

Located in the Rua de D. Hugo, in the Historic Centre of Porto. This building, whose architect is unknown, is geographically very close to Porto Cathedral and the Arqueosite. It is an example of 18th century civil architecture, built by Domingos Barbosa, the Magisterial Canon of Porto Cathedral.

The house was acquired in 1934 by the daughter of the poet, Guerra Junqueiro, and she donated it to Porto City Council in 1940, together with his artistic estate. Collections of ceramics, metal, jewellery, sculpture, furniture and textiles from periods between the 15th and 19th centuries are permanently on display. Inaugurated in 1942, it was renovated by the architect Alcino Soutinho and, in 2017, the Museum underwent interventions by the architect, Camilo Rebelo, as part of the set of works to modernise and enhance the municipal museums.

Porto Museum is currently preparing the new exhibition concept and museography of its permanent collection, which involves the collaboration of researchers, Gonçalo Vasconcelos e Sousa and Henrique Manuel Pereira, and the architect Luís Tavares Pereira, whose inauguration is scheduled for the last quarter of 2023.

# SMOKE ROOM

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## EXHIBITION

Programme  
**MUSEU DO PORTO**

Artistic Project  
**TIAGO MADALENO**

Graphic Conception  
**LUÍS CEPA**

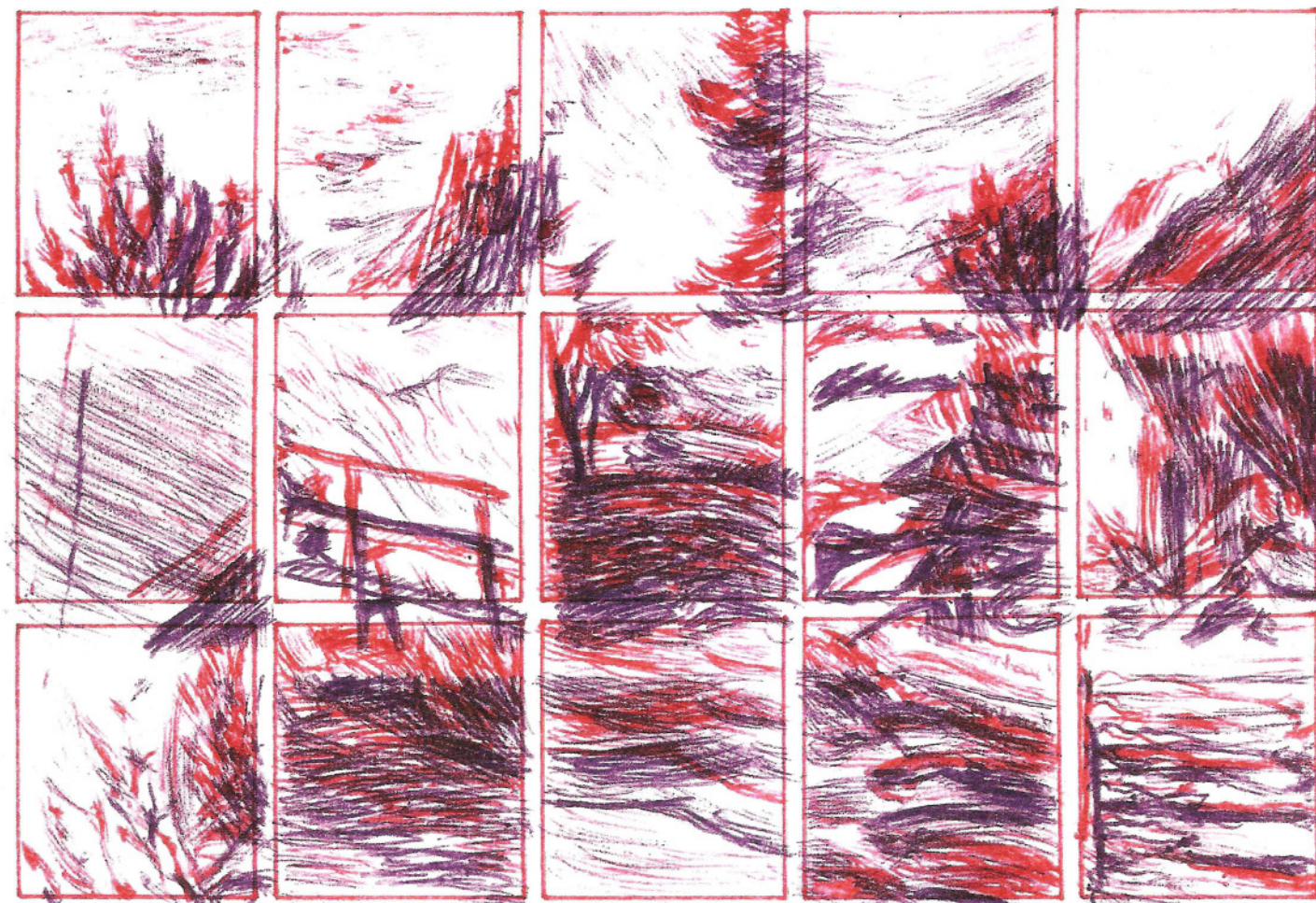
Production  
**RUI SANTOS**

Installation Support  
**TRIPLE – S**

Registration  
**ANA SOFIA SIMÕES**  
**BÁRBARA MARTINHO**

Translation  
**MARTIN DALE**

## TIAGO MADALENO



MUSEU DO PORTO  
↳  
MUSEU GUERRA JUNQUEIRO

Porto.

## ABOUT TIAGO MADALENO

Tiago Madaleno was born in 1992, in Vila Nova de Gaia, where he lives and works. He studied at the Faculty of Fine Arts of the University of Porto (FBAUP), completing the B.A. degree in Fine Arts – Painting (2010–2014) and the Master's degree in Painting (2014–2016). Between 2015 and 2016 he was a member of the curatorial team (together with José Costa, Catarina Real and Luís Vicente) of the *Galeria Painel* (Panel Gallery) project, a partnership between FBAUP and ISPUP – the Institute of Public Health of the University of Porto.

He has regularly exhibited his work since 2013. He won the 2017 Novo Banco Revelation Award, and as a result his first solo exhibition was presented in a museum context, at the Serralves Museum. In 2019, he presented the project, *A Garden at Night*, as part of the *Criatório* programme, run by Porto City Council, in the space, RAMPA.

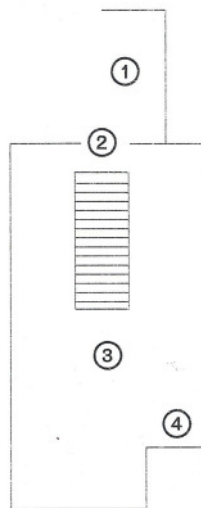
His main solo exhibitions include *Noite de Núpcias* (Wedding Night) (2019); Appleton Square, Lisbon and Espaço Pontes, Fundão; *Clepsidra* (2017–2018), Serralves Museum of Contemporary Art, Porto; *Do Sopro para o Caule* (From the Breath to the Stem) (2016), Lugar do Desenho, Júlio Resende Foundation, Gondomar. His main group exhibitions include: *CAPITAL WORK # ESSAY ON GESTURES AND FRAGMENTS* (2019–2020), curated by Paulo Mendes, Centro de Arte Oliva, São João da Madeira; *Victória sobre o sol* (Victory over the Sun) (2018), College of Arts, Coimbra.

## ABOUT KURT SCHWITTERS

The German artist Kurt Schwitters (1887–1948) was a central figure in the rise of avant-garde artistic movements in Europe in the early 20th century. He lived and worked in Hanover and his revolutionary works – collages and constructions made from urban debris – placed him at the forefront of Dadaism, Constructivism and contemporary art.

After World War I and Germany's subsequent socio-economic collapse Schwitters began to gravitate from painting to collage, an artistic medium that he considered had the potential to piece together fragments and reinvent the world. In 1919, he invented his own Dada terminology, which he called 'Merz', a term that derives from *kommerz*, the German word for trade, referred to in a newspaper clipping he used for one of his collages. Initially used to describe Schwitters' collages made from scraps of newspaper, over time the term 'Merz' began to be applied to all his artistic creations, which encompassed poetry, typography, graphic design, performance and prose. Among Schwitters' best-known works is the *Merzbau*, an immersive installation of columns and caverns built from found objects.

In 1937 when the Nazis branded his work as degenerate art, Schwitters was forced to flee Germany. Once safe, during his stay in Norway and Great Britain, Schwitters sold portraits and landscapes for a living. However, he continued to produce collages and abstract constructions into the 1940s.



### EXHIBITION ENTRANCE

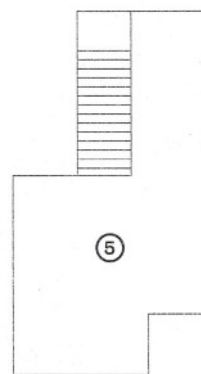
1  
*Janela azul* (2023)  
Set of 16 galvanized steel sheets with a laser-cut design and metallic blue spray paint with a synthetic base

### LOWER FLOOR

2  
*Shhhhhhh* (2023)  
Set of galvanized steel sheets with a laser-cut design and metallic blue spray paint with a synthetic base

3  
*Sapatos vermelhos (ecos)* (2023)  
Lamp, red stained glass paint, with Arduino programming

4  
*Silence* (2022–2023)  
Set of 16 postcards: graphite, pen (blue and red) and marker (blue and red) on Fabriano paper 200 gr.



### UPPER FLOOR

5  
*Nuvens de fumo* (2022–2023)  
Set of postcards (graphite, pen (blue and red) and marker (blue and red) on Fabriano paper 200 gr., installed in transparent acrylic with variable dimensions

## SMOKE ROOM TIAGO MADALENO

Tiago Madaleno presents a set of new works in *Smoke Room*, an exhibition specifically designed for the Cabinet of Drawing, in the Museum Guerra Junqueiro, a venue for temporary exhibitions, where relations between the city and the contemporary period are established on the basis of the art of drawing.

Tiago Madaleno develops multidisciplinary work, in a continuous and peculiar oeuvre, that confronts the image and word, creating and proposing new meanings and dialogues. His works combine drawing, painting, video, sculpture, audio, performance, written and spoken text, together with a wide array of technologies and mechanical devices, to create an imaginary that fosters a constant transgression of contents and supports. Although he uses different media during his creative process, he concentrates on drawing and text. The ultimate formulation of his artistic proposal seems to find an expanded field in time (performance) or space (installation).

After being invited by the Museum, and during his contact with the collection, personality and work of Guerra Junqueiro, Tiago Madaleno became interested in the process of reconstituting the original house and the domestic environments where the poet lived. The museum's initial programme sought to reconstitute the rooms of the house and, above all, the way that Guerra Junqueiro "displayed" and surrounded himself with his collection in his own house, at Rua de Santa Catarina. Seeking to discover the details of this process of reconstitution and recreation – fictional processes in their own right, so dear to the artist – Tiago Madaleno highlights the impossibility of recreating the so-called "Smoking Room", that, in the original house, harboured most of the gold and silverware, which was classified and studied to be presented in a thematic manner when the House-Museum opened in 1942. Given the impossibility of translating the original ambience of the "Smoking Room", the artist finds a proximity to the narrative and fictional tendency of his own oeuvre, and ended up incorporating the event into the development of his project.

He explains: "apparently, the only room whose environment was not replicated after transferring the collection to the House-Museum was the 'Smoking Room'. I couldn't understand why, but I liked thinking about this idea of bringing items from that *disappeared space*. While I was thinking about this, I came across a story by Kurt Schwitters in the book *Stories of Paradise* (1924), where smoke appears as a symbol that someone is being untruthful. I've also been thinking about using smoke as a symbolic element, I still don't know how (whether as a material or graphic element). There is also the idea of smoke signals, which frame this material within a code/language. It seems to me that there might be something of interest here."

The reflections that Tiago Madaleno developed, based on the idea of a "disappeared space", follow on from his previous project, *A Garden at Night* (Rampa, 2020), where he used the biographical and artistic context of Kurt Schwitters (see biography), to demonstrate a loss, in this case of a garden. It should be highlighted in this regard that his interest in the "impossibility of representation", in a broad sense, also offers us clues for understanding his continuous reflective and creative method. "One of the biggest challenges posed by this project was the fact that it aimed to stand on the threshold between the possibility and impossibility of representing that lost garden," the artist explained in an interview with the curator, Eduarda Neves (*Contemporânea* magazine, 2020).

*Smoke Room* takes place on the two floors of the Cabinet of Drawing and re-enacts aspects that return to past episodes in Schwitters' exile during the Second World War: first in Norway, where he painted landscapes that he sold to tourists, then in England, at the Hutchinson Internment Camp (in the Isle of Man), where he took refuge in the memory of these Norwegian landscapes that he idealised and then lost.

The lower floor functions as a "machine room", a place of "silence" where the body struggles and loses control, in a process of chaos with a propensity for emptiness, exploring the desire for evasion and freedom through camouflage. Here, the narrative revolves around works which compete with each other in a relationship of concealment and revelation, achieved by the use in the works of the colours, blue and red. Such as *Shhhhhhh* (2023), a set of steel plates, where the word "silence" is introduced by engraving in Morse Code; *Silence* (2022–2023), based on juxtaposed postcards that create a unique composition; or *Red Shoes [Echoes]* (2023), a lamp painted in red stained glass, programmed in Arduino and activated by a tap-dancing rhythm.

On the upper floor we find a reference to Schwitters' paintings of Norwegian landscapes. *Smoke clouds* (2022–2023), are postcards without a travel dimension – unable to fulfil their function of exchange between sender and recipient. Here, through drawings of a more graphic nature and using both sides of the postcard, we also find the dualisms that are present throughout this artist's work (form/formless, image/writing, corporeal/incorporeal).

Although without a physical presence, *smoke* is the element that surrounds and unifies Tiago Madaleno's artistic proposal, whether in terms of conceptual speculation, or the material strategy of forms. The installation's various elements – as spectres, evocations or apparitions – constitute the narrative thickness that sometimes densifies and sometimes dissipates, through the participation of the visitor and what is given to him to see, or what is hidden from him.



*Nuvens de fumo* (2022–2023)  
Set of postcards (graphite, pen (blue and red) and marker (blue and red) on Fabriano paper 200 gr.), installed in transparent acrylic with variable dimensions