

CONFERENCE PROCEEDINGS  
Lisbon, 20-21 May 2021 [Online]

# ARTISTS' LEGACIES

*Preservation, Study,  
Dissemination, Institutionalisation*

Edited by Joana Baião

FUNDAÇÃO  
Arpad  
Szenes  
Vieira  
da Silva



**Title**

Artists' Legacies. Preservation, Study, Dissemination, Institutionalisation

**Editorial coordination**

Joana Baião

**Scientific coordination**

Joana Baião, Marina Bairrão Ruivo, Raquel Henriques da Silva, Sandra Santos, Sara Antónia Matos, Scarlett Reliquet

**Edition**

Fundação Arpad Szenes-Vieira da Silva

**Lisbon, November 2021**

**ISBN**

978-972-8467-58-6

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# Júlio Resende: a self-curating artist

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## Abstract

This article focus on the curatorial work involved in the construction of places of memory like a photobiography or an artistic foundation. Despite being initiatives of different nature and scope, both examples aim to keep alive the memory of those who built them. The article explores the production of the photobiography that occupied Júlio Resende for several years and that would be edited posthumously, and addresses the life and work of an artist (1917-2011) who wanted to shape how he would be remembered, a self-curating artist.

**Keywords:** Autophotobiography; Memory; Self-curating; Júlio Resende.

## JÚLIO RESENDE: A SELF-CURATING ARTIST

### A Life's Curator – An Introduction

This paper discusses the transformation of an autophotobiography – a volume handmade by an artist – into a photobiography. This reworking process occurred within the scope of the Centenary of the Birth of Júlio Resende (1917-2011) that took place between 2017-2018, under the initiative of Lugar do Desenho – Fundação Júlio Resende.

Resende is one of the most important Portuguese artists of the 20<sup>th</sup> century. Graduated from the School of Fine Arts of Porto, in the 1940s, where he would be a teacher between 1958 and 1987, he had a long career following and contributing to the transformations of modern art, having produced a vast body of work that included painting, illustration, costumes and scenography for theater and dance, and public works – using various techniques from ceramics to frescoes and stained glass to tapestry – for spaces from north to south of Portugal. The main Portuguese critics and art historians, as well as important writers and poets, looked into his production.

We believe that the manuscript in the collection of Lugar do Desenho, conceived by the artist between 1997 and 2011, rather than a photobiography is a self-photobiography, a biographical curatorial work built on the dialogue between memories and personal documents. In this manuscript, Resende exposes his life along with photographic images and drawings that appear chronologically. Throughout the document the artist shows, sequentially, a selection of moments of his private and professional life from birth till the last moment of his life. It is also believed that this document determined the end of a project started ten years earlier, with the publication of a brief autobiography (Resende, 1987), where the artist had already done a memory exercise and rehearsed the association between text and the photographic image. Two years later, in another book entitled *Arte como Vida* [Art as Life] (Mota, 1989), Resende suggests using a chronology of the most meaningful events of his existence through which he reinforces the continuity that he believes to exist between art and life.

The autophotobiography as a particular method of narrating and assembling art and life has been the subject of monographic approaches, historical reviews and case studies close to artistic projects, hybrid objects between biography and fiction (Bojarska, and Szerszeń, 2016). The case we address in this study has no affinity with an artistic object, rather being a case of authorized autobiographical production that can be considered a relevant part of the artist's legacy and its institutionalisation. It nevertheless preserves the quality of a family album to which the author joins written comments.

### The photobiography as a process of selfcurating

In his text *Conversations with my Pipe*, Resende states: «All the notes have a reminiscent effect in time, trying to invert what the poet<sup>1</sup> says 'dying a little every day'» (Resende, 2002, 13). In this excerpt, the painter summarizes what he thinks of the function of biographical documents: they counter death, perhaps evoking immortality. To defend himself from finitude, Júlio Resende assigned to the Foundation that bears his name a collection of

thousands of drawings as well as art works from his artists friends, and an important documental and photographic collection that integrated the institution's heritage. This was the archival material that formed the basis of work for the photobiography. In this project, started in the final phase of his life, Júlio Resende performs what we consider to be a work of biographical curatorship. It is a work elaborated from the artist's personal point of view, based on what he gathered throughout his life, anticipating the way he would like to be remembered. He wanted to give it the shape of a book; however, that task would remain unfinished. The volume sketched by the author to which we had access corresponds to a selfphotobiography.

From an early age, the taste for the composition of the photographic image and drawings in its relationship with words is visible in Resende, as can be seen in the photo albums *Diários de Paris* [Paris Journals] he composed in 1947-48 during his stay abroad as a fellow. The Journal is a living archive, but also a place for reflection where thoughts about the post-war time and ideas about the artistic phenomenon are fixed (Figs. 1, 2). The way he organized these volumes is remarkable, inaugurating a record model he would use in other contexts as mentioned above.



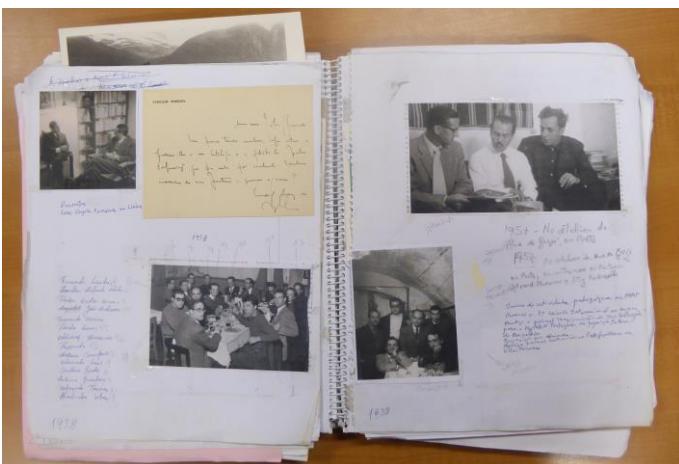
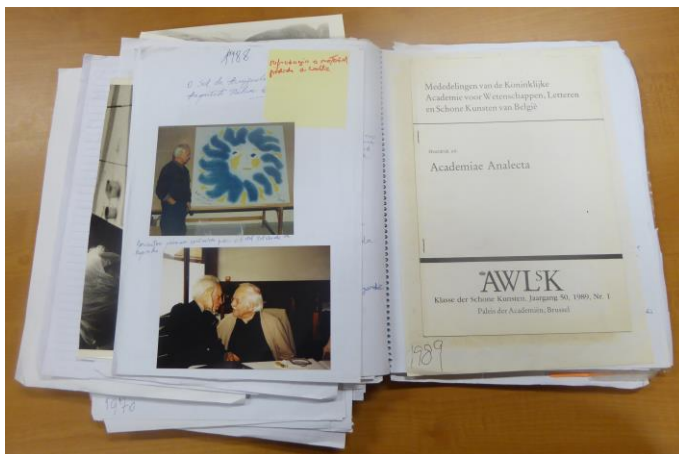
Figs. 1, 2 Júlio Resende – «Diários de Paris» [Paris Journals], 1947-48.

© Courtesy Lugar do Desenho – Fundação Júlio Resende.

We believe Resende wanted to leave a testimony of a life journey of more than nine decades and a career of nearly seventy years to reveal his attitudes as an artist, scholar, speaker, teacher, citizen, disseminator and a man who has always sought intercultural dialogue. He was interested in documenting those who accompanied, motivated and mobilized forces with him to build projects and make art the constant presence that defines human existence – family, friends, schoolmates and other artists, writers, theater and cinema men, museum directors and politicians. He reported life in small Portuguese towns like Póvoa de Varzim and villages in Alentejo. He also registered a changing Europe along with a changing Western canon in a wide geography covering Paris and other European cities during the 40s, the Nordic countries in the 50s, Brazil in the 70s and 80s and the Portuguese-speaking countries in the 90s, leaving and always returning to Porto, axial nucleus of his life. The portuguese writer and painter Mário Dionísio (1916-1993) wrote about Júlio Resende in the homonymous exhibition catalogue at Galeria Divulgação: «It is a painting that tastes at this hour and this country. That belongs to us» (Dionísio 1960).

Resende was a painter of places and people. It was not the landscape that aroused his interest but the spirit of the place and the search for a certain sense of belonging in the community, even if transitory. Also the use of certain color palettes reflects different moments, his states of mind and the soul of the communities he lived in or knew. The use of autumn colours, when portraying working men in Alentejo of the middle of the last century, of blues, blacks and greens capturing the atmosphere of Porto, of yellows and oranges to capture the energy of Brazil, and of light tones of the Douro river entering home studio and contaminating the experiences of the domestic environment. The intention to leave a record of his journey, of the spatio-temporal coordinates in which he lived of the contexts he helped to form also capturing the protagonists around him, determined this photobiography.

To fulfil the will of recording his past, Resende began gathering photographs, organizing them chronologically, writing texts alluding to certain events that he considered relevant in his life, with all the hesitations that distance imposes. The Foundation's employees and all those who collaborated with him watched the task, perceived the pleasure he derived from the construction of this memory and the importance he attached to it. Besides witnessing, they also contributed to the research and digitization of documents and photos. In recent times, when the handwriting of the artist became already irregular and costly, he dictated short texts, aware of the importance of fixing them on paper. For reasons of health, the early years of the volume in which it was committed, are the most complete and the last, the more fragmentary. He recorded big and small things, solemn events and picturesque aspects, serious meditations and good-natured curiosities, thus approaching the flow of life (Figs. 3, 4).



**Figs. 3, 4** Júlio Resende – Photobiography manuscript, 1997-2011.

Photo: Ana Temudo. © Courtesy Lugar do Desenho – Fundação Júlio Resende.

As mentioned above, the Júlio Resende Foundation decided to publish this work, on the occasion of the centenary of the artist's birth. The unfinished piece that we had in hand – and whose original, itself, belonged to the Lugar do Desenho archive – made our work particularly sensitive because we wanted to preserve the organization and the choices that were present in the existing material but at the same time it was necessary to make many decisions and cut loose ends. We would therefore like to clarify the editorial criteria that guided us. We completed the chronology, introduced events that were not part of the initial draft and inserted some documents, without, however, overloading the work with materials that would be difficult to read. The texts already prepared by the artist appear in the first person and the captions were prepared in the third. Elements provided by Marta Resende, painter's daughter, Teresa Resende, his niece, Faculty of Fine Arts of Porto and, occasionally, by friends who acted as informants for moments or stories that needed to be clarified were then added.

According to how the artist conceived it, the photobiography focuses on the photographic and documentary traces of a life and emphasizes the biographic elements over the reproduction of art pieces. However, being difficult to separate the biographical and artistic dimensions, we opted for the presentation of several art works in the studio environment, through photo views, and, in certain cases, for the presentation of art works in other contexts, such as public spaces, publications, advertising, and performative events. Therefore, the editorial option was to dismiss the idea of an album of works of art that did not correspond to the original intention of the artist.

We have chosen to divide the available documentation in ten blocks, marked by significant events, implying though, very irregular periods (some more than a decade and others with a few years in length), in order to do justice to significant facts of the artist's biography involving notable changes. After childhood and youth period, treated at first (1901-1936), follows the remaining facts delimiters: the entrance to the Fine Arts School (1937-1945); going to France as a fellow (1947-1949); the return to Portugal and the activity in secondary education and the affirmation of an artistic stance (1950-1957); the entrance to the Porto Fine Arts School as a teacher (1958-1961); the move to the house and the studio he would occupy in Gramido, near the river Douro, a place he would assume was a major highlight in his life (1962-1970); the first trip to Brazil (1971-1978); two major exhibitions separated by ten years, at the Soares dos Reis National Museum and at the Calouste Gulbenkian Foundation (1979-1991); the creation and start-up of Lugar do Desenho, in Gramido (1992-1999); the last years and exhibitions (2000-2011). Building on the artist's intention, a narrative line was introduced, prominent facts were identified involving a reinterpretation of his memory, through the lens of the present. However we have tried to avoid any mischaracterization or subversion of the original meaning of the manuscript, we were conscious of working within a delicate and difficult framework.

This photobiography may not include all or give detailed news of the complexity of relationships established over the life of Júlio Resende, much less the ramifications that his production created. Nonetheless, if we were able to lead the readers to intuit them, to recognize its meaning and to awaken to the importance of continuing their investigation, then it will have been worth it to finish the work that the artist began and publish it in the circumstance most appropriate that eventually appears, the centenary of his birth.

## Art and/as Life – an overview of the artist

Júlio Resende (1917-2011) born in Porto, is the author of a vast painting work, developed between the 1930s and the first decade of the 21<sup>st</sup> century. Learning music was part of the family's daily life as his mother was a music teacher. From childhood, a series of cultural and recreational activities in which he participated can be noted, such as interventions at Rádio Clube Infantil, a radio station dedicated to a young audience, plays in family evenings and the shows at Sport Clube do Porto by the pair of clowns he formed with his brother. When he was planning the photobiography, Resende writes about his father, underlining the diversity of interests and practices expressed in the family environment:

The rigor at work did not prevent my father from entering an institution such as Ginásio Clube do Porto. The slight aspect did not prevent him from being an expert gymnast, among other modalities, in the rings. He has maintained this practice since he founded his own fabric sales outlet. The level of this Gymnasium was demonstrated in March 1901 at the Coliseu dos Recreios in Lisbon. Interested in the creative areas, he not only played mandolin, but his curiosity went so far as to create a space at the back of the building dedicated to the practice of photography, revealing glass negatives as was then the norm (Castro and Temudo, 2018, 18).<sup>2</sup>

Telling and writing stories was also part of the familiar tradition, as revealed by other materials produced by the young artist. The relationship between image and text in the work of Júlio Resende is born very early in life with works of a humorous nature that he creates from the 1920s, at around 10 years of age. The first illustrated newspapers he produces, in handwritten and typed version, of a single copy, date from that period, in co-authorship with his brother, António Resende Dias (Figs. 5, 6, 7). This collaboration would continue in the illustration of the musical score editions that the brother signed as conductor Silva Dias.

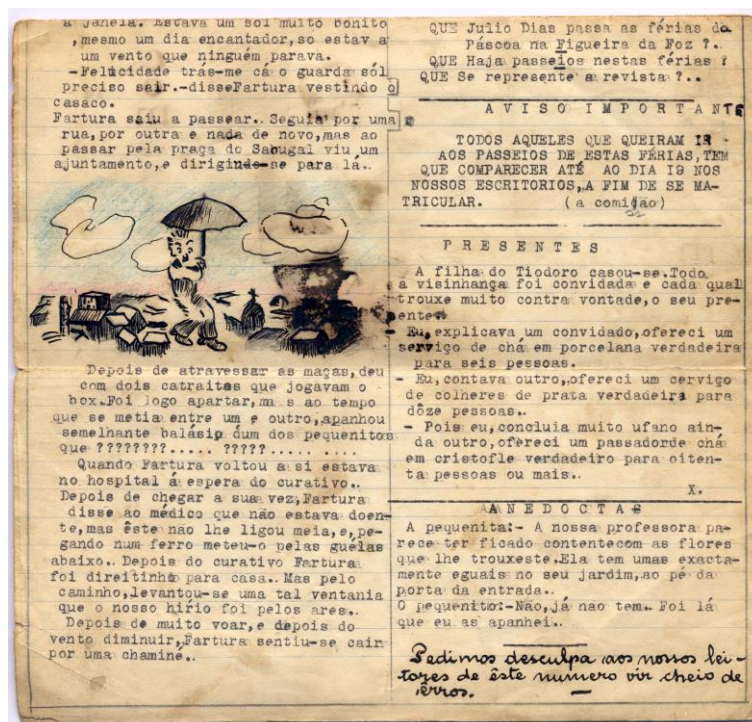
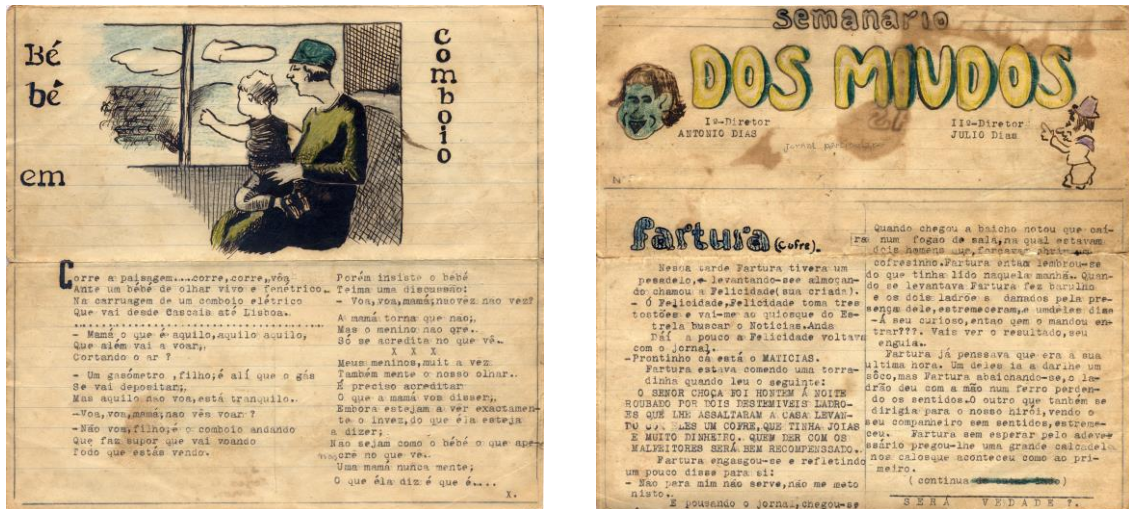


Fig. 5 Júlio Resende and António Resende Dias – illustrated newspaper, c. 1920.

© Courtesy Lugar do Desenho – Fundação Júlio Resende.



Figs. 6, 7 Júlio Resende and António Resende Dias – illustrated newspapers, c. 1920.

© Courtesy Lugar do Desenho – Fundação Júlio Resende.

In the 30s, 40s and 50s of the 20th century Júlio Resende wrote and illustrated humorous sections of children's weeklies, such as *Tic-Tac* and *O Papagaio*, and of Porto periodicals such as *Jornal de Notícias* and *O Primeiro de Janeiro*. He was also the author of the front pages of daily newspapers, between the 50s and 70s, designed to mark special moments in the civil and religious calendar. He wrote subtitles, dialogues and curious narratives on the most diverse themes associating them with humorous illustrations and creating characters that Porto society still remembers. The highlights are *Matulinho e Matulão* – a children's offprint – that populated *O Primeiro de Janeiro*, starting in the 1940s, accompanied by toys to assemble or the famous calendars distributed by the newspaper at the beginning of each year. Resende completed his training in painting, in 1945, at the School of Fine Arts of Porto, where he would be a teacher between 1958 and 1987. The first experiences at school are reported by the former student as follows:

The School at that time [during the 40's] was guided by academic rules and in no way consistent with the evolution already occurred in the art world. Luckily, the atelier teacher was Mestre Dordio Gomes, with a relaxed spirit and accessible to all the students' experience. Often, he was enthusiastic about his work and there was no better incentive for a formal release than that. Dordio Gomes spoke sharply about his experience in Paris and that amazed me. Paris was at the end of the world for a young man with no resources like me. In me, the conviction of how far we were from a certain reality grew. Dordio Gomes, clairvoyant Master rowing against the tide, openly and enthusiastically supported every touch that came out of the commonplace. The architect Carlos Ramos taking over the direction of the School, the teaching of the sculptor Barata Feyo, would complete, with Dordio Gomes, the providential trio of the great transformation of the School's artistic teaching (Castro and Temudo, 2018, 68).

He holds numerous exhibitions in Portugal and abroad, starting, in 1934, to participate in collective exhibitions, and a individual path in 1943. In 1947 he moved to Paris. During this period he visits France, Belgium, Holland, England and Italy. He attends the Untersteller studio at the Paris School of Fine Arts and the Académie de la Grande Chaumière, as a disciple of Othon Friesz. Under the guidance of Duco de la Aix he learns the fresco technique. He makes

notes of the natural – landscape and figures – and numerous copies at the Louvre Museum to meet the requirements of the scholarship. He states about that period:

I had a clear plan: to inform myself about the pedagogical process of art, to study the masters in museums, to practice engraving and frescoes, to see exhibitions and to establish dialogue with young painters. Continuing this plan, I attended the Fine Arts of Paris and the Academy Grande Chaumière. I signed up as a copyist at the Louvre and in the fresco and engraving workshops of the Fine Arts (Castro and Temudo, 2018, 97).

He lives with foreign artists, particularly with French Pierre-Marie Dubois, American sculptor Mabel Gardner (1892-1967), the Russian sculptor Zadkine (1890-1967), the Czechoslovak painter Frantisek Emler (1912-1992) and the Norwegians Oddvard Straume (1913-2015) and Gunnar S. Gundersen (1921-1983). These connections would determine the holding of exhibitions in the Nordic countries and the exchange with these artists. For example, in 1957, it promoted an exhibition of Portuguese artists in Oslo and Helsinki.

In the years 1949-1950 he became a teacher at the small ceramic school in Viana do Alentejo, Alentejo. In this period he knew the writer Vergílio Ferreira (1916-1996) and the artists Júlio (1902-1983) and Charrua (1925-2008). In the 1950s, in Portugal, he promoted three International Art Missions, to which he invited foreign artists in dialogue with Portuguese artists. In 1970, Júlio Resende was responsible for the visual and aesthetic orientation of the *Espectáculo de Portugal* [Portuguese Show] at the Osaka World Exhibition, a relevant moment of his presence abroad. In 1972 the artist became a Member of the Royal Academy of Sciences, Letters and Belgian Fine Arts. Throughout his career, he was distinguished with several prizes from official bodies, Fundação Calouste Gulbenkian and International Association of Art Critics, amongst others.

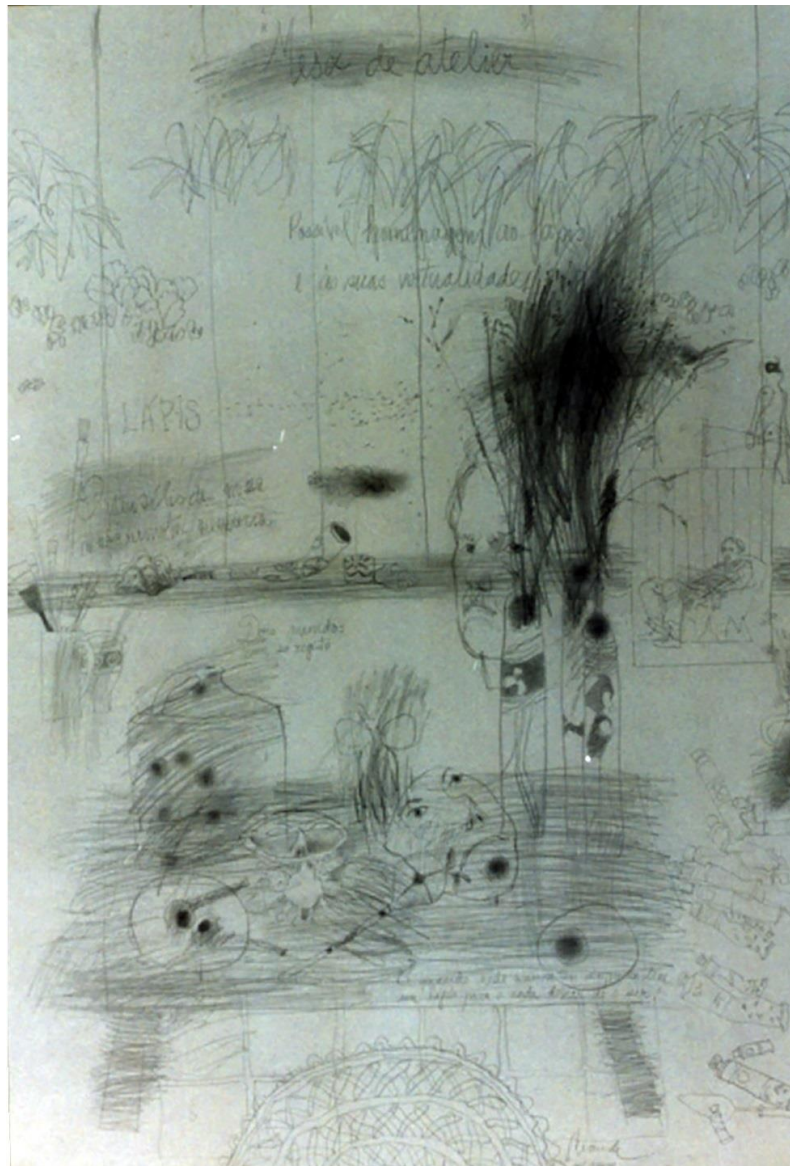
Comments like the ones transcribed above exist throughout the manuscript. Self-reflection and the artist's voice make it possible to inscribe his work in the circumstances of his time, to know his thoughts on art, and to understand certain options and directions he took. Resende's written discourse does not have the depth of theory, nor the breath of philosophical speculation, it is, mainly, a text of circumstantial observation, of brief notations or aphorisms based on experience.

### The creation of a place: a search for a sense of community and for oneself

As it was said in the introduction of this article, the process of making the photobiography coincided with the creation by Júlio Resende of an institution to safeguard his material and imaterial heritage for the future. The meaning of place and its importance has been constant throughout the life and work of Júlio Resende. The importance assigned to places and the role of art in defining and re-creating those places is also visible in the name he chose for the foundation created in 1994 and opened to the public in 1997, *Lugar do Desenho*, literally meaning the place of drawing. He thought of drawing as the foundation of any work of art and for that reason he decides to highlight this practice as the center of activity of the institution he creates together with friends and colleagues of the Porto art scene.

In a 1990 drawing, from the *Lugar do Desenho* collection, we found a dialogue between writing and the pictorial image which serves to synthesize Resende's way of being, his being in the world (**Fig. 8**). In the drawing he represented a workshop table with ceramic objects, an

ashtray, the artist's pipes; his face half covered by a vase, but sufficiently visible to be seen as a self-portrait; the glass of the studio, in the background, with the exterior grid and notes of vegetation. And handwritten notes: at the top of the page, *atelier table*, enunciated in quotation marks, reveals the title of the work. Scattered across the sheet of paper, phrases and expressions reflect the painter's relationship with drawing: by enunciating *PENCIL as the tool of the most remote memory*, the artist thinks it as an instrument capable of conducting thought and points out that the matrix origin of artistic practice lies in the practice of drawing; with *possible homage to the pencil and its virtues*, he declares his intention and a programme for the future institution; when writing *Two worlds in one register and when you have nothing else you always have a pencil so that nothing can stop being nothing!*<sup>3</sup> reflects on the act of creating and representing. All of this takes place in the full environment of his atelier, marked by the weaves of fabrics and wicker plaits, among pencils and brushes, tubes of paint, masks and flower vases.



**Fig. 8** Júlio Resende. *Mesa de Atelier*, 1990.

Grafite on paper, 101 x 70,5 cm.

© Courtesy Lugar do Desenho – Fundação Júlio Resende.

This drawing is portrait is a portrait of the world and of Resende's world. In his manuscript he described his studio as follows:

the space of the studio is also open to different approaches, given that memory and imagination make objects alive. In such circumstances, the space provides an intimate experience where everything interacts. It is a meditation space, not one of silence (Castro and Temudo, 2018, 305) (Figs. 9, 10).



**Fig. 9** The artist in his studio, in 1997.  
Photo © Courtesy Lugar do Desenho – Fundação Júlio Resende.



**Fig. 10** View from Júlio Resende's Studio in 2019.  
Photo: Laura Castro. © Courtesy Lugar do Desenho – Fundação Júlio Resende.

Throughout his life, Júlio Resende made preparatory drawings for his artistic projects whether they were painting, ceramics or stained glass... Many of these drawings were made from recurring visits to the same place, as is the case of Ribeira do Porto that gave rise to several artistic objects. In the text *O Porto de Júlio Resende*, his friend and writer Eugénio de Andrade says:

There is a brutality in this painting, let us say it without hesitation, brutality that consists in forcing us relentlessly to think that man is the deadliest of animals, that his body never ceases to be corroded by the letter of time, that the splendor of his youth easily becomes the most grotesque parody of himself. It is a fact, but there is also in Resende an infinite pity for these ragged creatures, almost always women aged long before they were old, because they lacked everything except the most bitter of life, also had the luck, despite everything, of sowing the land of joy (Andrade, 1987, no page)<sup>4</sup>.

In this excerpt Andrade captures what he believes to be the universe of Resende, in which life and death take their place as opposing forces in permanent tension.

The creation of Lugar do Desenho-Fundação Júlio Resende was one of the main projects to which the artist dedicated himself between the last decade of the 20<sup>th</sup> century and the first decade of the 21<sup>st</sup> century. In its statutes it is written that this new artistic structure has been created with the main objectives of:

a) maintaining and disseminating a collection of drawings gathered by the painter Júlio Resende throughout his life that he himself considers a true guide for his work and that constitute the foundation's heritage;

b) to contribute to give drawing the notability that the Painter and the group of founders attribute to it within the universe of Fine Arts;

c) constitute a dynamic pole of cultural and artistic life in the region and even in the country, having as reference the figure of Júlio Resende.

To pursue its objectives, the foundation proposes to:

a) preserve and disclose the set of drawings mentioned [previously] and others, whether acquired for free or by the foundation, or transferred in deposit by natural or legal persons;

b) to boost cultural and artistic life;

c) maintain a free workshop and a training workshop;

d) promote other training activities in the field of Fine Arts in general and drawing in particular;

e) collaborate with private and collective persons, either in order to maintain the sense of community in the region to which it belongs, or in order to pursue new goals;

f) create and maintain future Foundation facilities and other enterprises compatible with its purposes.<sup>5</sup>

The Foundation, inaugurated in 1997, as well as the neighbor to the house-atelier, was designed by a close friend of Resende, the architect José Carlos Loureiro (1925-), on the bank of the Douro, in Gondomar. Loureiro was already living there and knew of the existence of land for sale that allowed construction. At that time, he lamented the lack of space to paint at his current home and thus the perfect conditions for the creation of a small artistic community in the new location were met. This informal community was composed by Portuguese artists and architects of the 20<sup>th</sup> century, all of them connected to the Fine Arts School of Porto, as

Fracisco Laranjo (1955), Manuel Casal Aguiar (1941), Zulmiro de Carvalho (1940), Vítor Costa (1944), Armando Alves (1935), Luís Pádua Ramos (1931-2005) and José Carlos Loureiro. During the 1990s, with the support of the Foundation, the artist also reinforced the articulation between the Portuguese-speaking or Portuguese-influenced countries, promoting various artistic stays in Mozambique, Cape Verde and Goa, resulting in exhibition moments. Resende dies at the age of 93, on September 21, 2011, at his home in Valbom, Gondomar.

Today, the house and the studio are part of Resende's legacy, together with work materials, his library, some furniture items and a few objects that used to be nearby while he was working. The house was classified as a monument of public interest and, thus, the preservation of the architectural space was guaranteed. The studio dominates the building and presents an evocation of the previous workspace without intending to reconstruct it with scenic resources kept to a minimum.

It is a place characterized by the artist's intimate experience and at the same time by its social construction and its patrimonialization. The artist appears as the owner of his destiny, seeks the institutionalization of his memory, anticipates the preservation of his work process, art works and creative experience.

### Final notes

As a way of closing this text, we present an excerpt of a text written by Eugénio de Andrade during one of his visits to his house-atelier. Resende lived in a house designed for him, that meet all his needs. Andrade describes a moment of tidying up the studio, a space adjacent to the painter's home. Citing Eugénio de Andrade:

At seventy a man begins to tidy up the house, to clean the drawers, to tear up notes, to tear up photographs that he kissed in youthful hours. I surprised my friend in these tasks; I confess that it is not fun. From a more recent massacre some thousand drawings have escaped. A part of them is found here. There are many years dedicated to the craft, the blind hand trying to illuminate the depths of the soul, or trying, over time, to forget what it has been learning. It is already known how drawing is fundamental in the work of any painter (Andrade, 1993, 98).

This text by Andrade, remembers one by the British anthropologist Mike Rowlands, «The Elderly as 'Curators' in North London», in which he states: «Personal acts of curation shape the process of producing a past and projecting a future for the self» (2007, 140). In this article, the author focus on an investigation carried out in a nursing home, where he questions the relationship of the elderly with the objects that have accompanied them all their lives. Some of the participants want them preserved for the future, others have no relationship with them.

We believe that what is said in these two excerpts serves as a summary of our research. Both excerpts (Rowlands, 2007 and Andrade, 1993) focus on the material selection process carried out by the elderly. As said by Andrade (1993) Resende started selecting objects from his past, simultaneously getting rid of other, as a way of recognizing his own proximity to death. At the same time in this analysis, Andrade also highlights the importance of drawing as a central element of Resende's life, legitimizing once again the name attributed to the foundation created with his name to preserve its artistic legacy, a place where the artist

exhibited the memories he wanted to keep alive. Also, the idea of creating places of encounter was something that always fascinated Resende:

It all started with tidying up the studio. The time has come to put in order what remains of five decades' activity. What was left, about two thousand drawings, would be in a deep sleep, locked up in folders, if it did not constitute disapproval on the part of a group of dedicated friends who defended its preservation and dissemination. It was then a pretext for the project of a space conducive to that desideratum, plus another much more ambitious and no less pressing, because it had to do with the cultural ascension of the whole Person (Castro and Temudo, 2018, 293).

Out of that will Lugar do Desenho – Fundação Júlio Resende was born.

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## NOTES

<sup>1</sup> Resende refers to Bernardo Soares, one of Fernando Pessoa's pseudonym.

<sup>2</sup> This and the following quotes with similar reference are from Resende's original manuscript, published under our coordination in 2018. Translation by the authors.

<sup>3</sup> Translation by the authors.

<sup>4</sup> Translation by the authors.

<sup>5</sup> Available at: <http://www.lugardodesenho.org/clidocs/EstatutosLugarDesenho.pdf> (Accessed 11 January 2021).