

Pedro Lapa, Lisbon (Portugal)

A Particularity in the Portuguese Case

This talk analyses the transformations that occurred in Joaquim Rodrigo's painting, when abandoning the abstract concretism he practiced in Portugal through the 1950s for a narrative discourse constructed as a mnemonic of the end of European colonialism in Africa. This transformation and the attention he gave to the traditional artistic practices of Lunda in Angola lead him to a unique understanding in the context of modern art and its relation with other cultures. His painting would not be confined anymore to the affinity of forms with which modern art related to the cultural *Other*, but it also implied the political framework of this cultural relation. Thus, if in Rodrigo's paintings an affinity with Western African art manifests itself, this is framed by the consciousness of the political relationship between the colonizer and the colonized, opening a different path for these artistic dialogues.

Pedro Lapa is a Professor of contemporary art and art theory at School of Arts and Humanities of the *University of Lisbon*. He was Artistic Director of *Museu Coleção Berardo*, Lisbon, and before of *MNAC — Museu do Chiado*. He is the author of many publications on modern and contemporary art, among which stand out *Joaquim Rodrigo, a continua reinvenção da pintura* (2016); *History and Interregnum. Three works by Stan Douglas* (2015).