, Maria João Soares.

Teachers and Lecturers: Vasco Araújo, Menesis Attila, Judith Barry, Jürgen Bock, Isabel Carlos, João Fernandes, Ângela Ferreira, Renée Green, Colin Griffiths, Marta Kuzma, Pedro Lapa, Roger

Maumaus Association

Public Seminars:

Martha Rosler, *Public/Private*, 14. – 15.01.2004, Goethe-Institut, Lisbon.

Meintjes, Maria Nordman, Nuno Ribeiro,
Miguel Wandschneider.

Team: Jürgen Bock, Sofia Ponte, Mário Valente.

Lab Assistance: Luís Gonçalves.

2005

Maumaus Independent Study Programme

ISP: Tatiana Amaral, Ana Bezelga, Carlos Alberto Carrilho, Tomás Colaço, Daniela Costa, Joana Dilão, Antje Feger, Noëlle Georg, Cláudia Leal, Ana Catarina Marto, Cláudia Mel, Lara Morais, Rui Mourão, Sílvia Moreira, Henrique Neves, Bruno Ramos, Cátia Silva, André Simões, Patrícia de Sousa, Benjamin Stumpf, Teodolinda Varela, Leo Wörner.

Exchange Student from Malmö Art Academy:
Rebecka Hallbert.

Workshop Ø: Inês Andrade, Miguel Cardoso, Jorge Ferreira, Joana van Grichen, Gracinda Maria Almeida Nave Pereira, André Vítor.

Teachers and Lecturers: Pilar Albarracín, Vasco Araújo, Guy Benfield, Jürgen Bock, Isabel Carlos, Nina Ernst, Nuno Faria, Ângela Ferreira, Judith Hopf, Narelle Jubelin, Christoph Korn, Pedro Lagoa, Douglas Lewis, Maria Lusitano, Nuno Ribeiro, María Inés Rodríguez, Herwig Turk.

Team: Jürgen Bock, Sofia Ponte.

Lab Assistance: Luís Gonçalves.

Exhibitions:

Maumaus Association

Other events:

Lecture, Judith Hopf, *Expanded Cinema*,
14.11.2005, Goethe-Institut, Lisbon.

Relay (Ana Bezelga, Maria Braga, Carlos Alberto Carrilho, Célia Domingues, Nöelle Georg, Ramiro Guerreiro, João Leonardo, Lara Morais, Henrique Neves, João Nora, Rita Tavares, Teolinda Varela, Francisco Vidal), part of Renée Greens exhibition with the same title, 19.03. – 04.05.2005, Kunstraum Innsbruck, Austria.

Seagulls, Viriato, Copyrights and Skips – 20 Estudantes da Escola Maumaus em Oeiras (Guy Benfield, Ana Bezelga, Catarina Botelho, Maria Braga, Carlos Alberto Carrilho, Joana Dilão, Nöelle Georg, Ramiro Guerreiro, Rebecka Hallbert, Miguel Isidoro, João Leonardo, Ana Catarina Marto, Lara Morais, Agnes Nedregaard (with Raquel Nicoletti), Henrique Neves, João Nora, Francisco Vidal Pinto, André Simões, Patrícia Sousa, Rita Tavares, Teodolinda Varela), 22.04. – 12.06.2005, Hangar K7 / Fundação de Oeiras.

A Arquitectura como Qualquer Coisa de Provisório / Architecture as Something Transistory (Guy Benfield, Ana Bezelga, Catarina Botelho, Maria Braga, Carlos Alberto Carrilho, Joana Dilão, Nöelle Georg, Ramiro Guerreiro, Rebecka Hallbert, Miguel Isidoro, João Leonardo, Ana Catarina Marto, Lara Morais, Henrique Neves, João Nora, Francisco Vidal Pinto, André Simões, Patrícia Sousa, Rita Guedes Tavares, Teodolinda Varela), 02.07. – 24.07.2005, Galeria Alta de Lisboa (future Maumaus exhibiton space Lumiar Cité), exhibition as part of the Biennale Lisboa Photo 2005.

alojamentos (Pedro Barateiro, Maria Braga, Carla Cabanas, Joana Dilão, Ramiro Guerreiro, Rebecka Hallbert, Miguel Isidoro, Pedro Lagoa, João Leonardo, Bruno Leitão, Lara Morais, André Simões), 08.10. – 28.10.2005, shops around Maumaus at Campo Mártires da Pátria, Lisbon.

Ver, Ser Visto e Máquinas de Ver (Tatiana Amaral, Ana Bezelga, Carlos Alberto Carrilho, Tomás Colaço, Daniela Costa, Joana Dilão, Antje Feger, Nöelle Georg, Ana Catarina Marto, Cláudia Mel, Lara Morais, Rui Mourão, Sílvia Moreira, Kevin Murphy, Henrique Neves, Cátia Silva, André Simões, Patrícia de Sousa,

Benjamin Stumpf), 07.12. – 30.12.2005,
Instituto Franco-Português, Lisbon.

2006

Maumaus Independent Study Programme

Participants: Ana Bezelga, Carlos Alberto Carrilho, Tomás Colaço, Teresa Cortez, Yuaiê Dawson, Joana Dilão, Verónica Fernandes, Noëlle Goerg, Mónica Gomes, Emil Westman Hertz, António Leal, Patrícia Leal, Ana Catarina Marto, Yasuto Masumoto, Lara Morais, Sílvia Moreira, Rui Mourão, Tamer Munir, Henrique Neves, Susana Pedrosa, Bruno Ramos, Patrícia Reis, Vítor Reis, Patrícia Scheld, Cátia Silva, Joen P. Vedel, Miguel Ângelo Veiga.

Exchange Student from Malmö Art Academy:
Ana Sandgreen.

Teachers and Lecturers: Pilar Albarracín, Vasco Araújo, Jürgen Bock, Matthew Buckingham, Natércia Caneira, Renée Green, Judith Hopf, Narelle Jubelin, Arne Kaiser, Christoph Keller, Christoph Korn, João Leonardo, Ulrich Loock, John Mateer, Roger Meintjes, Esra Sarigedik Öktem, Christine Reeh, Victor dos Reis, Nuno Ribeiro, Stefan Römer, Manuela Ribeiro Sanches, Gertrud Sandqvist, Delfim Sardo, José Carlos Teixeira.

Team: Jürgen Bock, Matilde Meireles.

Exhibitions:

Junho de Verão, Colheita sem Grão (Ana Bezelga, Carlos Alberto Carrilho, Tomás Colaço, Daniela Costa, Joana Dilão, Noëlle Georg, Ana Catarina Marto, Lara Morais, Rui Mourão, Sílvia Moreira, Henrique Neves, Bruno Ramos, Cátia Silva, Teodolinda Varela, Leo Wörner), 14.07. – 28.07.2006, Goethe-Institut, Lisbon.

Maumaus Association

2007

Maumaus Independent Study Programme

Participants: Ana Luísa Antunes, Carlos Alberto Carrilho, André Catalão, Teresa Cortez, Sarah Crowest, Agostinho Gonçalves, António Leal, Cristina D'Eça Leal, Patrícia Leal, Magali Martinho, Rui Mourão, Susana Pedrosa, Eduardo Petersen, Luís Pinheiro, Diana Simões,
Exchange Student from Malmö Art Academy: Karolina Erlingsson.

Teachers and Lecturers: Leonor Antunes, Julieta Aranda, Jürgen Bock, Nelson Brissac, Margarida Cardoso, Jean-François Chougnnet, Diedrich Diederichsen, Stan Douglas, David Goldblatt, Renée Green, Judith Hopf, Miya Yoshida Iwasaki, Narelle Jubelin, Isaac Julien, Clemens Krümmel, Pedro Lapa, Chus Martinez, Melik Ohanian, João Onofre, Pedro Cabrita Reis, Andrew Renton, Rachel Reupke, Nuno Ribeiro, Manuela Ribeiro Sanches, Gertrud Sandqvist, João Pedro Vale, Anton Vidokle, Miguel Wandschneider, Clemens von Wedemeyer, Miya Yoshida.

Team: Jürgen Bock, Ricardo Romero, Susana Pedrosa.

Exhibitions:

Everything, But the Word?... (Ana Bezelga, Carlos Alberto Carrilho, Tomás Colaço, Teresa Cortez, Noëlle Goerg, Mónica Gomes, António Leal, Patrícia Leal, Ana Catarina Marto, Yasuto Masumoto, Lara Morais, Rui Mourão, Henrique Neves, Susana Pedrosa, Vítor Reis, Joen P. Vedel), 19.11.2007 – 11.01.2008, Instituto Camões, Lisbon.

Maumaus Association

2008

Maumaus Independent Study Programme

Participants: Filipa Brito, Ana Cardoso, Vera Carmo, Sara Correia, António Leal, Dinis

Maumaus Association

Machado, Tiago Mestre, Ana Pissarra, Lara Portela, Flávia Vieira, Guillaume Vieira.

Exchange Student from Malmö Art Academy:
Anna Sandgren.

Teachers and Lecturers: John Akomfrah, Vasco Araújo, Judith Barry, Jürgen Bock, Ruth Wilson Gilmore, Tobi Maier.

Team: Jürgen Bock, Vera Carmo, Carlos Alberto Carrilho, Rui Macedo.

2009

Maumaus Independent Study Programme

Participants: Ana Filipa Cardoso, Raquel Diogo Carteiro, Claire de Santa Coloma, Rita Portugal Lima, Paula Lourenço, Nikolai Nekh, Lisbeth Moe Nilsen, Sofia Rojas, Patrícia Timóteo, André Trindade.

Exchange Student from Malmö Art Academy:
Henning Lundkvist.

Teachers and Lecturers: Jürgen Bock, Helmut Draxler, Niklas Lichti, Sofia Ponte, Manuela Ribeiro Sanches, Gertrud Sandqvist, Marcel Stoetzler, Simon Thompson.

Team: Jürgen Bock, Vera Carmo, Carlos Alberto Carrilho, Rui Macedo, Sofia Ponte, Manuela São Simão.

Maumaus Association

Exhibitions at Lumiar Cité:

Gabriel Abrantes, *Too Many Daddies, Mommies and Babies*, 20.02. – 30.03.2009.

Ramiro Guerreiro, *Actions, Proposals and an Intervention*, 10.07. – 02.08.2009.

Joel P. Vedel, *The Model*, 16.09. – 25.10.2009.

Christoph Korn, *Institute for Social Research*, 19.11. – 13.12.2009.

Maria Thereza Alves, *On the Importance of Words, A Sacred Mountain (stolen) and the Morality of Nations*, 17.12.2009 – 24.01.2010.

2010

Maumaus Independent Study Programme

Participants: Gabriel Barbi, Leeroy Ferreira, Ei Ei Kyaw, Lisbeth Moe Nilsen, Joana Pereira.

Maumaus Association

Exhibitions at Lumiar Cité:

Edgar Pedroza, *Mapa da Musgueira*, 28.01. – 14.02.2010.

Exchange Student from Malmö Art Academy:
Max Ockborn.

Teachers and Lecturers: Jürgen Bock, Harun Farocki, Ângela Ferreira, Ruth Wilson Gilmore, Manuela Ribeiro Sanches, Simon Thompson.

Team: Jürgen Bock, Carlos Alberto Carrilho, Bruno Leitão, Rui Macedo.

Other Events:

Seminars and lectures, *29th São Paulo Biennial* (Monique Allain, Renata de Bonis, Claire de Santa Coloma, Leon Domingos, Ana Estaregui, Henning Lundkvist, Ricky Mastro, Amaury Moraes, Nikolai Nekh, Lukas Rached, Sofia Berti Rojas, André Trindade, Joen P. Vedel), (teachers and lectures: Maria Thereza Alves, Awam Amkpa, Jimmie Durham, Renée Green, Salah Hassan, Javier Anguera Phipps, Suely Rolnik, Manuela Ribeiro Sanches, Gertrud Sandqvist), 26.09. – 19.11.2010, São Paulo, Brazil.

Joint seminar in Lisbon with groups from the Malmö Art Academy/Lund University (Prof. Gertrud Sandqvist) and the Braunschweig Art Academy (Prof. Olav Christopher Jenssen) in the framework of the exhibition project *Escape* at the Lundkonsthall, Sweden.

Field trip to the Malmö Art Academy/Lund University, Sweden.

Leo Wörner, *An Opera in the Jungle*, 20.02. – 01.04.2010.

Henning Lundkvist, *A Work for Two Speakers for Audiences*, 12.05. – 30.05.2010.

Lars-Andreas Tovey Kristiansen, *you don't need a weatherman to know which way the wind blows*, 02.06. – 27.06.2010.

Pedro Barateiro, *O Arenque do Brasil (Metropole)*, 01.07. – 29.08.2010.

Niklas Lichti, Lone Haugaard Madsen, *Doppeldodi (Metropole)*, 16.09. – 28.11.2010.

Other Events:

Screening, Sherry Millner, Ernest Larsen (org.), *State of Emergency*, 19.06.2010, Lumiar Cité.

Residency Exchange Program, *La Belle Alliance (Metropole)*, 01.07. – 30.10.2010, Goethe-Institut / Lumiar Cité:

Part I

Pedro Barateiro, *O Arenque do Brasil (Metropole)*, 01.07. – 29.08.2010, Lumiar Cité.

Part II

Claire de Santa Coloma, Niklas Lichti, Henning Lundkvist, Lone Haugaard Madsen, Nikolai Nekh, Sofia Berti Rojas, Steven Tallon, Andre Trindade, Leila Tschopp, Suse Weber, Sven Wenig, *La Belle Alliance (Metropole)*, 02.08. – 31.08.2010, Goethe-Institut, Lisbon.

Part III

Niklas Lichti, Lone Haugaard Madsen, *Doppeldodi (Metropole)*, 16.09. – 28.11.2010, Lumiar Cité.

2011

Maumaus Independent Study Programme

Participants: Marta Alvim, Gabriel Barbi, Christian Capurro, Mónica Cid, Miguel Cravo, Leeroy Ferreira, Nuno Gonçalves, Stine Kvam,

Maumaus Association

Exhibitions at Lumiar Cité:

Thomas Mulcaire, *LIMITES*, 26.01. – 13.03.2011.

Miguel Lopes, Inês Norton de Matos, Joana Pereira, Ana Rebordão, Rui Silveira,

Exchange Student from Malmö Art Academy:

Jessica Sanderheim, Julia Stepp.

Teachers and Lecturers: Jürgen Bock, Ângela Ferreira, Ruth Wilson Gilmore, João Gonçalves, Erik Göngrich, Aaron Levy, Manuela Ribeiro Sanches, Gertrud Sandqvist, Simon Thompson.

Team: Jürgen Bock, Carlos Alberto Carrilho, Bruno Leitão, Rui Macedo.

Exhibitions:

Escape (Claire de Santa Coloma, Henning Lundkvist, Tiago Mestre, Nikolai Nekh, Sofia Berti Rojas, André Trindade, Joen P. Vedel), 29.01. – 27.02.2011, Lunds konsthall, Lund, Sweden.

Max Ockborn, *Investigating Spatial Features through a Linear Ritual*, 14.07. – 14.08.2011.

Lukas Einsele, *Mute*, 01.09. – 18.09.2011.

Pola Sieverding, *Close To Concrete*, 22.09. – 16.10.2011.

Harun Farocki, *A Cruz e a Prata*, 20.10. – 27.11.2011.

Caspar Hall, *Phoenix Dactylifera*, 30.11.2011 – 08.01.2012.

Other Events:

Lecture, João Gonçalves, *Undoing Critical Distance*, 28.07.2011, Lumiar Cité.

Lecture, Ruth Wilson Gilmore, *Big Things: Crisis, Value, and the Silver Bullet* (in the frame of the exhibition *Mute*), 16.09.2011, Lumiar Cité.

Lecture, Erik Göngrich, *The Beginning of the Misunderstanding*, 15.10.2011, Lumiar Cité.

Lecture, Manuela Ribeiro Sanches, *Some Notes on Travel and Escape* (in the frame of the exhibition *A Cruz e a Prata*), 20.10.2011, Lumiar Cité.

Conference, *Modernities in the Making* (coord. Manthia Diawara, Joachim Bernauer, Jürgen Bock, Oumar Ndao), 05. – 07.12.2011, Dakar, Senegal (in collaboration with Maumaus).

Lecture, Gertrud Sandqvist, *Was he born in a stable or under a palm tree? On truth and facts in politics* (in the frame of the exhibition *Phoenix Dactylifera*), 21.12.2011, Lumiar Cité.

2012

Maumaus Independent Study Programme

Participants: Mariana Gomes Gonçalves, Sara Magno, Thea von der Masse, James Newitt, Joana Pereira, Sofia Costa Pinto, Ana Rebordão, Malte Starck, Anna Winter.

Maumaus Association

Exhibitions at Lumiar Cité:

Lasse Lau, *Sound From The Hallways*, 11.01. – 18.03.2012.

Exchange student from Malmö Art Academy:
Jessica Sanderheim.

Teachers and Lecturers: Jürgen Bock, Helmut Draxler, Ruth Wilson Gilmore, João Gonçalves, Avery F. Gordon, Judith Hopf, Allan Sekula, Manuela Ribeiro Sanches, Gertrud Sandqvist, Simon Thompson.

Team: Jürgen Bock, Carlos Alberto Carrilho, Bruno Leitão.

Other Events:

Maumaus at the Tbilisi Triennial (for art, education and research) (teachers and lectures: Jürgen Bock, Henning Lundkvist [on the ground organiser], Manuela Ribeiro Sanches, Marcel Stoetzler, 19.10. – 20.11.2012, Tbilisi, Georgia.

Maumaus at the Guimarães 2012 European Capital of Culture, Maumaus Lecture Series (Max Fernandes, Pedro Galego, Mariana Gomes Gonçalves, Sara Magno, Thea von der Masse, Rebecca Moradalizadeh, James Newitt, Joana Pereira, José Almeida Pereira, Luís Albuquerque Pinho, Sofia Costa Pinto, Ana Rebordão, Valdívia Tolentino, Anna Winter) (teachers and lecturers: Helmut Draxler, João Gonçalves, Florian Hecker, Judith Hopf, Isa Melsheimer, Manuela Ribeiro Sanches, Gertrud Sandqvist, Simon Thompson, Emily Wardill), 01.10. – 01.12.2012, Guimarães, Portugal.

Florian Hecker, *Articulação*, 25.09. – 25.11.2012.

Other Events:

Conference, Diedrich Diederichsen, Ruth Wilson Gilmore, Sarat Maharaj, Gertrud Sandqvist, Simon Thompson, *The next revolution will not be funded*, 08.02.2012, Heinrich Böll Foundation, Berlin, Germany (in collaboration with Maumaus).

Exhibition, Allan Sekula, *The Dockers' Museum*, 06.04. – 20.05.2012, La Criée, Rennes, France (in collaboration with Maumaus / Lumiar Cité).

2013

Maumaus Independent Study Programme

Participants: Eduarda Estrella, Max Fernandes, Caspar Hall, Margarita Torrijos Krag, Vanessa Lopez, Mayumi Kimura, Israel Cordero Verdugo.

Exchange Student from Malmö Art Academy:
Golnosh Hosseini.

Maumaus Association

Exhibitions at Lumiar Cité:

Allan Sekula, *The Dockers' Museum*, 08.02. – 31.03.2013.

Antje Ehmman, Harun Farocki, *Labour In A Single Shot*, 02.05. – 16.06.2013.

André Trindade, Filipa Cordeiro, *Verão Eterno*, 19.09. – 27.10.2013.

Teachers and Lecturers: Gabriel Abrantes, Javier Anguera, Moritz Ebert, Ruth Wilson Gilmore, João Gonçalves, Avery F. Gordon, Renée Green, Florian Hecker, Judith Hopf, Klaus Karlbauer, Mischa Kuball, Henning Lundqvist, Bjørn Melhus, Oskar Negt, Christopher Newfield, Willem Oorebeek, Manuela Ribeiro Sanches, Gertrud Sandqvist, Max Schneider, Marcel Stoetzler, Simon Thompson, Alberto Toscano, Filipa Cordeiro/André Trindade, Robin Vanbesien, Fredrik Værsløv, Emily Wardill.

Team: Jürgen Bock, Vera Carmo, Carlos Alberto Carrilho, Bruno Leitão.

James Newitt, *Uma Espécie de Sombra*, 14.11. – 22.12.2013.

Public Seminars:

Florian Hecker, 16.01. – 18.01.2013, Goethe-Institut, Lisbon.

Michel Auder, 12.02. – 14.02.2013, Maumaus.

Marcel Stoetzler, 22.05. – 24.05.2013, Maumaus.

Avery F. Gordon, *The Work of Representation*, 01. – 03.07.2013, Maumaus.

Other Events:

International Symposium, *Rethinking Cosmopolitanism Africa in Europe / Europe in Africa*, 02. – 03.02.2013, Akademie der Künste, Berlin, Germany (in collaboration with Maumaus).

Colloquium, Gail Day, Steve Edwards, Alberto Toscano, *On the work of Allan Sekula* (in the frame of the exhibition *The Dockers' Museum*), 16.03.2013, Lumiar Cité.

Lecture, Marcel Stoetzler, *On Labour* (in the frame of the exhibition *Labour In A Single Shot*), 25.05.2013, Lumiar Cité.

Lecture, Tobi Maier, *Migração, a Cidade como Constelação e a eminência das pequenas escalas*, 23.09.2013, Lumiar Cité.

Exhibition, Ângela Ferreira, *Entrer dans la mine* 03.10. – 30.11.2013, Lubumbashi Biennale, Democratic Republic of the Congo.

Screening and conversation, *Maison Topical, A project by Ângela Ferreira*, 07.10.2013, Modern Art Museum, Gebre Kristos Desta Center, Addis Ababa, Ethiopia.

Lecture, Lucia Trimbura, *Between Representation and Marginality*, 14.12.2013, Lumiar Cité.

2014

Maumaus Independent Study Programme

NB: The Portuguese government's drastic reduction in funding for Maumaus, due to the international financial crisis, has led to an internationalisation of participants in the Maumaus Independent Study Programme. In addition, the academic year 2013-14, which has been organised from October to July since the inception of Maumaus in 1992, was the last one with this structure. The new cohort, usually formed in the autumn, has now been scheduled for the beginning of January 2015, and the programme, with a more intensive series of seminars, has since always taken place over seven months, from the beginning of January to the end of July.

Team: Jürgen Bock, Carlos Alberto Carrilho, Rui Gonçalves.

Maumaus Association

Exhibitions at Lumiar Cité:

Fredrik Værsløv

-Hey, Aunt Maggie! I wanna become a painter!

- Well, you can start with painting our fence!,

23.01. – 02.03.2014.

Ângela Ferreira, *Indépendance Cha Cha*, 15.04.

– 01.06.2014.

Simon Thompson, *CHINESE TAKEAWAY (A solidão seria melhor se não existissem os outros)*, 05.06. – 20.07.2014.

Judith Hopf, *On time*, 11.09. – 30.11.2014.

Public Seminars:

Alberto Toscano, *Images of Contemporary Thought*, 07. – 09.07.2014, Rua da Boavista, Lisbon.

Other Events:

CD launch, Florian Hecker, *Articulação* (2014), 07.03.2014, Lumiar Cité.

Lecture, Filip De Boeck, *Divining the City: Urban Planning and Everyday Life in Central Africa*, 23.04.2014, Lumiar Cité.

Conversation, Elvira Dyangani Ose, Ângela Ferreira, Jürgen Bock (in the frame of the exhibition *Indépendance Cha Cha*), 22.05.2014, Lumiar Cité.

Conversation, Jürgen Bock, Ângela Ferreira, Ana Balona de Oliveira, Manuela Ribeiro Sanches, *In Between (and Beyond) Lubumbashi and Lisbon: The Collaborations of Ângela Ferreira and Jürgen Bock*, 27.05.2014, Faculdade de Letras, Universidade de Lisboa.

Workshop, Klaus Karlbauer, *We are the Lisbon Artists's Choir*, 26. – 30.05.2014, Goethe-Institut and Lumiar Cité.

Lecture, Alberto Toscano (moderated by Ruth Wilson Gilmore), *The Bad New: Communism and the Tragic*, 09.07.2014, Lumiar Cité.

2015

Maumaus Independent Study Programme

NB: First year with the seven months structure of the Independent Study Programme starting in the beginning of January running until the end of July.

Participants: Sebastião Borges, Jack Heard, Sebastian Hedevarang, Melissa Leo, Elisa Pône, Andreia Santana, João Viotti.

Exchange Student from Malmö Art Academy: Markus Bråten, Axel Burendahl.

Teachers and Lecturers: Jürgen Bock, Filip De Boeck, Gail Day / Steve Edwards, Ruth Wilson Gilmore, Toni Hildebrandt, Klaus Karlbauer, Elvira Dyangani Ose, Marcel Stoetzler, Simon Thompson, Victoria Brooks / Evan Calder Williams.

Team: Jürgen Bock, Carlos Alberto Carrilho, Rui Gonçalves, Andreia Santana.

Maumaus Association

Exhibitions at Lumiar Cité:

Robin Vanbesien, *Gravidade*, 12.02. – 22.03.2015.

Heimo Zobernig, *Heimo Zobernig*, 26.06. – 13.09.2015.

Manthia Diawara, *Wole Soyinka e Léopold Senghor – Um Diálogo sobre a Negritude*, 26.09. – 08.11.2015.

Lisa Schmidt-Colinet, Alexander Schmoeger, Florian Zeyfang, *Y - and half a year later there was a lot of concrete*, 19.11.2015 – 17.01.2016.

Public Seminars:

Victoria Brooks, Evan Calder Williams, *I Burn the Way Money Burns: 1980s Experimental Feminist Film Shard Cinema*, 07. – 09.07.2015, Maumaus.

Gail Day, Steve Edwards, *Time, Capitalism, Modernity & Aesthetic Form*, 14.07. – 16.07.2015, Maumaus.

Other Events:

Lecture, Toni Hildebrandt, *Allegories of the Profane on Foreign Soil in Pasolini's Work after 1968*, 23.01.2015, Maumaus.

Book Launch and talks with Benjamin H. D. Buchloh, Roger M. Buergel, Manthia Diawara, Alberto Toscano, Hilde Van Gelder, *Allan Sekula. Ship of Fools / The Dockers' Museum*, 28.02.2015, Johann Jacobs Museum, Zurich, Switzerland (in collaboration with Maumaus / Lumiar Cité).

Talk Willem Oorebeek, Robin Vanbesien, Jürgen Bock (in the frame of the exhibition *Gravidade*), 21.03.2015, Lumiar Cité.

Book Launch and screening, Allan Sekula, *Ship of Fools / The Dockers' Museum*, 06.06.2015, Livraria Linha de Sombra, Cinemateca Portuguesa – Museu do Cinema, Lisbon.

Film preview, Manthia Diawara, *Negritude, a Dialogue between Soyinka and Senghor* (2015), 21.09.2015, Cinema Ideal, Lisbon.

Conference, Manthia Diawara, Salah M. Hassan, Manuela Ribeiro Sanches, moderated by José António Fernandes Dias, *A Dialogue on Negritude*, 26.09.2015, Lumiar Cité.

2016

Maumaus Independent Study Programme

Participants: Margarida Alves, Sebastião Borges, Bárbara Bulhão, Carolina Carvalho, Diogo da Cruz, Alasdair Doyle, Anne Eckersberg, Carolina Garfo, Karen Gimle, Anne-Mai Keldsen, Martin Laborde, Carlota Borges Lloret, Sara Morais, Pedro Ramos, Assaf Shaham.

Exchange Student from Malmö Art Academy: Dick Hedlund.

Teachers and Lecturers: Stefanie Baumann, Jürgen Bock, Filip De Boeck, Helmut Draxler, João Enxuto / Erica Love Toni Hildebrandt, Gavin Kenneth Morrison, Willem Oorebeek, Lothar Michael Putzmann, Gertrud Sandqvist, Simon Thompson, Arne Zerbst.

Team: Jürgen Bock, Carlos Alberto Carrilho, Andreia Santana.

Maumaus Association

Exhibitions at Lumiar Cité:

Renée Green, *SPACING*, 30.01. – 20.03.2016.

Gernot Wieland, *"Hello, my name is..." ...and... "Yes, I am fine."*, 11.06. – 24.07.2016.

Christodoulos Panayiotou, *Pragmática contra o Luxo*, 24.09. – 06.11.2016.

Francisco Vidal, *Estúdio*, 02.12.2016 – 15.01.2017.

Public Seminars:

João Enxuto and Erica Love, *A labour of love* 14. – 17.06.2016, Goethe-Institut, Lisbon.

Arne Zerbst, *Intoxication. On the Actuality of Nietzsche's Aesthetics*, 25. – 26.07.2016, Maumaus.

Other Events:

Book Presentation and screening, Renée Green and Ros Gray, *Other Planes of There: Selected Writings* (Renée Green, 2014), 25.01.2016, Livraria Linha de Sombra, Cinemateca Portuguesa – Museu do Cinema, Lisbon.

Lecture, Manthia Diawara, *On African Cinema*, 10.03.2016, Instituto de Ciências Sociais, Universidade de Lisboa.

Screening and talk, *Négritude: A Dialogue between Soyinka and Senghor* (Manthia Diawara, 2015), 10.03.2016, Faculdade de Letras, Universidade de Lisboa.

Talk and screening, Wole Soyinka, Manthia Diawara, *Négritude – A Dialogue between Soyinka and Senghor* (Manthia Diawara, 2015), 04.05.2016, Haus der Kulturen der Welt, Berlin, Germany.

Panel discussion, Diedrich Diederichsen, José Bragança de Miranda, moderated by Jürgen Bock, *Vigilância digital: Um olhar crítico-cultural sobre a internet*, 23.05.2016, Goethe-Institut, Lisbon.

Lecture, Claire Bishop, *White Cube, Black Box: Fifty Shades of Grey*, 21.06.2016, Goethe-Institut, Lisbon.

2017

Maumaus Independent Study Programme

Participants: Ayami Awazuhara, Brooke Ferguson, Yvonne Füeg, Enrico Gaido, Jonas Greve Handskemager, Luísa Jacinto, Jean-François Krebs, Gustav Løje, Lucas W. Melkane, Mikael Lo Presti, Christophe dos Santos, Anna Schachinger, Peter Simpson, Wiebke Wolkenhauer.

Teachers and Lecturers: Noit Banai, Stefanie Baumann, Jürgen Bock, Filip de Boeck, Fernanda Brenner, Sabeth Buchmann, Roger M. Buerger, Corinne Diserens, João Enxuto / Erica Love, Ângela Ferreira, Peter Friedl, Hilde Van Gelder, Avery F. Gordon, Florian Hecker, Toni Hildebrandt, Judith Hopf, Sarat Maharaj, Willem Oorebeek, Elvira Dyangani Ose, Christodoulos Panayiotou, Manuela Ribeiro Sanches, Marcel Stoetzler, Simon Thompson, Alberto Toscano, Giovanbattista Tusa, Fredrik Værsløv, Marie Voignier, Emily Wardill.

Maumaus Association

Exhibitions at Lumiar Cité:

Peter Friedl, *Teatro Popular*, 28.01. - 02.04.2017.

Sarat Maharaj, *AAH Room*, 29.04. - 18.06.2017, including works by the artists Pedro Barateiro, Harun Farocki, Ângela Ferreira, Renée Green, Emil Westman Hertz, Roger Palmer, Allan Sekula and Heimo Zobernig, together with documentary material of different origins.

Gabriel Barbi, Hubert Fichte, Ramiro Guerreiro, Ana Jotta, Euridice Kala, Simon Thompson, *Mistake! Mistake! said the rooster... and stepped down from the duck*, 23.09 - 05.11.2017.

Aglaia Konrad, *FRAUENZIMMERSTUNDE*, 18.11.2017 - 14.01.2018.

Team: Jürgen Bock, Carlos Alberto Carrilho, Inês Gomes, Andreia Santana.

Public Seminars:

Manuela Ribeiro Sanches, *Dis-Orienting Europe. Reading Césaire and Fanon in the 21st Century*, 22. – 24.05.2017, Lumiar Cité.

Sabeth Buchmann, *Curator versus Art History versus Art Criticism*, 29. – 31.05.2017, Goethe-Institut, Lisbon.

Marie Voignier, Seminar, 19. – 21.06.2017, Goethe-Institut, Lisbon.

Other Events:

Screening, Manthia Diawara, *An Opera of the World* (2017), 06.04 – 06.06.2017, documenta 14, Athens, Greece.

Performance, Christodoulos Panayiotou, *Dying on Stage*, 26.04.2017, Goethe-Institut, Lisbon.

Lecture, Filip De Boeck, *'The Hole of the World': Topographies of Urban Life in Central Africa* (in the frame of the exhibition *AAH Room*), 16.05.2017, Lumiar Cité.

Panel discussion, *Curator versus Art History versus Art Criticism*, with Sabeth Buchmann, Nuno Crespo and João Ribas, 31.05.2017, Goethe-Institut, Lisbon.

Talk, Ângela Ferreira, *Each One Teach each One* (in the frame of the exhibition *AAH Room*), 03.06.2017, Lumiar Cité

Screening, Manthia Diawara, *An Opera of the World* (2017), 10.06.-17.09.2017, documenta 14, Kassel, Germany.

Book launch of *Hubert Fichte. Um Amor Feliz* with Diedrich Diederichsen, Manuela Ribeiro Sanches, Jürgen Bock, and screening of photo-films by Hubert Fichte and Leonore Mau, 22.09.2017, Livraria Linha de Sombra, Cinemateca Portuguesa – Museu do Cinema, Lisbon.

2018

Maumaus Independent Study Programme

Participants: Kim Anni Bassen, Dario Giuseppe Bitto, Séverine J. C. Chapelle, Luís António Plácido Costa, Mariana Dias Coutinho, Linda Jasmin Mayer, Shiaron Carolina Moncaleano, Vibe Overgaard, Anna Rettl, Rebecca Sainsot-Reynolds, Øystein Sølberg, Julian Tromp, Lea Renée Vajda, Chihiro Yuasa.

Teachers and Lecturers: Sammy Baloji, Stefanie Baumann, Jürgen Bock, Filipe De Boeck, Sabeth Buchmann, Jonathan Cane, Bojana Cvejić, Manthia Diawara, Peter Friedl, Ruth Wilson Gilmore, Avery F. Gordon, Georg Graw, Toni Hildebrandt, Judith Hopf, João Enxuto / Erica Love, Willem Oorebeek, Christdodoulos Panayiotou, Manuela Ribeiro Sanches, Gertrud Sandqvist, Marcel Stoetzler, Simon Thompson, Alberto Toscano, Giovanbattista Tusa, Fredrik Værsløv, Emily Wardill.

Team: Jürgen Bock, Carlos Alberto Carrilho, Inês Gomes, Andreia Santana.

Maumaus Association

Exhibitions at Lumiar Cité:

João Penalva, *STANLEY*, 29.09. – 09.12.2018.

Gerry Bibby, *PUBLIC*, 15.12.2018 – 03.03.2019.

Other Events:

Screening, Manthia Diawara, *Uma Ópera do Mundo* (2017), 02.02.2018, Cinemateca Portuguesa – Museu do Cinema, Lisbon.

Screening, Manthia Diawara, *Uma Ópera do Mundo* (2017), 03.02.2018, Fundação de Serralves, Porto.

Screening-lecture and book launch, Robin Vanbesien and Bojana Cvejić, *Under These Words (Solidarity Athens 2016)* (Robin Vanbesien, 2017); *Solidarity Poiesis: I Will Come and Steal' You* (Robin Vanbesien, ed., 2017), 17.04.2018, Lumiar Cité.

Exhibition, *Exquisite Corpse: Ted Joans A Video Exhibition by David Hammons*, 05.05. – 03.06.2018, La Sirène de Yene, Dakar, Senegal.

Problematising reality – Encounters between art and philosophy, screening and discussion session with Renée Green, Ute Holl, 01.06.2018, Fundação Calouste Gulbenkian, Lisbon.

Book launch and talk, Brenna Bhandar and Rafeef Ziadah, *Colonial Lives of Property: Law, Land, and Racial Regimes of Ownership* (Brenna Bhandar, 2018), 05.07.2018, Lumiar Cité.

Problematising reality – Encounters between art and philosophy, screening and discussion session with Alberto Toscano, Simon Thompson, 10.07.2018, Goethe-Institut, Lisbon.

Problematising reality – Encounters between art and philosophy, screening and discussion session with Maria Augusta Ramos, Patrícia Mourão, 10.09.2018, Goethe-Institut, Lisbon.

Curator Visiting Programme: Studio visits and Lecture, Sabine Breitwieser, 05. – 09.11.2018.

Lecture, Sabine Breitwieser, *Building Collections*, 08.11.2018, Lumiar Cité.

Tiffany Chung, *Thủ Thiêm: an archaeological project for future remembrance*, 13.11.2018 – 05.05.2019, Johann Jacobs Museum, Zurich, Switzerland (in partnership with Maumaus / Lumiar Cité).

Problematising reality – Encounters between art and philosophy, screening and discussion session with Emily Wardill, Michael Marder, 17.12.2018, Goethe-Institut, Lisbon.

2019

Maumaus Independent Study Programme

Participants: Micah Angelus, Adrian Delafontaine, Tiago Duarte, Isabella Foster, Sasha Grbich, Jakob Grebert, Amr Hatem, Joke Van den Heuvel, Samuel Mountford, Alice Senescall, Daniel Spies, Zacharias Wackwitz, Georgina Watson, Camilla Wills.

Exchange Student from Malmö Art Academy: Zahra Moein.

Teachers and Lecturers: Judith Barry, Stefanie Baumann, Sabeth Buchmann / Rainer Bellenbaum, Gerry Bibby, Jürgen Bock, Filip De Boeck, Anne Boyer, Bojana Cvejić, Manthia Diawara, Alexander García Düttmann, Ruth Wilson Gilmore, Avery F. Gordon, Toni Hildebrandt, Judith Hopf, João Enxuto / Erica Love, Lone Haugard Madsen, Michael Marder, Willem Oorebeck, Manuela Ribeiro Sanches, Gertrud Sandqvist, Marcel Stoetzler, Simon Thompson, Alberto Toscano, Giovanbattista Tusa, Fredrik Værsløv, Emily Wardill.

Team: Jürgen Bock, Carlos Alberto Carrilho, Inês Gomes, Andreia Santana.

Maumaus Association

Exhibitions at Lumiar Cité:

David Hammons, *Ted Joans: Exquisite Corpse*, 16.03. – 26.05.2019.

Tiffany Chung, *Thu Thiem: an archaeological project for future remembrance*, 08.06. – 06.10.2019.

Tonio Kröner, *Ao descer a escada Há um degrau p'ra me sentar*, 09.11.2019 – 02.02.2020.

Public Seminars:

Alexander García Düttmann, *Pasolini's Anthropological Revolution*, 21. – 22.02.2019, Goethe-Institut, Lisbon.

Michael Marder, *Hegel's Energy: Prolegomena to a Reading of The Phenomenology of Spirit, Dialectical Thought, and the Ontology of the Present*, 25. – 27.03.2019, Goethe-Institut, Lisbon.

Manthia Diawara, *De-opacification and the Right to Opacity*, 08.11.2019, Maumaus (in collaboration with De Appel Curatorial Programme).

Other Events:

Problematising reality – Encounters between art and philosophy, screening and discussion session with Albert Serra and Alexander García Düttmann, 21.02.2019, Goethe-Institut, Lisbon.

Problematising reality – Encounters between art and philosophy, screening and discussion session with Alain Brossat, Jean-Gabriel Périot, 28.02.2019, Goethe-Institut, Lisbon.

Problematising reality – Encounters between art and philosophy, screening and discussion session with Judith Barry, Giovanbattista Tusa, 27.03.2019, Goethe-Institut, Lisbon.

Exhibition, *Parting with the Bonus of Youth – Maumaus as Object. A solo show by Maumaus*, 22.06. – 08.09.2019, Galerias Municipais, Av. da Índia, Lisbon.

Screening, Alexander Kluge, *Happy Lamento* (2018), 08.09.2019, Galerias Municipais, Av. da Índia, Lisbon.

2020

Maumaus Independent Study Programme

Participants: Hana Aoake, Zahra Baseri, Niels Christensen, Mya Cole, Anna Geffert, Thomas Hitchcock, Georgia Kay, Carolina Lemos, William Linscott, Billie Meskens, Sofia Neves, Marie Raffn, Gabriel Ribeiro, Rosa Sarholz, Anne Schmidt, Julian B. Schneider.

Teachers and Lecturers: Stefanie Baumann, Brenna Bhandar, Jürgen Bock, Sabeth Buchmann / Rainer Bellenbaum, Giovanbattista Tusa / Franco ,Bifo' Berardi, Jürgen Bock, Filip De Boeck, Bojana Cvejić, Manthia Diawara, Helmut Draxler, Alexander García Düttmann, Raoul Frese, Ruth Wilson Gilmore, Avery F. Gordon, Toni Hildebrandt, Judith Hopf, João Enxuto / Erica Love, Michael Marder, Alan Read, Manuela Ribeiro Sanches, Marcel Stoetzler, Sjoerd van Tuinen, Simon Thompson, Alberto Toscano, Toni Hildebrandt / Giovanbattista Tusa, Emily Wardill.

Maumaus Association

Exhibitions at Lumiar Cité:

Judith Barry, *All the light that's ours to see*, 19.09. – 06.12.2020.

Public Seminars:

Alan Read, *The Dark Theatre: Conditions of the Irreparable*, 11. – 13.03.2020, Goethe-Institut.

Other Events:

Talk, Tonio Kröner and Simon Thompson (in the frame of the exhibition *Ao descer a escada Há um degrau p'ra me sentar*), 25.01.2020, Lumiar Cité.

Curator Visiting Programme: Studio visits and Lecture, Roger M. Buergele, 02. – 06.02.2020.

Team: Jürgen Bock, Carlos Alberto Carrilho, Inês Gomes, Andreia Santana.

From the second week of March, due to the COVID pandemic, almost all teaching was moved online until the end of the 2020 edition. As compensation, the group of 16 participants was offered the opportunity to repeat the course free of charge up to a maximum of four participants per year for the next four years: Anna Geffert, Carolina Lemos, Billie Meskens, Rosa Sarholz (2021); William Linscoll (2023), Mya Cole (2024).

Lecture, Roger M. Buerger, *Let us devise an appropriate image!*, 04.02.2020, Maumaus.

2021

Maumaus Independent Study Programme

Participants: Sofia Villena Araya, Mathilde Bjerre, André Cordeiro, Anna Geffert, Ina Hagen, Christian Bang Jensen, Paula König, Ville Laurinkoski, Carolina Lemos, Stephanie Bech Madsen, Billie Meskens, Sarah Messerschmidt, Mikkeline Daa Natorp, Joakim Sandqvist, Rosa Sarholz, Miranda Remington, Frederikke Jul Vedelsby, Giulia Zabarella.

Teachers and Lecturers: Stefanie Baumann, Brenna Bhandar, Sabeth Buchmann / Rainer Bellenbaum, Jürgen Bock, Filip De Boeck, Bojana Cvejić, Alexander García Düttmann, Loretta Fahrenholz, Ruth Wilson Gilmore, Avery F. Gordon, Toni Hildebrandt, Judith Hopf, João Enxuto / Erica Love, Michael Marder, Uriel Orlow, João Penalva, Alan Read, Manuela Ribeiro Sanches, Marcel Stoetzler, Sjoerd van Tuinen, Simon Thompson, Alberto Toscano, Giovanbattista Tusa, Emily Wardill, Santiago Zabala.

Team: Jürgen Bock, Carlos Alberto Carrilho, Inês Gomes, Sofia Montanha.

Maumaus Association

Exhibitions at Lumiar Cité:

Loretta Fahrenholz, *Circle Navel Nil*, 24.04. – 27.06.2021.

Waldemar d'Orey, *Something is missing*, 21.07. – 10.10.2021.

Veit Stratmann, *LUMIAR CITÉ*, 13.11.2021 – 30.01.2022.

Public Seminars:

Santiago Zabala, *The Greatest Emergency is the Absence of Emergency: Anarchic Hermeneutics, Emergency Aesthetics, and Philosophical Warnings*, 16,18. – 19.03.2021, online.

Sjoerd van Tuinen, *The Politics of Resentment*, 23, 25. – 26.03.2021, online.

Other Events:

Lecture, Milan Ther, *Form One Institution to Another: Presenting Situated Aesthetics*, 30.03.2021, online.

Discussion, Loretta Fahrenholz, Sabeth Buchmann, Jürgen Bock, *On 'Circle Navel Nil'*, 24.06.2021, online.

2022

Maumaus Independent Study Programme

Participants: Emil Andersson, Sofie Amalie Andersen, Laurel Atwell, Leslie Bauer, Trent Crawford, Clara Hausmann, Katharina Hölzl, Chidozie Kanu, Jara Marie von Lüpke, Ye MA, Francisco Cardoso de Menezes, Luca Moncaleano, Heidi Phoebe Holm Nikolaisen, Gro Pechüle, Tjelle Esrom Raunkjær, Magdalyn Lea Segale, Katrine Hoffmeyer Tougård, Ishbel Tunnadine, Miglė Vyčínaitė.

Teachers and Lecturers: Stefanie Baumann, Brenna Bhandar, Sabeth Buchmann / Rainer Bellenbaum, Jürgen Bock, Filip De Boeck, Amanda Boetzkes, Bojana Cvejić, Manthia Diawara, Helmut Draxler, Alexander García Düttmann, Ruth Wilson Gilmore, Jules Gleeson, Avery F. Gordon, Toni Hildebrandt, João Enxuto / Erica Love, Michael Marder, Uriel Orlow, João Penalva, Alan Read, Ilse Lafer / Marc Rölli, Manuela Ribeiro Sanches, Gertrud Sandqvist, Marcia Sá Cavalcante Schuback, Kerstin Stakemeier, Marcel Stoetzler, Sjoerd van Tuinen, Simon Thompson, Alberto Toscano, Giovanbattista Tusa.

Team: Jürgen Bock, Carlos Alberto Carrilho, Inês Gomes, Sofia Montanha.

Maumaus Association

Exhibitions at Lumiar Cité:

Ana Jotta, *SEMPRE*, 05.03. – 31.07.2022.

Anna Schachinger, *Allover*, 08.10. – 11.12.2022.

Willem Oorebeek, *Obstacles*, 17.12.2022 – 19.03.2023.

Public Seminars:

Ilse Lafer, Marc Rölli, *Separatism as a Method*, 21 – 23.02.2022, Goethe-Institut, Lisbon.

Marcia Sá Cavalcante Schuback, *The Fascism of Ambiguity*, 07; 09; 11.03.2022, Goethe-Institut, Lisbon.

Amanda Boetzkes, *Realism Without Authority*, 01; 04.04.2022, Fundação Calouste Gulbenkian, Lisbon.

Kerstin Stakemeier, *(Un)Romantic Sex*, 06. – 08.04.2022, Goethe-Institut, Lisbon.

Other Events:

Curator Visiting Programme: Studio visits and Lecture, Mats Stjernstedt, 10. – 16.01.2022.

Lecture, Mats Stjernstedt, 12.01.2022, Maumaus.

Curator Visiting Programme: Studio visits and Lecture, Lucia Pietroiusti, 07. – 12.02.2022.

Lecture, Ashish Ghadiali, Lucia Pietroiusti, *Radical Ecology*, 08.02.2022, Maumaus.

Book launch, *Abolition Geography – Essays Towards Liberation* (Ruth Wilson Gilmore, 2022), with Ruth Wilson Gilmore, Brenna Bhandar, and Alberto Toscano, 06.07.2022, Lumiar Cité.

Screening, Manthia Diawara, *A Letter from Yene* (2022), 21.07.2022, Institut français du Royaume-Uni, London, UK.

Screening, Manthia Diawara, *AI: African Intelligence* (2022), 28.11.2022, Cinema Palace, Brussels, Belgium.

2023

Maumaus Independent Study Programme

Participants: Lasse Berlok, Rebecca Cosenza, Briony Galligan, Emil Grüner, Zoe Jackson, Nele Jäger, William Linscott, Kristen Livera, Ida Michel, Joaquim Cantor Miranda, Maria Morina, Sarah Rosengarten, Astrid Sonne, Maia Ayerza Taber, Emir West, Frederik Worm.

Exchange Student from Malmö Art Academy: Kristyan Nicholson.

Teachers and Lecturers: Ed Atkins, Stefanie Baumann, Sabeth Buchmann / Rainer Bellenbaum, Jürgen Bock, Filip De Boeck, Bojana Cvejić, Manthia Diawara, Alexander García Düttmann, Ângela Ferreira, Terri Geis, Ruth Wilson Gilmore, Jules Gleeson, Avery F. Gordon, Toni Hildebrandt, Sarah Lewis-Cappellari, João Enxuto / Erica Love, Dozie Kanu, Michael Marder, Willem Oorebeek, Uriel Orlow, João Penalva, Alan Read, Willem de Rooij, Manuela Ribeiro Sanches, Gertrud Sandqvist, Kerstin Stakemeier, Marcel Stoetzler, Milan Ther, Simon Thompson, Giovanbattista Tusa, Emily Wardill.

Team: Jürgen Bock, Carlos Alberto Carrilho, Inês Gomes, Sofia Montanha.

Maumaus Association

Exhibitions at Lumiar Cité:

Cosima von Bonin, *Boy at Work*, 15.04. – 23.07.2023.

Alejandro Cesarco, *Other Recent Examples*, 14.10.2023 – 14.01.2024.

Other Events:

Screening, Manthia Diawara, *Angela Davis: A World of Greater Freedom* (2023), 07.02. – 11.06.2023, Sharjah Biennial, United Arab Emirates.

Screening, Manthia Diawara, *AI: African Intelligence* (2022), 16.02. – 26.02.2023, Berlin International Film Festival, Germany.

Screening, Manthia Diawara, *A Letter from Yene* (2022), 14.03.2023, Batalha Centro de Cinema, Porto.

Exhibition, Alejandro Cesarco, *Other Recent Examples*, 24.03. – 24.09.2023, Artium Museum, Vitoria-Gasteiz, Spain.

Exhibition, *The Educational Web*, 01.04. – 06.08.2023, Kunstverein in Hamburg, Germany.

Lecture, Diedrich Diederichsen, *What is it about toys (and boys)?*, 20.07.2023, Lumiar Cité.

Screening, Manthia Diawara, *Angela Davis: A World of Greater Freedom* (2023), 30.09.2023, Centro Cultural de Belém, Lisbon.

Problematising reality – Encounters between art and philosophy, screening and discussion session

with Billy Woodberry and Ruth Wilson Gilmore, *Space, Place And Memory*, 13.10.2023, Fundação Calouste Gulbenkian, Lisbon.

Problematising reality – Encounters between art and philosophy, screening and discussion session with Sarah Lewis-Cappellari and Kerstin Stakemeier, *(de)framing the frame*, 23.11.2023, Fundação Calouste Gulbenkian, Lisbon.

2024

Maumaus Independent Study Programme

Participants: Carlos Anguera, Samuel Brzeski, Mya Cole, Edward Dean, Nils Ekman, Nathan Gassaway, Sophia Haid, Cecilia Bjartmar Hylta, Magnus Hvidtfeldt, Mads Juel, Marie Matusz, Lea Meny, Gina Merz, Oskar Broager Öhring, Aske Olsen, Adrian Peña, Ana Resende, Grażyna Roguski, Rolien Sandelowsky, Nicole Thomson, Jasphy Zheng.

Exchange Student from Malmö Art Academy: Loke Berg.

Teachers and Lecturers: Stefanie Baumann, Brenna Bhandar, Jürgen Bock, Anne Boyer / Jacob Bard-Rosenberg, Bojana Cvejić, Alexander García Düttmann, Jihan El-Tahri, Ângela Ferreira, Ruth Wilson Gilmore, Jules Gleeson, Avery F. Gordon, Renée Green, Florian Hecker, Toni Hildebrandt, Esther Leslie, Sarah Lewis-Cappellari, João Enxuto / Erica Love, Michael Marder, Uriel Orlow, João Penalva, Shellyne Rodriguez, Gertrud Sandqvist, Kerstin Stakemeier, Marcel Stoetzler, Milan Ther, Simon Thompson, Giovanbattista Tusa, Jackie Wang, Emily Wardill, Thomas Zimmer.

Team: Filipe André Alves, Jürgen Bock, Carlos Alberto Carrilho, Inês Gomes, Sofia Montanha.

Maumaus Association

Exhibitions at Lumiar Cité:

Dozie Kanu, *PREENCHENDO VAZIOS*, 20.01. – 14.04.2024.

Sid Iandovka & Anya Tsyrlina with Leslie Thornton & Thomas Zimmer, *ONCE IN A HUNDRED YEARS*, 27.04. – 28.07.2024.

Luisa Cunha, *ODD*, 28.09. – 22.12.2024.

Public Seminars:

Sarah Lewis-Cappellari, *On Display: The Aesthetics and Politics of Representation*, 22. – 23.01.2024, Fundação Calouste Gulbenkian, Lisbon.

Ghalya Saadawi, *The Psychic and the Social Founding Violence of Law*, 14. – 15.02.2024, Fundação Calouste Gulbenkian, Lisbon.

Jihan El Tahri, *SANKOFA, what happened to Solidarity?*, 07. – 08.05.2024, Fundação Calouste Gulbenkian, Lisbon.

Esther Leslie, *Turbid Media*, 19. – 21.06.2024, Fundação Calouste Gulbenkian, Lisbon.

Other Events:

Screening, *AI: African Intelligence* (Manthia Diawara, 2022), 09.01.2024, Teatro Municipal de Vila Real.

Problematizing reality – Encounters between art and philosophy, screening and discussion session with Philip Cartelli and Samir Gandesha, *decolonising decolonisation*, 18.01.2024, Fundação Calouste Gulbenkian, Lisbon.

Problematizing reality – Encounters between art and philosophy, screening and discussion session with Marwa Arsanios and Ghalya Saadawi, *shot, counter-shot*, 16.02.2024, Fundação Calouste Gulbenkian, Lisbon.

Curator Visiting Programme: Studio visits and Lecture, Mason Leaver-Yap, 03. – 07.03.2024.

Lecture, Mason Leaver-Yap, *Critical Intimacies: Changing Relations in the Production of Contemporary Art*, 04.03.2024, Maumaus.

D(O)UBLE ACT, a conversation between Dozie Kanu and Simon Thompson (in the frame of the exhibition *PREENCHENDO VAZIOS*), 16.03.2024, Lumiar Cité.

Problematizing reality – Encounters between art and philosophy, screening and discussion session with Esther Leslie and Jihan El Tahri, *true or false*, 09.05.2024, Fundação Calouste Gulbenkian, Lisbon.

Exhibition, Sid Landovka & Anya Tsyrlina with Leslie Thornton & Thomas Zimmer, *ONCE IN A HUNDRED YEARS*, 18.05. – 28.07.2024, Kunsthalle Friart Fribourg, Switzerland (in partnership with Maumaus / Lumiar Cité).

Book launch, *Late Fascism: Race, Capitalism and the Politics of Crisis* (Alberto Toscano, 2023), with Ruth Wilson Gilmore and Alberto Toscano, 11.06.2024, Maumaus.

Talk, Shellyne Rodriguez, *On Subversion + Cooptation: Strategies of Survival from the Periphery of Empire*, 10.07.2024, Maumaus.

Book launch, *Other Recent Examples*, with Alejandro Cesarco and Miguel Wandschneider, 14.10.2024, Lumiar Cité.

Curator Visiting Programme: Studio visits and Lecture, Adam Szymczyk, 20. – 24.10.2024.

Screening, *exergue – on documenta 14* (Dimitris Athiridis, 2024), 21. – 23.10.2024, Culturgest, Lisbon.

Talk, Dimitris Athiridis and Adam Szymczyk, moderated by Luísa Santos, 23.10.2024, CAM – Centro de Arte Moderna Gulbenkian, Lisbon.

Problematising reality – Encounters between art and philosophy, screening and discussion session with Émilie Goudal and Zineb Sedira, *Beyond the White Screen*, 31.10.2024, Fundação Calouste Gulbenkian, Lisbon.

Screening, *AI: African Intelligence* (Manthia Diawara, 2022), 14.11.2024, Auditório Fernando Lopes-Graça, Almada.

Screening, *AI: African Intelligence* (Manthia Diawara, 2022), 01.12.2024, Batoto Yetu Portugal, Caxias.

Talk and screening, Luisa Cunha, Jürgen Bock (in the frame of the exhibition *ODD*), 07.12.2024, Lumiar Cité.

2025

Maumaus Independent Study Programme

Participants: Madalena Anjos, Gil Bentes, Tristan Elísabet Birta, Frederico Brízida, Olga Liva Bruun, Letizia Aurora Calasso, Gabrielle Chantiri, Alberto Checa, Joseph Cohen, Emanuele Dainotti, Léa Manoussakis di-Bona, Lorenz Egle, Mishaël Fapohunda, Karoline Franka Foldager, Maria Catalina Heitmann, Inger Agger Hougaard, Veronica Madanes, Mikkel Bundgaard Pedersen, Camilla Prey, Michelle Chang Qin, Masha Ryabova.

Exchange Student from Malmö Art Academy: Sebastian Adolfsson.

Maumaus Association

Exhibitions at Lumiar Cité:

Jawad Al Malhi, *Wa Ba3den*, 18.01. – 04.05.2025.

Júlia Ventura, *Irreparável*, 17.05. – 03.08.2025.

Coumba Samba, *1100-651 Lisboa*, 11.10. – 21.12.2025.

Public Seminars:

Adania Shibli, *Times of Destruction*, 13. – 14.03.2025, Fundação Calouste Gulbenkian, Lisbon.

Howard Singerman, *Local Art Worlds (or Imaginary Geographies with Real Effects)*,

Teachers and Lecturers: Ed Atkins, Stefanie Baumann, Gerry Bibby, Jürgen Bock, Anne Boyer / Jacob Bard-Rosenberg, Sabeth Buchmann / Rainer Bellenbaum, Bojana Cvejić, Helmut Draxler, Alexander García Düttmann, Jihan El-Tahri, João Enxuto / Erica Love, Loretta Fahrenholz, Ruth Wilson Gilmore, Jules Gleeson, Avery F. Gordon, Toni Hildebrandt, Esther Leslie, Sarah Lewis-Cappellari, Michael Marder, Uriel Orlow, João Penalva, Shellyne Rodriguez, Howard Singerman, Adania Shibli, Kerstin Stakemeier, Simon Thompson, Giovanbattista Tusa.

Team: Filipe André Alves, Jürgen Bock, Carlos Alberto Carrilho, Inês Gomes.

24. – 26.06.2025, Goethe-Institut, Lisbon.

Other Events:

Discussion, Adania Shibli and Michael Marder, 14.03.2025, Faculdade de Belas-Artes, Universidade de Lisboa.

Exhibition, Coumba Samba, *deutschland*, 24.05. — 10.08.2025, Kunstverein in Hamburg, Germany (in partnership with Maumaus / Lumiar Cité).

Curator Visiting Programme: Studio visits and Lecture, N’Goné Fall, 24. – 27.06.2025.

Lecture, N’Goné Fall, *Archives as Tools To Reclaim Biased Histories*, 24.06.2025, Maumaus.

Lecture, Sabeth Buchmann, *Within/Against The Pictorial Paradigm* (in the frame of the exhibition *Irreparável*) 17.07.2025, Lumiar Cité.

Appendices

List of interviews and conversations

Carlos Alberto Carrilho, conversation, November 3, 2023.
Albane Chotard, interview, February 22, 2023.
Fernando Fadigas, interview, February 16, 2023.
Teresa Fradique, interview, February 16, 2023.
Adriana Freire, conversation, March 26, 2024.
Ângela Ferreira, conversation, September 5, 2025.
Ester Ferreira, interview, February 23, 2023.
Sandra Vieira Jürgens, conversation, July 1, 2024.
Alexandre Melo, conversation, November 17, 2023.
Hernâni Marcelino, conversation, February 5, 2025.
Roger Meintjes, conversation, February 7, 2022.
Paulo Mora, conversation, February 1, 2024.
João Pisco, interview, February 23, 2023.
Álvaro Rosendo, conversation, December 13, 2021; March 31, 2025.
Nuno Sacramento, conversation, February 13, 2025.
Bruno Sequeira, conversation, April 22, 2022.
Simon Thompson, conversation, June 20, 2019; July 28, 2025.
Mário Valente, conversation, December 2, 2021; November 3, 2023.
João Pedro Vale, conversation, February 4, 2025.
Jorge Barretto Xavier, conversation, November 2, 2023.
Luisa Yokochi, interview, February 22, 2023.

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