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| Lemos, Fernando (1926--) |
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| Known for his early photographic artwork, Fernando Lemos was associated with the Portuguese surrealists of the late 1940s and early 1950s, prior to his move to Brazil in 1952. During his early career, Lemos explored a range of black and white photography techniques including film, overlapping, and partial under/overexposures, as exemplified by his 1949 self-portrait *Eu / Auto-Retrato*. While perhaps best known for these early works, Lemos’ artistic production is on going, encompassing a wide range of media including drawing, painting, tapestry, ceramics, mural painting, glass windows, graphic/industrial design, and film photography. His productions are interwoven with experimental techniques and shifts in media.  While residing in Lisbon, Lemos primarily worked with photography and drawing, developing and exploring a variety of media after relocating to São Paulo, Brazil in 1953. In Brazil he turned to painting and drawing, often using Indian ink to develop rhythmic geometric forms, with works such as *Desenho* (1956) garnering several prizes at various São Paulo Biennials. In later works, Lemos returned to the photographic image, utilising colour in his re-working of scratched and painted anonymous photographs, and printing the results on large-format photographic paper. |
| Known for his early photographic artwork, Fernando Lemos was associated with the Portuguese surrealists of the late 1940s and early 1950s, prior to his move to Brazil in 1952. During his early career, Lemos explored a range of black and white photography techniques including film, overlapping, and partial under/overexposures, as exemplified by his 1949 self-portrait *Eu / Auto-Retrato*. While perhaps best known for these early works, Lemos’ artistic production is on going, encompassing a wide range of media including drawing, painting, tapestry, ceramics, mural painting, glass windows, graphic/industrial design, and film photography. His productions are interwoven with experimental techniques and shifts in media.  While residing in Lisbon, Lemos primarily worked with photography and drawing, developing and exploring a variety of media after relocating to São Paulo, Brazil in 1953. In Brazil he turned to painting and drawing, often using Indian ink to develop rhythmic geometric forms, with works such as *Desenho* (1956) garnering several prizes at various São Paulo Biennials. In later works, Lemos returned to the photographic image, utilising colour in his re-working of scratched and painted anonymous photographs, and printing the results on large-format photographic paper.  Fernando Lemos studied lithography and painting at Lisbon’s *Escola de Artes Decorativas António Arroio* and *Escola Nacional de Belas-Artes*. In 1951, he travelled to Spain and France where he met Man Ray at Helena Vieira da Silva’s atelier in Paris. The following year, he presented his photographic work together with Marcelino Vespeira and Fernando de Azevedo in a collective exhibition at *Casa Jal.* Considered a milestone in Portuguese painting and photography, the exhibited works were aesthetically situated between surrealism and abstractionism. Along with José-Augusto França, Lemos opened the *Galeria de Março* (Lisbon) in 1952, where he presented his first solo drawing and photography exhibition.  In 1952 Lemos emigrated to Brazil, becoming a resident of São Paulo and later a Brazilian citizen. His first exhibitions in Brazil, at the *Museus de Arte Moderna* in Rio de Janeiro and São Paulo (MAM-RJ and MAM-SP), presented the photographic work he developed between 1949 and 1952, including self-portraits, nude studies, and photographs of a miniaturised stage. In Brazil, Lemos continued to develop his personal artistic approach while working in advertising and as an industrial/graphic designer. He participated in numerous São Paulo Biennials, where he was awarded several prizes for drawing. During this time he also received commissions to design the Nanbam Museum (Nagasaki, 1977) — commemorating the bilateral Portuguese/Japanese relationship initiated in 1543 — and the glass windows for the International Congress Palace in Hakone (1963). Together with Jorge Bodansky, Lemos was director of photography for Antunes Filho’s 1969 film, *Em Compasso de Espera* (*Standing Still*).  In the latter half of his career, Fernando Lemos’ painting shifted from geometrical abstraction (1970s) to organic representations of figurative elements previously explored in the 1950s. In his later works (from the 2000s on), he investigated the limits of image and its meanings by scratching, repainting, and reprinting old, anonymous family photographs. His works belong to several public and private collections in Argentina, Brazil, France, Holland, Japan, Poland, Portugal, Spain, Switzerland, and the United States. List of Works *Ex-Fotos* (*Ex-Photos* [2005-2009])  *Isto é Isto* (*This is This*, [2007-2008])  *Memórias* (*Memories*, [1984])  *Símbolos* *22*, *23*, *24*, *25* e *26* (*Symbols* *22*-*26* [1967])  *Cores Pretas e Cores Brancas* (*Black Colours and White Colour,* [1965])  *S-3-1*; *S-3-2*; *S-3-3*; *S-3-4*; *S-3-5*; *S-3-6*; *S-3-7*; *S-3-8*, (1961)  *Desenho* *I, II, III, IV, V* e *VI* (*Drawings I-VI* [1958-59])  *Pintura com Ritmos IV* e *V* (*Painting with Rhythms IV* and *V* [1955])  *Refotos (Anos 40)* (*Re-Photos (1940s)* [1949])  Portraits (1949) |
| Further reading:  (Molder)  (Lemos and Araujo)  (Fernando Lemos e o Serrealismo)  (Durand and Molder)  (Cuadrado and De Jesús Ávila)  (Bandeira and Machado) |