

LUISA CORREIA PEREIRA

Possibilities of Expression

Works from the Caixa Geral de Depósitos Collection

In 2025, we mark the 80th anniversary of the birth of Luisa Correia Pereira (Lisbon, 1945–2009). As part of this celebration, the exhibition *Possibilities of Expression* will take place at the National Pantheon, Lisbon, a space whose sobriety contrasts with the delirious prints the artist created between 1971 and 1974. Her work, characterized by a detachment from material constraints “to better harness the possibilities of expression,” demonstrates great mastery of printmaking techniques: *grattage*, monotype, woodcut, etching, and aquatint. Her graphic oeuvre, increasingly vibrant, reflects an extraordinary freedom of creation and imagination in the forms, colors, and narratives she portrays. Drawing on graphic and pictorial elements, the artist reveals exaltation of the spirit, hallucination, contagious enthusiasm, and a celebration of life through a unique alphabet and a highly personal language.

Born in Lisbon in 1945, Luisa Correia Pereira lived in Rio de Janeiro, Brazil, between 1962 and 1968. During this time, she collaborated in organizing the celebrations of the city's 400th anniversary and had her first contact with printmaking under the guidance of Milton Cavalcanti. In 1968, she moved to Paris, France, where she attended the Institut Catholique of Paris, completing the Librarian-Documentalist course, and worked at the Fondation Nationale des Sciences Politiques. In 1971, she began her artistic activity by creating small drawings using the techniques of *grattage* and *frottage*. *Sem título* (Untitled, 1971), executed in wax pencil, features figures that evoke dreamlike jellyfish floating in an imaginary sea. *Woodcuts* (Wood, 1971) and *Deus diz que dá!* (God Says He Gives!, 1972) reveal a tactile approach to the medium, reminiscent of *frottage*, already suggesting the languid and expressive forms that would follow. Between 1972 and 1974, she was a grantee of the Calouste Gulbenkian Foundation, developing her work at Atelier Friedlaender under the guidance of printmaker Stanley William Hayter. In this context, she deepened her mastery of various printmaking techniques, including metal engraving, woodcut, screen printing, and monotype. All the works presented in this exhibition belong to this formative period, during which an intense and imaginative production foreshadowed a unique visual language. A restless and impulsive artist, she found in monotype a technique that allowed for immediate results. The monotypes *Sem título* (Untitled, 1972) and *Um ser a nadar – um ente nadando* (A Being Swimming – An Entity Swimming, 1973) highlight a technical interplay between two passes through the press, demonstrating how simple gestures and accessible materials can generate visually striking images.

In the metal engravings *Progressão a vermelho* (Progression in Red, 1972), *Sem título* (Untitled, 1972), *Sem título* (Untitled, c.1972), *Sem título* (Untitled, 1973), *Céu cinzento e chuva, chuva, chuva, chuva* (Grey Sky and Rain, Rain, Rain, Rain, 1973), and *Stairs* (1973), as Sérgio Mah notes, “signs and symbols proliferate, evoking the realms of archaeology, astrology, and magic, making it difficult to discern whether we are witnessing remnants of an ancient and vanished world or the scarce signs of an undiscovered alien land.” In the works *4 Bolas – 4 arcos – 1 pau* (4 Balls – 4 Arches – 1 Stick, 1973) and *O Sol, a força, a terra e o céu* (The Sun, the Force, the Earth and the Sky, 1973), the symbols and colors correspond to the concepts expressed in the titles, as if part of a playful game in which one attempts to decipher the indecipherable and glimpse the hidden. The attempt to assign meaning to the informality of gesture is perhaps the most persistent trait of her work — and it is in the persistence of that uncertainty that the humor and madness of the world she represents reside.

Luisa Correia Pereira's final prints, *Source animal et vegetal (interchangeable)* and *Source animal et vegetal (interchangeable) III*, date from 1974. Both result from the combination of four plates printed in two colors, arranged either in a line or in pairs. As Gaëtan observes, “the archetypes and bizarre creatures that, like scattered tiles, pair side by side or in *tête-bêche* are not merely decorative.” These figures and vegetal forms extend her imaginary universe, which would later expand in her pictorial work. Throughout her career, Luisa Correia Pereira revealed an extraordinary imagination in the creation of characters, narratives, landscapes, and other graphic and pictorial elements. Through a visual language that appears childlike and dreamlike, she constructed a fantastic visual alphabet, revealing delirious meanings.

After the Carnation Revolution, in Portugal in 1974, Luisa Correia Pereira returned to Lisbon. Between 1979 and 1980, she was once again a grantee of the Calouste Gulbenkian Foundation, receiving further support from the same institution throughout the 1980s and 1990s. At the end of the 1990s, she ceased her artistic production — *Vulcão* (Volcano, 1999) is her last known work.

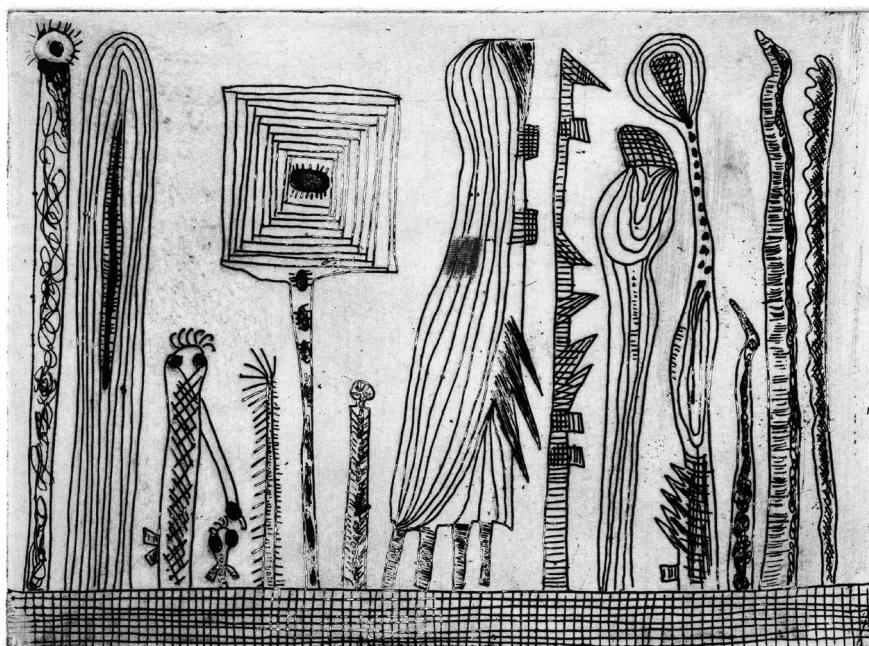
In 2003, the EDP Foundation, in collaboration with the Modern Art Centre of the Calouste Gulbenkian Foundation, organized the solo exhibition *Fiat Lux: Paris–Lisbon*, curated by João Pinharanda. In the year of her death, 2009, the exhibition *L'Enfant Terrible* was presented at Galeria de Arte São Roque in Lisbon, curated by Maria Filomena Molder and Gaëtan Lampo. In 2011, Culturgest dedicated the show *A convocação de todos os seres (The Summoning of All Beings)*, curated by Miguel Wandschneider, focusing on her graphic work. Luisa Correia Pereira's legacy reflects a rare creative and imaginative freedom, expressed through the forms, colors, and narratives she constructed.

Using elementary graphic and pictorial elements, the artist created a unique alphabet and language, revealing an exaltation of the spirit, poetic hallucination, and contagious enthusiasm.

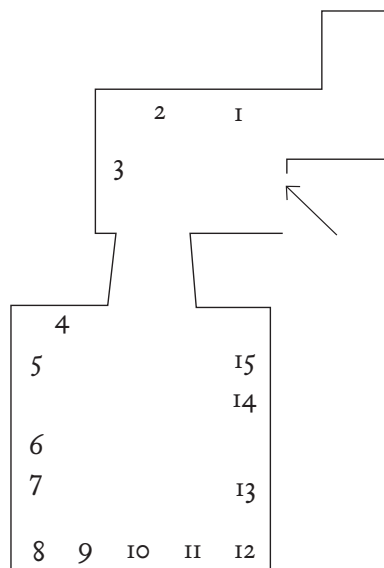
Possibilities of Expression is an exhibition that seeks to reconcile a posthumous tribute with a celebration of the artist's work. Installed since December 1, 1966, in the Church of Santa Engrácia, the National Pantheon houses the tombs of notable figures from Portuguese history — intellectuals, statesmen, artists, among others. Derived from the Classical Greek *pántheion* (from *pan*, “all”, and *theós*, “god”), the word “pantheon” refers to the collective of all gods. In this space dedicated to national memory, the presence of contemporary artworks establishes a symbiotic relationship between artists and historical figures. The solemn spirituality of the Pantheon contrasts with the vibrant and euphoric imagery of Luisa Correia Pereira. Her works, while engaging with the space, seem to perpetuate her creative vitality. Through the tension between birth and death, this exhibition pays tribute to the late artist, revealing the multiplicity and diversity of her work. The polyphony of the exhibited pieces highlights the eloquence of her visual language, as each voice or intonation constitutes a present form, questioning historical narratives and affirming the uniqueness of her artistic vision.

Hugo Dinis

*



Untitled, Luisa Correia Pereira, c. 1972



1. *Um ser a nadar*
– *um ente nadando*, 1973

Monotype
26,5 x 57 cm
Inv. 666558

2. *Untitled*, 1972

Monotype
62,5 x 43,4 cm
Inv. 666554

3. *Untitled*, 1971

Wax crayons and grattage on paper
51,4 x 51,5 cm
Inv. 666549

4. *Deus diz que dá!*, 1972

Woodcut
Paper (50 x 24,5 cm) / Print (44,7 x 14,8 cm)
AP
Inv. 666551

5. *Wood*, 1971

Woodcut
Paper (32,9 x 39,5 cm) / Print (21,8 x 25,7 cm)
AP
Inv. 666550

6. *O Sol, a força, a terra e o céu*, 1973

Etching and aquatint
Paper (32,5 x 48,3 cm) / Print (19,7 x 30,6 cm)
AP
Inv. 666560

7. *4 Bolas – 4 arcos – 1 pau*, 1973

Monotype
32,5 x 25 cm
Inv. 666561

8. *Stairs*, 1973

Etching
Papel (50 x 23,8 cm) / Print (40 x 4,4 cm)
AP
Inv. 666556

9. *Progressão a vermelho*, 1972

Etching
Paper (25,1 x 32,6 cm) / Print (18,3 x 18,6 cm)
AP
Inv. 666553

10. *Céu cinzento e chuva, chuva, chuva, chuva*, 1973

Etching
Paper (29 x 50 cm) / Print (10,8 x 39,7 cm)
AP
Inv. 666559

11. *Untitled*, 1972

Etching
Paper (32,8 x 25 cm) / Print (17,5 x 3 cm)
AP
Inv. 666555

12. *Untitled*, 1973

Etching
Paper (33,1 x 25 cm) / Print (15,1 x 10 cm)
Inv. 666557

13. *Untitled*, c. 1972

Etching
Paper (17,2 x 25 cm) / Print (8,7 x 11,9 cm)
AP
Inv. 666552

14. *Source animale et vegetale (interchangeable) III*, 1974

Etching and aquatint
Paper (29 x 50 cm) / Print (9 x 47,6 cm)
AP
Inv. 666567

15. *Source animale et vegetale (interchangeable)*, 1974

Etching and aquatint
Paper (32,9 x 44,6 cm) / Print (17,9 x 24,7 cm)
AP
Inv. 666568

LUISA CORREIA PEREIRA

Possibilities of Expression

Works from Caixa Geral de Depósitos Collection

24 sep • 28 dec 2025 • tuesday-sunday • 10am-5pm

Panteão Nacional – Church of Santa Engrácia

PROGRAMMING AND COORDENATION OF CGD COLLECTION Lúcia Marques (Culturgest)

CURATOR / PRODUCTION Hugo Dinis (Culturgest)

PREVENTIVE CONSERVATION Maria Manuel Conceição (Culturgest)

COORDENATION / PRODUCTION Santiago Macias e Isabel Inácio (National Pantheon)

DESIGN Sofia Gonçalves