

**PORTUGAL**

**POP**

**FASHION IN PORTUGUESE**

**1970 - 2020**

*CARLOS MOEDAS*  
*(Mayor of Lisbon)*

**PORTUGAL POP** has finally made it to Lisbon. First presented at the Casa do Design in Matosinhos, there is more to this exhibition than meets the eye. Indeed, more than just an exhibition, it is also a story that unfolds before us.

This is our story – the history of Portugal over the last 50 years – told through fashion. That is the central idea behind **PORTUGAL POP** exhibition using fashion as a way to see, understand, and reflect on contemporary Portugal in a unique way, and presenting this history with its own distinct voice.

Right from the start, the exhibition brings together elements that might seem contradictory – tradition and innovation, rural and urban worlds, ‘popular culture’ and ‘high culture,’ vivid landscapes and black-and-white imagery. It shows how these aspects are not mutually exclusive and that a synthesis can emerge from such contradictions. This is precisely what happens every day in Lisbon’s cultural scene, in a city where different forms of artistic and cultural expression intersect, come alive in their own right, and become part of who we are. And then, **PORTUGAL POP** exhibition takes us into the world of Portuguese icons – Amália, António Variações, Heróis do Mar, among others – who have shaped the past decades and whose example helps tell us a little about who we are. By doing so through fashion, which here emerges as much more than a mere accessory, **PORTUGAL POP** exhibition opens us up to the very essence of what it is to be Portuguese.

It is a source of pride to see **MUDE** in action, with exhibitions of such outstanding quality as this one. It is proof of the museum’s central role in Lisbon’s cultural life and how vital it was to have it fully functional and open to the public after so many years of waiting.

As Mayor, I welcome the partnership between **MUDE** and esad—idea, as well as the spirit of inter-municipal collaboration that gave rise to this exhibition – and which we aim to develop further with municipalities across the country. Once again, culture demonstrates that it is the one area that always unites us.

To the artists, collectors, and institutions who generously loaned their pieces, and to all the teams who contributed to making this initiative a reality, I extend my heartfelt thanks on behalf of Lisbon and its people. Your involvement is what makes Lisbon the cultural capital we are today.

*LUÍSA SALGUEIRO*  
*(Mayor of Matosinhos)*

The exhibition PORTUGAL POP. Fashion in Portuguese 1970-2020 marked a new milestone in the strategy of affirming the cultural policy of the municipality of Matosinhos when, in 2022, it was presented at Casa do Design. The excellence of Portuguese style is now presented at MUDE — Museu do Design, as a result of a partnership with a leading national museum.

This exhibition reflects the chronological of fashion in Portugal in the last 50 years and invites the visitor on a journey through fashion design that simultaneously recovers and presents original pieces that set trends in different historical contexts and more recent works by designers, collectors and institutions linked to this universe of charm and magnetism.

The demand for multiple cultural offerings that continues to guide the municipality of Matosinhos is now being taken to Lisbon, through this exhibition that covers the world of fashion, reflecting its influence on society throughout the ages.



2

( Alexandra Moura )

*Não é Sonho Nenhum* Blazer ( Wool, handwritten phrase )

*Rosa* Dress ( Cotton flannel, jacquard,  
reminiscent of traditional checkered )

*Rosa Ramalho* Scarf ( Cotton )

*Bestiário* Collection Autumn/Winter 2019/2020

Loan Alexandra Moura

Collection inspired by the work and imagery of Rosa Ramalho,  
with reproductions of quotes from the ceramist  
and the representation of a 'rural, dry and rough' universe.

*PORTUGAL POP  
FASHION IN PORTUGUESE  
1970-2020  
( Bárbara Coutinho )*

*MUDE Director  
and exhibition curator*

PORTUGAL POP considers national fashion from the eve of the revolution, on April 25th, 1974, to the present day. By doing so, it seeks to understand the multiple ways in which our popular culture, history and collective memory were projected to contemporaneity through fashion, according to the creativity of designers from different generations, backgrounds, and languages. Getting to know the multiple ways in which material and immaterial heritage, techniques, and knowledge, but also the concepts of place, territory, belonging, identity, and memory are read and recreated by each author, along with their personal references and their world-life — this helps us realise who we are and what vision of the future guides us today. Rather than creating a linear, chronological discourse, it examines the last 50 years of our recent history and promotes inter-generational meetings, encouraging reflection around such categories as ‘old’ and ‘new’, ‘popular’ and ‘erudite’, ‘rural’ and ‘urban’. To that purpose, it is organized into three interrelated thematic axes: Collective memory and national identity | Personal territories: intersubjectivity in the 1st person singular | Eco-logical: the anthropology of places, matters and knowledge. This option emphasises continuities and their different readings over time, while seeking to encourage the individual discovery of each visitor, of their own memories, references, and connections, raising questions through a map of personal, national, and international references, reinterpreted by a look directed at the self and the other. The important role that many Portuguese artists have granted to constructing their images, by displaying the stamp of ‘being Portuguese’, is highlighted with pieces by eight figures from our pop culture — Amália Rodrigues, António Variações, Heróis do Mar, Teresa Salgueiro/Madredeus, Mísia, Sónia Tavares/The Gift, Joana Vasconcelos and Conan Osiris. Tiago Pereira’s sound installation also brings to the exhibition the evocation of everyday practices, traditions and songs recorded throughout the country. The goal is to discuss the fashion culture in Portugal and its cultural, economic, and social value.



3

( Luís Buchinho )

'*Conjunto, camisola, tradição, neopren*' Skirt and blouse  
( Neoprene, velvet, embroidery )

Arkhétypon Project promoted by CPD – Centro Português  
de Design 2000 for the reinterpretation of archetypes  
of the Portuguese culture

Loan Miguel Rios

# *COLLECTIVE MEMORY AND NATIONAL IDENTITY*

Different readings on popular culture and handicrafts, religious experience and rural work, fauna, and flora, but also on iconography and national symbols are given expression by the collective memory and by the configuration the concept of national identity has taken on in different political contexts we have experienced over the last 50 years. Among recurring themes, emphasis is placed on the baroque aesthetics and on blue and white tiles, filigree and time-honoured clothing from Minho, or traditional embroidery, especially from the Island of Madeira and from Castelo Branco, but also Lenços dos Namorados [Sweethearts' Handkerchiefs]. Noticeable as well is an imagery associated with the sea and a poetics based on literature and the arts, evoking some of the most celebrated names in our culture. This matrix, alongside with the repossession of traditional techniques, is recreated in the (re)designing of contemporary motifs and proposals. In historical references, the figure of Isabel of Aragon, popularly known as Rainha Santa Isabel, and the love of King Pedro and Inês de Castro gain a pop dimension, owing to their iconic value. Lisbon with its hills and the Tagus River, heraldry, the Portuguese pavement, popular saints, geraniums, and wrought iron, are also a reference, manifesting themselves constantly whenever the country's capital city is the subject of a theatrical production, especially in *Revista à Portuguesa* (Portuguese Revue) shows or in Musicals. Amália Rodrigues is a national symbol, being reinterpreted in multiple ways. Her dimension is evident in *Variações'* statement: 'We All Have Amália in Our Voice / and We Have in Her Voice the Voice of All of Us'.

## ( *AMÁLIA RODRIGUES* )

Amália Rodrigues is the first Portuguese pop star with a worldwide projection. A revolutionary, Amália demolishes stereotypes when she incorporates new sounds, singing the great Portuguese poets, both classic and contemporary, and building a cosmopolitan image for herself while remaining faithful to her cultural background. On stage, she assumes the full black to sing her 'strange way of life' and wears garments that recreate folk Portuguese costumes, such as the Coimbra cape or the Minho wedding dress. When traveling or at home, she usually wears balandrau-style dresses with bright colours, floral and geometric patterns, appliques, or embroidery, with multicultural influences. With Amália Rodrigues, Fado becomes synonymous with Portugal, while bridging physical, social, and generational boundaries, being recognised as a universal song, with which thousands of people identify, even without being Portuguese speakers.

11 12 13 14 15 16 17 18 19 20

## ( *ANTÓNIO VARIações* )

In 1981, on Júlio Isidro's television show *O Passeio dos Alegres*, a figurehead emerges who impacts on the national scene in meteoric but inextinguishable way, becoming one of the main Portuguese pop artists with his uniqueness and authenticity: António Variações. A composer, singer and performer, Variações stands out for his voice, poems, musicality of Fado, folklore and pop rock, and unconventional image, challenging the conservatism of the time. Describing himself as 'Something between Braga and New York', Variações recognises his Minho roots, recreating them with the cosmopolitan awareness of the artistic movements and international sounds with which he is inspired. Variações is an original in the way he mirrors our collective identity and reinvents himself with clothes and accessories he himself designs or chooses, the cut and colours of his hair and beard, and the eye makeup that intensifies his look.

21 22 23 24

## ( *MÍSIA* )

Mísia has stood out in Portugal since the 1990s for her very distinctive singing, unique repertoire and personal style, with bold outfits and hairstyles for her time. Considering Amália Rodrigues as her main inspiration, Mísia is a singer and Fado singer who interprets Portuguese authors such as Sérgio Godinho, José Saramago, Agustina Bessa-Luís, Lídia Jorge, Vasco Graça Moura, Jorge Palma, Hélia Correia, Manuela de Freitas, Mário Cláudio, José Luís Peixoto, with very contemporary sounds. Throughout her career – in which she has achieved great international recognition – she has collaborated with numerous artists, designers and photographers. The clothes she wears are distinctive of the way she lives poetry, interprets fado and gives special value to the poetry. Ana Salazar stands out among the designers she uses to convey the image of a strong, free-spirited woman. In the music video directed by John Turturro, it is in a long black dress by Ana Salazar that Mísia sings a poem of her own ('O Manto da Rainha').

32 33

## ( *HERÓIS DO MAR* )

In 1981, Pedro Ayres de Magalhães, Paulo Pedro Gonçalves, Rui Pregal da Cunha, Carlos Maria Trindade and Tozé José de Almeida create their band with the purpose of making danceable pop music sung in Portuguese, with themes and sounds that referred to the national culture and historical traditions. The band's name – the first line of the national anthem – shows this identity matrix, which is also akin to international pop music. The lyrics and music glorify the history of Portugal, evoking the pride or non-denial of being Portuguese. With a bold look, the Heróis do Mar associate props and accessories with their nationalist inspiration through shields, drums, banners or flags with the Cross of Christ. A strong audiovisual identity, based on punk aesthetics and on an integral conception of what a show should be, gives the performances and music videos a great impact on the media, generating a strong controversy and thought.

64 65 66 67

**1**

( BÉHEN )

Carteira em Pão  
( Wheat flour, water )*The God of Small Things* Collection  
Autumn/Winter 2023

Since 2020, BÉHEN has explored the intersection between tradition and innovation, promoting the preservation and evolution of Portuguese know-how through embroidery, weaving and other craft techniques, giving them a contemporary stamp and positioning.

Historical and anthropological research is an essential pillar of the brand's work, which led it to the work *Doçaria Popular Portuguesa* (1998), by D. Sebastião Pessanha, and to the tradition of bolsinhas small card-shaped loaves worn by girls at celebrities and fairs.

**4**

( José Manuel Costa Reis )

*Grande Revista à Portuguesa!...**Um espectáculo de Filipe La Féria*Drawing ( Gouache and watercolour  
on Canson paper )

Dated and signed by the author, 2013

Loan José Manuel Costa Reis

**5**

( José Manuel Costa Reis )

*Grande Revista à Portuguesa!...**Um espectáculo de Filipe La Féria*Drawing ( Gouache and watercolour  
on Canson paper )

Dated and signed by the author

2013

*Portugal à Gargalhada... uma revista**de Filipe La Féria: A Onda da Nazaré*Drawing ( Gouache and watercolour  
on Canson paper )

Dated and signed by the author

2014

Loan José Manuel Costa Reis

**6**

( Simone de Oliveira )

*Desfolhada Portuguesa*

Festival RTP da Canção 1969

Simone de Oliveira wears clothes by Maria-Thereza Mimoso and filigree earrings.

Loan RTP – Rádio e Televisão  
de Portugal**7**

( Maria-Thereza Mimoso )

Vest and trousers ( Silk satin,  
embroidery, sequins, beads )  
ca. 1970

Loan Maria-Thereza Mimoso

Inspired by the traditional attire of the Minho brides.

**8**

( Maria-Thereza Mimoso )

Skirt ( Silk satin, embroidery, pearls,  
sequins, beads, strass, glass beads,  
floral and animalistic motifs )

1973

MNT Inv. no. 22840

Loan Museu Nacional do Traje

Orientalist influences in the embroidery handmade in Macau.

**9**

( Maria-Thereza Mimoso )

Skirt ( Cotton taffeta, floral  
motifs wool thread embroidery,  
metal thread )

1972

MNT Inv. no. 32277

Loan Museu Nacional do Traje

Inspired by traditional Castelo Branco embroidery.

**10**

( Maria-Thereza Mimoso )

Maria-Thereza Mimoso fashion  
show at Maxim's de Paris, 1973

© Maria-Thereza Mimoso

**11**

( Ilda Aleixo )

Dress and cape ( Silk georgette )  
1967-1968

FAR-VP0003

Loan Fundação Amália Rodrigues

Amália Rodrigues wore this dress and cape in a number of performances. One of the shows in which the singer wore this model was in Tiel, Holland, in 1988.

**12**

( Ilda Aleixo )

Skirt and blouse  
( Chiffon, velvet, lurex )

1985

FAR-VP0044

Loan Fundação Amália Rodrigues

Amália chose this black ensemble with velvet and lurex floral motifs for her show in the Paris Olympia on May 3rd 1985.

**13**

( Marlene-Ziam )

Cloak-dress  
( Cotton, golden thread )

1970-1980

Loan Fundação Amália Rodrigues

**14**

( Twiga )

Cloak-dress ( Printed cotton )  
1980-1990

Loan Fundação Amália Rodrigues

**15**

( Old Paul )

Shoes ( Wood, leather,  
metallic studs )

1970s

Loan Fundação Amália Rodrigues

**16**

( Albanese Roma )

Shoes  
( Painted leather )

1970s

Loan Fundação Amália Rodrigues

**17**Augusto Cabrita (photography)  
Amália Rodrigues in her home  
at São Bento Street, Lisboa,  
with Pinto de Campos

1966

Loan Fundação Amália Rodrigues

**18**

Maria-Thereza Mimoso dresses Amália in a long dress and black shawl at her home in Rua de São Bento, Lisboa. Fittings for the tour to the Sovietic Union in 1969.

Ensemble Maria-Thereza Mimoso  
Loan Fundação Amália Rodrigues**19**

( Ilda Aleixo )

Cloak-dress ( Silk chiffon,  
embroidery, beads )

1980-1990

Loan Fundação Amália Rodrigues

**20**

( Ilda Aleixo )

Cloak-dress ( Silk jacquard )  
1970-1980

Loan Fundação Amália Rodrigues

**21**Jacket and Trousers  
( Printed cotton canvas )

1980s

Loan Teresa Couto Pinto

Worn by António Variações

**22**

( Pierre Cardin )

Coat ( Checkered taffeta, leather )  
Loan Leandro Pinto**23**

( António Variações )

Teresa Couto Pinto (photography)  
1981-1983

Loan Teresa Couto Pinto

**24**

( António Variações )

Music video *O corpo é que paga*  
1983

© Valentim de Carvalho

**25**

( Nuno Gama )

Overalls ( Wool, polyester, metal )  
Sweatshirt

( Cotton piquet, screen print )

*Fado Amália* Collection

Autumn/Winter 1995/1996

MUDE.M.1589, MUDE.M.1588

| Luís Capinha Collection

Luís Capinha Donation, 2023

26

( Storytailors )

*Inverness Cape coat* ( Wool, pied-de-poule, padded )  
*Spoiled by Toxic Love Series Kiss Me... Quick!* Collection  
 Autumn/Winter 2009  
 Loan Sónia Tavares  
 Cape coat designed for the *Amália Hoje* project, 2009.

27

( Amália Hoje )

POP AMÁLIA POP poster  
 ( K-Line, wood, vinyl )  
 2009

28

( Storytailors )

Dress ( Silk jacquard, tulle, whalebone )  
 2008  
 Loan Sónia Tavares  
 Dress used in the *Amália Hoje* project, 2009.

29

( Marques'Almeida )

Tiered Skirt and Assymetric Hoodie  
 ( Cotton Jersey fleece, polyester )  
 Resort 2019  
 Loan Marques'Almeida

A piece designed for a contemporary Amália, recreating full black.

30

( Nuno Baltazar )

*Amália 3/4 dress and cape*  
 ( Brocade, acetate )  
*Silêncio* Collection  
 Autumn/Winter 2005/2006  
 MUDE.M.0923 | Nuno Baltazar Collection  
 Nuno Baltazar Donation, 2019

Collection inspired by Amália Rodrigues. Reinterpretation of Maria-Therеза Mimoso's iconic dress made to measure for Amália Rodrigues in the 1960s.

31

( Nuno Baltazar )

*Amália Long Dress*  
 ( Polyester and lace )  
*Silêncio* Collection  
 Autumn/Winter 2005/2006  
 MUDE.M.0924  
 | Nuno Baltazar Collection  
 Nuno Baltazar Donation, 2019

Collection inspired by Amália Rodrigues. Reinterpretation of Maria-Therеза Mimoso's iconic dress made to measure for Amália Rodrigues in the 1960s.

32

( Ana Salazar )

Dress ( chiffon, pleated, boning )  
 2011  
 Loan Sebastian Filgueiras

Worn by Mísia in the videoclip for the fado song *O Manto da Rainha*, directed by John Turturro.

33

( Mísia )

Music video *O Manto da Rainha*  
 Directed by John Turturro  
*Senhora da Noite* Album  
 2011  
 © Warner Music Group

Mísia wears Ana Salazar, Valentim Quaresma accessories and shawl by Augustus.

34

( Storytailors )

*Tiles top* ( Organza peplum, tulle and porcelain )  
*Sail skirt* ( Silk georgette, organza, tulle )  
*Tales of the Calabash Series Chapter II – Unbreakable* Collection  
 Spring/Summer 2016  
 MUDE.M.1540, MUDE.M.1501  
 | Storytailors Collection  
 Luís Sanchez Donation, 2020

Diary of a princess in which three stories of Portuguese culture intertwine: the legend of the three enchanted Moors; the story of Joana, Princess of Portugal and patron saint of Aveiro; and *Os Lusíadas* by Luís de Camões.

35

( Storytailors )

*Caravela em Descoberta* dress with crinoline ( Cotton, polyester, print )  
*Tales of the Calabash Series Chapter II – Unbreakable* Collection  
 Spring/Summer 2016  
 MUDE.M.1537 | Storytailors Collection  
 Luís Sanchez Donation, 2020

The diary of a princess with three intersecting stories from the Portuguese culture: the legend of the 'Three enchanted Moors', the story of 'Santa Joana Princesa', patron saint of Aveiro, and the epic poem by Luís de Camões *Os Lusíadas*.

36

( Nuno Gama )

Shirt ( Poplin, hand-painted cotton )  
 Spring/Summer 1994  
 MUDE.M.1584 | Luís Capinha Collection  
 Luís Capinha Donation, 2023

The angel is an original design by Nuno Gama that dates back to the 1980s when he worked at the Oficina São Simão Arte e Faianças, in Azeitão, painting tiles. Used since his early works, it appears in various collections in a tribute to tile-making and the Baroque in Portugal.

37

( Nuno Gama )

*O Globalista* Collection  
 Spring/Summer 2018  
 Fashion show and performance with Mike Eleven on the Portuguese guitar  
 Loan ModaLisboa / Nuno Gama

38

( Nuno Gama )

T-shirt ( Cotton jersey, screen print )  
 Spring/Summer 1994  
 MUDE.M.1586 | Luís Capinha Collection  
 Luís Capinha Donation, 2023

39

( José Carlos )

Dress ( Synthetic silk taffeta, embroidery, sequins, beads, stones )  
 1986  
 MNT Inv. no. 30395  
 Loan Museu Nacional do Traje

40

( José Carlos )

*Lisboa, Hábitos e Tradições* Collection  
 Autumn/Winter 1994/1995  
 FILmoda,  
 Feira Internacional de Lisboa  
 Fashion show with music by Dulce Pontes, Eugénia de Melo e Castro, Madredeus and others.  
 Loan Miguel Mantero

41

( José Carlos )

Ankle-boots ( leather, metal )  
*Lisboa, Hábitos e Tradições* Collection  
 1994

*Lisboa, Hábitos e Tradições* Collection Sketchbook  
 Drawing by Paulo Azenha for José Carlos ( Pencil, watercolour, pastel )  
 Signed by the author, 1994  
 Drawing by Paulo Azenha for José Carlos ( Pencil, watercolour, pastel )  
 Signed by the author, 1994  
 Drawing by Paulo Correia for José Carlos ( Pencil, watercolour, Indian ink )  
 Signed by the author, 1994  
 Miguel Mantero Collection  
 Loan Miguel Mantero

42

( José Manuel Costa Reis )

*Lisboa regressa ao Parque*  
 Sofia Saragoza – *As grades de Lisboa*;  
 Joana França – *Sardinheiras de Lisboa*;  
 Carla Andrino – *Varinas de Lisboa*;  
 Maya – *Lisboa e os Corvos*  
 Teatro Maria Vitória – Act II Finale  
 Drawing ( Indian ink, watercolour and gouache on Canson paper )  
 Dated and signed by the author  
 2002  
 Loan José Manuel Costa Reis

43

( Nuno Gama )

Appliqué prototype *Dragão/Amor*  
motif ( Acrylic on paper )  
*O Globista* Collection,  
Spring/Summer 2018  
Loan Nuno Gama

Pedro Cláudio (phot.); João  
Vasconcelos (graphic design)  
*Nuno Gama: Winter: Autumn Winter*  
95-96 Catalogue, [1995]  
Loan Luís Capinha

Study for print ( Indian ink and  
coloured pencil on recycled paper )  
2006  
Loan Nuno Gama

44

( Doce )

*Doce*, 1980  
*Ali-Bába*, 1981  
*Bem Bom*, 1982  
Loan RTP – Rádio e Televisão  
de Portugal

45

( José Carlos )

Dress ( Silk, embroidery,  
glass beads, sequins )  
1986  
MNT Inv. no. 30394  
Loan Museu Nacional do Traje

46

( Storytailors )

*Fernando Pessoa* ensemble  
*Twister* Blazer ( Cotton twill,  
polyester sports mesh )  
Shirt ( Cotton poplin )  
*Lisboa Revisitada* skirt ( Cotton  
canvas, screenprinted )  
Pointed bow ( Cotton )  
Glasses ( Metal )  
2013  
Fedora Hat (ca. 1930/1960)  
MUDE.M.1562  
| Storytailors Collection  
Luís Sanchez Donation, 2020

47

( Nuno Baltazar )

*Tempestade* Blouse ( Cotton,  
silk, metallic fiber )  
*Sophia Long Skirt* ( Twill,  
cotton, polyester )  
*Mar de Sophia* Collection  
Autumn/Winter 2014/2015  
MUDE.M.1034 | Nuno Baltazar  
Collection  
Nuno Baltazar Donation, 2019

Interpretation of Sophia de Mello  
Breyner Andresen's universe and  
the poet's relationship with the sea.

48

( Nuno Baltazar )

*Sophia Long skirt* ( Twill,  
cotton, polyester )  
*Mar de Sophia* Collection  
Autumn/Winter 2014/2015  
MUDE.M.1035  
| Nuno Baltazar Collection  
Nuno Baltazar Donation, 2019

Collection inspired by Sophia de Mello  
Breyner Andresen's body of work.

49

( José António Tenente )

*Angel Jacket* ( Brocado,  
organza, silk, appliqué )  
*Angel Skirt* ( Changeant effect  
tafetta, viscose )  
Autumn/Winter 2009/2010  
MUDE.M.0813  
José António Tenente Donation, 2014

Collection inspired by the artwork  
of Paula Rego. Outfit with a particular  
reference to the painting 'O Anjo'.

50

( Helena Cardoso )  
( Gracinda Candeias )

*Sol – Memories of Africa* Dress and  
cape ( Artificial fiber changeant  
fabric, silk taffeta (shantung silk).  
Hand-painted in black, gold and green  
depicting geometric, animalistic  
and anthropomorphic motifs )  
1998  
MNT Inv. no. 38516/1/2  
Loan Museu Nacional do Traje

Outfit developed as part of  
a show performed at Expo'98.

51

( Helena Cardoso )  
( Gracinda Candeias )

*N'Jinga – Memories of Africa* Dress  
and cape ( Linen taffeta, changeant  
silk taffeta (shantung silk).  
Hand-painted in black, gold and green  
depicting geometric, animalistic  
and anthropomorphic motifs )  
1998  
MNT Inv. no. 38517/1/2  
Loan Museu Nacional do Traje

Outfit developed as part of a show  
at Expo'98. Reference to Queen  
N'Jinga, recognised by Portugal  
as Queen of the Kingdom of Matamba  
(Angola) from 1631 to 1663.  
A strategist and politician, she signed  
several treaties of alliance and peace  
with the Portuguese, involving the  
vassalage of native African  
kingdoms and enslaving them  
for Europe.

52

( José Manuel Costa Reis )

*Pedro o Cru*  
Costumes for Grupo  
de Populares (II and III Act Actors)  
Teatro Nacional D. Maria II  
Drawing ( Grafite and coloured pencil  
on Canson paper; collages )  
Dated and signed by the author  
1982  
Loan José Manuel Costa Reis

In the staging of the tragic story  
of D. Pedro and D. Inês de Castro,  
José Manuel Costa Reis recreates  
costumes from the Portuguese  
royal court of the time as well  
as popular costumes.

53

( Maria Gambina )

Dress and collar ( Piquet, cotton,  
polyester, viscose, cotton )  
*Inês D'Castro* Collection  
Spring/Summer 2011  
MUDE.M.1096, MUDE.M.1107  
| Maria Gambina Collection  
Maria Gambina Donation, 2020

The love story between D. Pedro  
and D. Inês de Castro portrayed  
in three acts: young Inês in  
love, Inês murdered, and the  
coronation of Inês.

54

( Maria Gambina )

Dress ( Jersey, cotton,  
polyester, screen printed  
with one-of-a-kind design )  
*Inês D'Castro* Collection  
Spring/Summer 2011  
MUDE.M.1097 | Maria Gambina  
Collection  
Maria Gambina Donation, 2020

The love story between D. Pedro and  
D. Inês de Castro portrayed  
in three acts: young Inês in love, Inês  
murdered, and the coronation of Inês.

55

( Maria Gambina )

Dress ( Silk crepe, screen print  
with designer's own print )  
*Inês D'Castro* Collection  
Spring/Summer 2011  
MUDE.M.1105 | Maria Gambina  
Collection  
Maria Gambina Donation, 2020

The love story between D. Pedro  
and D. Inês de Castro portrayed in  
three acts: young Inês in love, Inês  
murdered, and the coronation of Inês.

56

( Maria Gambina )

Sweater ( Printed terrycloth )  
Pencil skirt ( Polyester, acetate )  
Belt with Griffin motif ( Carbon fiber )  
*Inês D'Castro* Collection  
Spring/Summer 2011  
MUDE.M.1101, MUDE.M.1100,  
MUDE.M.1108 | Maria Gambina  
Collection  
Maria Gambina Donation, 2020

The love story between D. Pedro  
and D. Inês de Castro portrayed in  
three acts: young Inês in love, Inês  
murdered, and the coronation of Inês.  
Use of details alluding to the  
fashion at the Spanish court, where  
Inês de Castro came from; prints  
of decaying fruit and flowers; and  
the figure of the griffin as a symbol  
of the divine power of love.

57

( Nuno Gama )

*Pensa Momento*  
Spring/Summer 2021  
Performance by dancer Bruno  
Alves, accompanied by the models.  
Choreography Olga Roriz  
Loan ModaLisboa / Nuno Gama

58

( Nuno Gama )

Embroidered Jacket ( Wool,  
sequins, beads, gold thread  
embroidery ) Cooperativa  
Aliança Artesanal  
*Pensa Momento* Collection  
Spring/Summer 2021  
Loan Nuno Gama

Motifs by Nuno Gama are  
embroidered with traditional  
stitches (chain stitch, stem stitch,  
filling stitch, decorative stitch  
and knots stitch).

59

( Storytailors )

*Mist Euphyra* Dress ( Silk organza, silk chiffon, tulle, embroidery, applique )  
*EUPhyra*, the Medusa that wanted to fly Series  
 Chapter IV – Grand Final in V Acts Collection  
 Spring/Summer 2007  
 MUDE.M.1550 | Storytailors Collection  
 Luís Sanchez Donation, 2020

60

( Storytailors )

*Panniers* Corset ( Armando Gabriel for Storytailors ) ( Silk dupion, cotton lace by *Sophie Hallette*, tulle, silk organza )  
*Inês de Castro* Skirt ( Silk organza )  
*Wallflowers/Fightflowers* Series  
 Chapter IV – Under my Skin Collection  
 Spring/Summer 2012  
 MUDE.M.1514 | Storytailors Collection  
 Luís Sanchez Donation, 2020

Taking the story of Inês de Castro as its theme, this outfit refers to the moment of post-mortem coronation with a corset that shows the muscles and bones through the lacework.

61

( Alexandra Moura )

*Tapeçaria* Dress ( Velvet, woven, jacquard )  
*WoMan* Collection  
 Autumn/Winter 2016/2017  
 Loan Alexandra Moura

Reinterpretation of the historical use of brocade fabrics with floral motifs.

62

( Alexandra Moura )

*Moldura* Dress ( Tulle jersey, brocade )  
*WoMan* Collection  
 Autumn/Winter 2016/2017  
 Loan Alexandra Moura

63

( Alexandra Moura )

*Pétalas Santas* Dress ( Tulle, embossed synthetic leather )  
*O Milagre das Rosas* Collection  
 Spring/Summer 2016  
 Loan Alexandra Moura

Collection inspired by Rainha Santa Isabel and the Miracle of the Roses.

64

( Heróis do Mar )

Music video *O Inventor*  
 1987  
 © Warner Music Group  
 Heróis do Mar wear *Construtónica* collection, styled by Rui Pregal da Cunha and Helena Assédio.  
 Heróis do Mar at *Passeio dos Alegres*  
 TV show by Júlio Isidro, RTP  
 1982  
 Styling Jorge Virgílio

Heróis do Mar at *A Quinta do Dois* TV show, RTP  
 1987

Loan RTP – Rádio e Televisão de Portugal

65

( Rui Pregal da Cunha and Helena Assédio )

*Construtónica* Collection  
*O Inventor* Coat ( Cotton canvas, print ) Hat ( Felt ), Chapelaria Lord,  
 1986

Loan Rui Pregal da Cunha

Long coat made with fabric printed with a world map worn by Rui Pregal da Cunha in *O Inventor's* shows (1987), at a time when the band's look was more eclectic and less futuristic-militaristic, sometimes including clothes with a historicist influence.

66

( Heróis do Mar )

Francisco Graça (photography), photoshoot for the album *Mãe*, 1983  
 Clothing: Paulo Pedro Gonçalves and Rui Pregal da Cunha / Production República das Bananas

67

( Heróis do Mar )

Francisco Graça (photography), photoshoot for the album *Heróis do Mar*, 1981  
 Clothing: Jorge Virgílio  
 João Bafo (photography), 12" Amor promotional session, 1982  
 Clothing: Paulo Pedro Gonçalves

68

( Nuno Gama )

Óscar Almeida (phot.); João Vasconcelos (graphic design)  
*Nuno Gama: [AW 94: Minhotinha]*  
 Catalogue, [1993?]  
 MUDE / Luís Capinha Collection / MUDE.D.M.ctg4066  
 Luís Capinha Donation, 2023

69

( Nuno Gama )

Vest and trousers  
 Autumn/Winter 1993  
 Shirt ( Linen )  
 1993  
 MUDE.M.1582, MUDE.M.1620  
 | Luís Capinha Collection  
 Luís Capinha Donation, 2023

Reuse of traditional Minde blankets with religious and rural motifs.

70

( Nuno Gama )

Embroidered motifs by Pedro Zamith Polo shirt ( Piquet, cotton, embroidery )  
 Shorts ( Checked linen )  
*Desejo a-mar* Collection  
 Spring/Summer 2011  
 MUDE.M.1604, MUDE.M.1606  
 | Luís Capinha Collection  
 Luís Capinha Donation, 2023

Collection inspired by Póvoa de Varzim's woolen jumpers, known as 'poveiras'. The designer introduces new motifs related to the sea.

71

( Nuno Gama )

T-shirt ( Cotton jersey, hand embroidery )  
 Spring/Summer 2004  
 MUDE.M.1591  
 | Luís Capinha Collection  
 Luís Capinha Donation, 2023

Hand embroidered with Lenços dos Namorados motifs.

72

( Filipe Faisca )

*Orquídea* Dress ( Organdy, Madeira embroidery, linen )  
*Sexto Sentido* Collection  
 Autumn/Winter 2018  
 With the support of the Madeira Wine, Embroidery and Handicraft Institute  
 Luís de Sousa Embroidery Factory  
 Loan Filipe Faisca

Inspired by the Madeira embroidery, Filipe Faisca embroidered new floral motifs, a reference to the island's flora and fauna.

73

( Olga Rêgo )

Wedding dress ( Silk organdy, mother of pearl buttons, hand embroidery with silk thread depicting large vegetal motifs )  
 1994

MNT Inv. no. 30428  
 Loan Museu Nacional do Traje

Inspired by the embroideries of the Island of Madeira.

74

( Ricardo Preto )

*All that is is metaphor... I believe somebody said that before me* tunic and trousers ( Printed silk crepe, glass-bead embroidery )  
 Spring/Summer 2012  
 MUDE.M.0818  
 Ricardo Preto Donation, 2014

75

( Anabela Baldaque )

*Gosto de ti até ao Japão* Jacket ( Double layer of tulle, crochet ribbon, plastic buttons )  
*Gosto de ti até ao Japão* Collection  
 Spring/Summer 2017  
 Skirt ( Waterproof fabric, embroidery )  
 Spring/Summer 2000  
 Loan Anabela Baldaque

76

( Anabela Baldaque )

Jacket ( Waterproof fabric, string, ribbon, snap button, buttons, sequins )  
 Skirt ( Tulle, polyester, elastane )  
*Põem-se ao lume e deixa-se arrefecer* Collection  
 Spring/Summer 2000  
 Loan Anabela Baldaque

77

( Anabela Baldaque )

Coat ( Raffia, organza, wooden figures )  
*Pássaro de Fogo* Collection  
 Spring/Summer 2021  
 Loan Anabela Baldaque

Coat inspired by the traditions and imagery of the Senhor de Matosinhos festivities.



78

( Filipe Faisca )

Paded tunic ( Neoprene, polyester, smocking )

*Luto* Collection

Spring/Summer 2013

Loan Filipe Faisca

Reference to traditional round, decorative cushions.

*PERSONAL TERRITORIES:  
INTERSUBJECTIVITY  
IN THE 1ST  
PERSON SINGULAR*

These proposals arise from a reflection on the personal experiences and childhood memories of each author, mixed with their own taste and references to people who were important in shaping their personality, in places as diverse as Trás-os-Montes, Africa, India, Japan or New York. References to family memories got fused with the evocation of traditions from various regions in the country or important moments in the history of Portugal. These, in turn, were interpreted according to the way each author positions himself/herself in the world and how he/she shares objects and situations with others in social interaction through his/her work. It is often the case of an indirect evocation of smells, sounds and images that impregnate strong emotions and feelings. In this respect, the formative relevance of the female lineages must be highlighted, through the strong presence of grandmothers and mothers. The inner universe of each author and his/her aesthetic and musical preferences are mirrored in pieces of strong individuality that rethink stereotypes and values, mix existing patterns with original ones and combine natural manufactured materials with synthetic materials, putting forward new and urban silhouettes. The reinterpretation of rural traditions and collective popular festivities, such as processions and mourners, the Shrovetide Caretos (masks) from Trás-os-Montes and Alto Douro, or the Douro harvest – reinvent the conservative, traditionalist, nostalgic, poor, and rural vision of Portugal, usually associated with people wearing strictly black clothing, building the heritage of tomorrow with a contemporary, multicultural, unprejudiced, pop and colourful language.

( *TERESA SALGUEIRO*  
/ *MADREDEUS* )

Teresa Salgueiro was the voice of Madredeus from 1987, when they recorded their first album (*Os dias da Madredeus*), until 2007, when she decided to embrace on a solo career. Her soprano voice projects words and feelings in Portuguese with a clear, limpid timbre, combining with the classical guitar, keyboards, cello and accordion of Pedro Ayres de Magalhães, Rodrigo Leão (the group's founders), Francisco Ribeiro and Gabriel Gomes. The result is fusion music with sophisticated arrangements, with popular and classical, ancestral and contemporary references. For twenty years, her voice and sober, delicate presence have contributed to Madredeus' identity, popularity and extraordinary international recognition. On her 1994 tour of Japan, Teresa Salgueiro wore a long dress by Abbondanza/Matos Ribeiro that emphasised her décolleté. Teresa Salgueiro was also dressed for several years by José António Tenente, an author who contributed greatly to the affirmation of her classic, elegant and sophisticated style. As a solo artist, she continues to attach particular importance to her image, an example of which is the collaboration of Storytailors.

91 92 93

( *THE GIFT* )

With a career spanning for more than 25 years, The Gift, a band from Alcobaça, have a permanent capacity for reinventing themselves since their debut single, 'OK! Do You Want Something Simple?' (1998). With a mostly English repertoire, the band leads the Portuguese music landscape with a modern aesthetics, combining electronic pop-rock with symphonic sounds, relying on the participation of several string and brass orchestras in many of their compositions. Particularly worth mentioning is the wholesome way in which The Gift conceive, produce and communicate their music, with a particular eye for visual communication and iconic contemporary music videos. The lead singer Sónia Tavares wears different Portuguese fashion designers, but always maintains her own personal style. Revealing a chameleonic ability to take on different roles over the years, she has been a key figure in the aesthetics of the band.

108 109 110 111

79

( Manobras de Maio )

João Romão, Mariana Cachulo,  
Rita Lopes Alves (org.);  
[Diogo Vieira (design)]  
*Manobras de Inverno 15 Novembro*  
1987 Invitation, [1987]  
Donation in process

80

( Ana Salazar )

Paulo Roberto (phot.)  
*Ana Salazar: Inverno = Winter*  
= *Hiver 88* Catalogue, [1988]  
MUDE.D.M.ctg4041

Paulo Valente (phot.; graphic design)  
*Ana Salazar: Verão = Été = Summer*  
1989 Catalogue, [1989]  
MUDE.D.M.ctg4040

Inês Gonçalves (phot.);  
António Lobo (graphic design)  
*Ana Salazar: [Coleção Meninas*  
*na praia]: Verão = Été = Summer 1988*  
Catalogue, [1988]  
MUDE.D.M.ctg0071

81

( Anabela Baldaque )

*Galeria Código*  
Autor's Edition ( Paper, artisanal  
paper, cardboard, assemblage,  
dried plants, metallic elements )  
Since 1988  
Loan Anabela Baldaque

82

( Nuno Gama )

Oscar de Almeida (phot.); João Pedro  
Vasconcelos (graphic design)  
*Nuno Gama: Spring - Summer 94:*  
*[Homenagem Alentejo]* Catalogue,  
[1994]  
MUDE / Luís Capinha Collection /  
MUDE.D.M.ctg4065

Rosary  
( Macrame silk thread, silver;  
handmade )  
1999  
MUDE.M.1590 | Luís Capinha  
Collection

Óscar Almeida (phot.); João  
Vasconcelos (graphic design)  
*Nuno Gama: [AW 94: Minhotinha]*  
Catalogue, [1993?]  
( Corrugated cardboard box and two  
pages )  
MUDE / Luís Capinha Collection /  
MUDE.D.M.ctg4066  
Luís Capinha Donation, 2023

83

( K )

Miguel Esteves Cardoso (ed.);  
João Botelho (graphic project)  
*K Magazine*, No. 5, February 1991  
*Moda K: Litoral atlântico*, pp. [66-75]  
Paulo Gomes (dir.);  
Inês Gonçalves (phot.)  
MUDE / Luís Capinha Collection  
/ MUDE.D.P.rev0379|5

Miguel Esteves Cardoso (ed.);  
João Botelho (graphic project)  
*K Magazine*, No. 8, May 1991  
*Moda K: Terra prometida*, pp. [80-91]  
Paulo Gomes (dir.);  
Inês Gonçalves (phot.)  
MUDE / Luís Capinha Collection  
/ MUDE.D.P.rev0379|8

Miguel Esteves Cardoso (ed.);  
Inês Gonçalves (photo ed.);  
Paulo Gomes (fashion & society ed.);  
João Botelho (graphic project)  
*K Magazine*, No. 12, September 1991  
*Moda K: ALIEN NATION*, pp. [66-77]  
Paulo Gomes (dir.);  
Inês Gonçalves (phot.)  
MUDE / Luís Capinha Collection  
/ MUDE.D.P.rev0379|12

Luís Capinha Donation, 2023

84

( Ana Salazar )

Inês Gonçalves (phot.); António Lobo  
(graphic design)  
*Ana Salazar: [Coleção Meninas*  
*na praia]: Verão = Été = Summer 1988*  
Catalogue, [1988]  
MUDE.D.M.ctg0071

85

( Ana Salazar )

*Meninas na Praia* dress and slip  
( Silk taffeta, silk muslin,  
cut outs, appliqué )  
Spring/Summer 1988  
MUDE.M.0701

Reinterpretation of a shirt dress,  
worn open over a slip dress.

86

( Manuela Gonçalves )

Loja Carmim  
Poncho dress ( printed cotton ) 1978  
MUDE.M.0416  
| Francisco Capelo Collection

Geometric lines and austere shapes  
are combined with the designer's  
preference for textiles, material and  
traditional know-how.

87

( Manuela Gonçalves )

Loja Branca  
Dress ( Taffeta, silk,  
mother of pearl )  
1991  
MUDE.M.0423

| Francisco Capelo Collection

Geometric lines and austere shapes  
are combined with the designer's  
preference for textiles, material  
and traditional know-how.

88

( K )

Miguel Esteves Cardoso (ed.);  
Inês Gonçalves (photo ed.);  
Paulo Gomes (fashion & society ed.);  
João Botelho (graphic project)  
*K Magazine*, No. 12, September 1991  
*Moda K: ALIEN NATION*  
Paulo Gomes (dir.);  
Inês Gonçalves (phot.)  
MUDE / Luís Capinha Collection /  
MUDE.D.P.rev0379|12  
Luís Capinha Donation, 2023

89

( Ana Salazar )

Dress ( Cotton, pleating, crochet )  
Spring/Summer 2007  
MUDE.M.0707

90

( Ana Salazar )

Dress ( Tulle, wool,  
embroidery, appliqué )  
Autumn/Winter 2005  
MUDE.M.0706

91

( Kenton Thatcher )

Kenton Thatcher (photography)  
Teresa Salgueiro, 1994  
Production *Elle* magazine 1994  
Assemblage Abbondanza  
/Matos Ribeiro  
Loan Kenton Thatcher

92

( Abbondanza / Matos Ribeiro )

Dress ( Silk shantung )  
1994  
Loan Teresa Salgueiro

Worn by Teresa Salgueiro on  
Madredeus Japan tour in 1994.

93

( José António Tenente )

Dress ( Silk, tulle, organza, beading )  
2000  
Loan Teresa Salgueiro

94

( Dino Alves )

Dress ( Linen )  
Wide brimmed Hat ( Wool felt,  
handmade ) Dino Alves collaboration  
with Chapelaria D'Aquino  
*Salvé a Cor!* Collection  
Autumn/Winter 2015/2016  
Loan Dino Alves

The fringed scarf is reworked  
in different ways and solutions.  
This accessory is paramount to  
country women's dresses.

95

( Dino Alves )

Dress ( Satin cotton, elastane, linen )  
*Salvé a Cor!* Collection  
Autumn/Winter 2015/2016  
Loan Dino Alves

Collection built on the idea of  
a conservative and resigned people,  
dressed in black as a result of Catholic  
morals and the harshness of rural  
life. For the fashion show, the  
audience was asked to be wearing all  
black. Next to full black ensembles,  
there is an explosion of colour  
with garments in pink, blue, yellow,  
green, lilac and aubergine.

96

( Dino Alves )

Dress ( Cotton rib, dyed flannel ornamented with sequin ribbon, tulle with metallic hair clips )  
*Wrong* Collection  
 Autumn/Winter 2008/2009  
 Loan Dino Alves

Memories of embroidery and lace are revealed through the motifs designed with hair clips.

97

( Dino Alves )

Dress ( Taffeta, polyester, metal safety pins )  
*Trash Couture* Collection  
 Autumn/Winter 2015/2016  
 Loan Dino Alves

A mix of personal references, memories from rural places and folk, punk and techno, connecting countryside and city, popular and pop.

98

( Dino Alves )

Shirt ( Tie-neck shirt in checkered pattern, cotton )  
 Skirt ( Ruffled skirt in printed calico fabric )  
 Vest ( Perforated cotton twill embroidered with fabric strips )  
*The New Kings* Collection  
 Autumn/Winter 2016/2017  
 Loan Dino Alves

New proposals with references to rural workwear using the traditional printed chintz fabric, originally used in India and brought to Portugal in the 15th century.

99

( Dino Alves )

Dress ( Polyester, wool, mousseline, XXL embroidery )  
*The New Kings* Collection  
 Autumn/Winter 2016/2017  
 Loan Dino Alves

Reinterpretation of embroidery in new shapes and technical fabrics.

100

( Dino Alves )

Dress ( Digital silk printing featuring a macro photograph design of knitted mesh )  
*Zona Centro* Collection  
 Autumn/Winter 2009/2010  
 Loan Dino Alves

Enlarged and printed motifs characteristic of traditional woollen jumpers, in a contemporary silhouette.

101

( Miguel Flor )

Coat and Trousers ( Wool )  
 Sleeveless shirt ( Polyester, wool )  
 Spring/Summer 2000  
 Loan Miguel Flor

Piece inspired by Miguel Flor's First Communion. Significant of the reinvention process that this designer made in all his collections of the suit typology, adopting new patterns and resorting to overlaps, within the classic cut root.

102

( Miguel Flor )

Coat and trousers ( Portuguese wool fabric produced by Albano Morgado, S.A. )  
 Shirt ( Cotton poplin )  
 Autumn/Winter 2001/2002  
 Loan Miguel Flor

Monastic cut coat evokes the designer's religious upbringing in Trás-os-Montes region, seen through his conceptual eye that proposed a reinvention of menswear in Portugal.

103

( Lidija Kolovrat )

Dress ( Silk, sponge, viscose )  
*Meu Portugal – Iguamente Nostálgico* Collection  
 Spring/Summer 2024  
 Loan Lidija Kolovrat

104

( Lidija Kolovrat )

Sapatos ( Rubber )  
*Portugal é Peixes* Collection  
 Spring/Summer 2020  
 Loan Lidija Kolovrat

105

( Alexandra Moura )

*Monstros* dress ( Lycra, lame, acrylic paint )  
*Bestiário* Collection  
 Autumn/Winter 2019/2020  
 Loan Alexandra Moura

Collection inspired by Rosa Ramalho with original prints depicting her work.

106

( Alexandra Moura )

*AM* Dress ( Lycra, original print )  
*I AM* Collection  
 Autumn/Winter 2018/2019  
 Loan Alexandra Moura

Personal memories recreated in an original pattern, where songs and authors of reference for the designer are also recognised.

107

( Alexandra Moura )

*Puffer AM Jacket* ( Waterproof fabric filled with wild duck feathers – recycling )  
*I AM* Collection  
 Autumn/Winter 2018/2019  
 Loan Alexandra Moura

Personal memories recreated in an original pattern, where songs and authors of reference for the designer are also recognised.

108

( The Gift )

*Teledisco Music*  
 2005  
 Loan Sónia Tavares

109

( Alexandra Moura )

Top and skirt ( Vichy cotton twill, quilted )  
 Spring/Summer 2005  
 Loan Sónia Tavares

110

( Alexandra Moura )

Dress ( Prince of Wales twill, microfiber, appliqué )  
 Spring/Summer 2004  
 Loan Sónia Tavares

111

( Storytailors )

*Fácil de Entender* Ensemble  
 Top ( Cotton jersey, felt flowers )  
 Skirt ( Tyvek, felt flowers )  
 2006  
 Loan Sónia Tavares

112

( Luís Buchinho )

*6SEVE011213* Dress  
 ( Polyester, printed, leather )  
 Autumn/Winter 2013/2014  
 Loan Luís Buchinho

Inspired by the Revolution of April 25th 1974. Luís Buchinho created the print using carnation and rifle motifs.

113

( Luís Buchinho )

*6MC011314* Jumpsuit ( Polyester )  
 Autumn/Winter 2013/2014  
 Loan Luís Buchinho

Inspired by the Revolution of April 25th 1974. Luís Buchinho created the print using carnation and rifle motifs.

114

( Luís Buchinho )

Jacket and skirt ( Cotton crochet with foil induction ) Reuse of family crochets and naperons  
*Turista Acidental* Collection  
 Spring/Summer 2020  
 MUDE.M.1395 and Loan Luís Buchinho

Reuse of crocheted family heirlooms, in a collection about the gentrification of urban centres and the identity, environment and sustainability issues.

115

( Luís Buchinho )

T-shirt ( Cotton jersey, chiffon, print )  
*Turista Acidental* Collection  
 Spring/Summer 2020  
 MUDE.M.1394

Collection on sustainability issues, the consequences of tourism in cities and the identity of each place.

116

( Maria Gambina )

Shorts ( Virgin wool, Arraiolos embroidery )  
 Hood ( Polyester, acetate, quilting )  
*Take Me Home* Collection  
 Autumn/Winter 2011/2012  
 MUDE.M.1095; MUDE.M.1094  
 | Maria Gambina Collection  
 Maria Gambina Donation, 2020

The Arraiolos tapestry, originally used since the 17th century in manor houses and palaces, is one of the main elements in this collection in which Gambina explored the concept of home as a spatial reference.

117

( Storytailors )

*Casaco-kimono* ( Mesh canvas, silk, indian sari brocade, cotton satin, polyester )  
*Cross Stitch Skirt* ( Cotton canvas, cross stitch embroidery, cotton satin )  
*Narkë, the story of a dress Series Chapter V – Less is NO more...?!* Collection  
 Autumn/Winter 2003/2004  
 MUDE.M.1466; MUDE.M.1468 |  
 Storytailors Collection  
 Luís Sanchez Donation, 2020

118

( Storytailors )

*Pixel Roses Skirt* (laid flat)

119

( Storytailors )

*Pixel Roses Skirt* ( Patchwork, silk, cotton )  
*Narkë, The story of a dress Series Chapter V – Less is NO more...?!* Collection  
 Autumn/Winter 2003/2004  
 MUDE.M.1469 | Storytailors Collection  
 Luís Sanchez Donation, 2020

Embroidery and laces, two ancient portuguese traditions, are approached in a modern way where one can identify traditional embroidery stitches, motifs and techniques from various regions of the country. The patchwork, traditionally made from fabric scraps, gives this skirt its distinctive look.

120

( Filipe Augusto )

Sweater, jacket, trousers, vest, hood, gloves, handkerchief  
 ( Wool, knitting, plastic, checkered pattern, cotton, basketry, rubber, cotton cambric )  
*Colheitas* Collection  
 Autumn/Winter 2018/2019  
 MUDE.M.0874

Reinterpretation of the collective memories of wine grape harvesting on the Douro region.

121

( Filipe Augusto )

7 *Saias* Ensemble  
 Shirt ( Cambric, cotton, print, knitting )  
 Vest ( Cambric, cotton, print )  
 Apron ( Aluminum foil, cambric, cotton, print )  
 Trousers ( Cambric, cotton, print )  
 Spring/Summer 2019  
 Loan Filipe Augusto

The collection takes its inspiration from the strength of the female figure from Trás-os-Montes. Filipe Augusto combines different colours and patterns and debates the gendered clothing in menswear and womenswear.

122

( Alexandra Moura )

*Tapete Dress* ( Cotton, weaving )  
*Gadidae* Collection  
 Spring/Summer 2020  
 Loan Alexandra Moura

Influenced by the silhouette and details of the albaioses, the excess of pockets used in the vests and in the laces that reinforce the pants for heavier work by fishermen.

123 124

( Luís Buchinho )

21CL011718 shorts and bag  
 ( Polyester, elastane, película )  
*This is The Sea* Collection  
 Autumn/Winter 2017/2018  
 Loan Luís Buchinho

Inspired by the clothes of Setúbal's fishermen. This collection is highlighted with the creation of original prints and textures – in this case, inspired by the fishing nets and the Alentejo coast.

1BL011718 top ( Viscose )  
 Shorts ( Polyester, elastane )  
*This is The Sea* Collection  
 Autumn/Winter 2017/2018  
 Loan Luís Buchinho

Collection inspired by the Portuguese coastline and the garments worn by Setubal's fishermen. Original textile design by Luís Buchinho.

125

( Nuno Baltazar )

*Pilar Dress* ( Animal print crepon, Our Lady of Fátima medals applied )  
*Transverse* Collection  
 Autumn/Winter 2023/2024  
 MUDE.M.1743 | Nuno Baltazar Collection  
 Nuno Baltazar Donation, 2024

126

( Nuno Baltazar )

*Pilar Dress* ( Crepon, Our Lady of Fátima medals applied )  
*Transverse* Collection  
 Autumn/Winter 2023/2024  
 MUDE.M.1744 | Nuno Baltazar Collection  
 Nuno Baltazar Donation, 2024

127

( Nuno Baltazar )

*Akita Dress* ( Crepon, grosgrain ribbon, applied decade rosary )  
*Transverse* Collection  
 Autumn/Winter 2023/2024  
 MUDE.M.1745 | Nuno Baltazar Collection  
 Nuno Baltazar Donation, 2024

128

( Alexandra Moura )

*Cobertor Coat* ( Virgin wool, woolen blanket (Portuguese 'papa' blanket) / (Guarda blanket) )  
*WoMan* Collection  
 Autumn/Winter 2016/2017  
 Loan Alexandra Moura

Recreation of the traditional 'papa' blanket in a collection with romantic references that reinterprets the cultural identity of Portugal.

129

( Filipe Faisca )

*Manta de Papa Coat* ( Woolen blanket (portuguese 'Papa' blanket), wool )  
*Caleidoscópico* Collection  
 Autumn/Winter 2017  
 Loan Filipe Faisca

Voluminous coat made with the traditional Portuguese 'papa' blankets seen through a cosmopolitan and urban gaze.

130

( Luís Buchinho )

1CS010506 Jacket and 3SA010506 Skirt ( Wool, acrylic, polyamid, polyester, viscose )  
*In Bloom* Collection  
 Autumn/Winter 2005/2006  
 Loan Luís Buchinho

The colourful ornaments of the traditional Careto, who roam around the streets in Trás-os-Montes e Alto Douro during the Shrovetide, are explored in Luís Buchinho's distinctive urban and modern styles.

131

( Osvaldo Martins )

Fringed sweater ( Tricot, wool )  
Autumn/Winter 2002/2003  
Loan Osvaldo Martins

This sweater evokes the traditional costumes of caretos from Trás-os-Montes e Alto Douro region.

132

( Maria Gambina )

Skirt ( Handkerchiefs, lace, silk, viscose, acetate )  
*Landscape* Collection  
Autumn/Winter 2002/2003  
MUDE.M.1204 | Maria Gambina Collection  
Maria Gambina Donation, 2020

This set of black skirts was part of the costumes for the play *Casas Pardas* by Maria Velho da Costa (Teatro Nacional de São João, 2013). The handkerchiefs skirt in particular, evokes the millennial tradition of mourners, women hired to stir people at funerals, crying and wailing – who, in Portugal, are usually fully dressed in black.

133

( Maria Gambina )

Skirt ( Pouches, lace, silk, viscose, acetate )  
*Landscape* Collection  
Autumn/Winter 2002/2003  
MUDE.M.1203  
| Maria Gambina Collection  
Maria Gambina Donation, 2020

This set of black skirts was part of the costumes for the play *Casas Pardas* by Maria Velho da Costa (Teatro Nacional de São João, 2013). The handkerchiefs skirt in particular, evokes the millennial tradition of mourners, women hired to stir people at funerals, crying and wailing – who, in Portugal, are usually fully dressed in black.

134

( Maria Gambina )

Skirt ( Cotton, polyester )  
*Landscape* Collection  
Autumn/Winter 2002/2003  
MUDE.M.1205 | Maria Gambina Collection  
Maria Gambina Donation, 2020

This set of black skirts was part of the costumes for the play *Casas Pardas* by Maria Velho da Costa (Teatro Nacional de São João, 2013). The handkerchiefs skirt in particular, evokes the millennial tradition of mourners, women hired to stir people at funerals, crying and wailing – who, in Portugal, are usually fully dressed in black.

135

( Maria Gambina )

Skirt ( Shoelaces, cotton, acetate )  
*Landscape* Collection  
Autumn/Winter 2002/2003  
MUDE.M.1202 | Maria Gambina Collection  
Maria Gambina Donation, 2020

This set of black skirts was part of the costumes for the play *Casas Pardas* by Maria Velho da Costa (Teatro Nacional de São João, 2013). The handkerchiefs skirt in particular, evokes the millennial tradition of mourners, women hired to stir people at funerals, crying and wailing – who, in Portugal, are usually fully dressed in black.

136

( Maria Gambina )

*GALP/GAMBINA* T-shirt  
( Cotton jersey, acetate, print ), 1994  
Biennale des jeunes créatures de l'Europe et de la Méditerranée – 1st prize.

*MG Gentil* T-shirt  
( Cotton jersey, print )  
*Maria Gambina* Collection  
Autumn/Winter 1995/1996

*Nivea Creme* T-shirt  
( Cotton jersey, print )  
*Nivea* Collection  
Spring/Summer 2001

*Gambina Racing* T-shirt  
( Cotton jersey, print )  
*Maria Gambina* Collection  
Autumn/Winter 1995/1996

MUDE.M.1286, MUDE.M.1351,  
MUDE.M.1229, MUDE.M.1350  
| Maria Gambina Collection  
Maria Gambina Donation, 2020



94 95 101 103



137 138

( Miguel Flor )

Mask and Mask unfinished ( Wicker )

2014

João Andrade artisan, Água de Pau, S. Miguel

In the framework of Residência de Artesanato da Região dos Açores (RARA),  
within Walk&Talk Festival (production 2021).

Loan Miguel Flor

Inspired by the masks disseminated by the Maison Margiela brand,  
granting a new role and purpose to the wicker.

*ECO-LOGICAL: THE  
ANTHROPOLOGY  
OF PLACES, MATTERS  
AND KNOWLEDGE*

These pieces show a research aimed at safeguarding and updating traditional knowledge, manufacturing processes and natural materials with a significant ethical, social, and environmental drive, showing how they can have an important role in the development of local economies and a quite significant means of deepening intergenerational social cohesion. Preserving references to popular culture motifs and to rural landscapes, most projects exhibit a conceptual reading of clothes and a reflective work on the nature, identity, and utility of fashion. They reinvent clothing typologies, putting forward multiple and more contemporary uses; they develop experimental manufacturing processes; they look into new ways of recycling; they imply a return to natural, basic and plain elements, in parallel with the search for innovative fabrics that apply new technologies. This way, they remind us how relevant it is to promote traditional knowledge as a source of inspiration, education, and development, through their example of ecology, rationality, and resource-saving. Such approaches make it possible to debate fashion in the light of the current context of refocusing economic and productive models in force both internally and externally. Simultaneously they enable us to grasp the human, local, environmental, and social gains of recovering secular, sustainable practices used in our country. Furthermore, we are reminded of their role as a strategic factor for the sustainable development of landscapes, for the rise of Portuguese fashion and the implementation of emerging changes in the conception, production, communication, and consumption of fashion, that are increasingly being thought of on a global-scale.

## ( CONAN OSIRIS )

Conan Osiris studies communication design and audiovisual production, but has become known as a self-taught musician. He broadcasts his songs through digital platforms and his music reflects the new forms of cultural production and consumption by combining the references he experiences throughout the internet. The result is pop fusion melodies with mentions to fado and flamenco, hip-hop and techno dance, Gypsy and Maghrebian singing. Conan Osiris sings in Portuguese and uses Portuguese slang and idiomatic expressions, exploring the multiple meanings of common and familiar terms. Inspired by Japanese animation (*anime*) and android characters, Osiris's style is another of his trademarks. With the collaboration of stylist Rúben de Sá Osório, Conan Osiris is a performer who wears clothes from different fashion designers, always adding a very personal touch, leaving no one indifferent.

164 165 166 167

## ( JOANA VASCONCELOS )

Joana Vasconcelos has an unquestionable place in pop aesthetics, due to her vision of herself as an artist, and the scope of design and the know-how of Portuguese workmanship in her own work. Her connection to fashion dates back to 1996, when she participates in the *Manobras de Maio* festival. She wears clothes by Portuguese designers whenever she represents Portugal on big international stages. Working, with her mastery, on everyday objects related to the feminine universe and the household, she problematizes dichotomies such as art/crafts, tradition/modernity and popular/erudite culture. She brings back textiles (particularly crochet), tiles, traditional motifs such as the Coração de Viana [Heart of Viana] or the Galo de Barcelos [Rooster of Barcelos], or the ceramics of Bordalo Pinheiro. Her work speaks about herself, our country and contemporary society in an unprejudiced way, and this is what makes us see ourselves in her work, which at the same time communicates on a global scale.

185 186 187 188 189 190

139

( Helena Cardoso )

*Num Tempo Sem Tempo. Reflexão*  
2000  
Collection of works between 1986  
and 2000  
Loan Helena Cardoso

140

( Helena Cardoso )

*Camisa de Espigueiros Shirt*  
( Linen, burel )  
*Fungos dos Muros Vest ( Wool )*  
Serra de Montemuro, 'Capuchinhas'  
Group, Aldeia Campo Benfeito  
Skirt ( Wool crepe, burel )  
Balaclava ( Wool, linen )  
Serra da Freita, Grupo de Arões,  
Aldeia de Arões, and artisan  
Ana Maria Tavares  
1995/1999

MUDE.M.1649, MUDE.M.1650,  
MUDE.M.1657, MUDE.M.1665  
| Helena Cardoso Collection  
Helena Cardoso Donation, 2023

141

( Helena Cardoso )

Top ( Linen ) Serra do Gerês, Grupo  
de bordadeiras de Aldeia de Covide  
Skirt ( Cotton gobelin ) Shawl ( Linen  
cambric ) Minho, Aldeia de Vila Verde,  
artesãs do grupo de Vila Verde  
Algibeira Pouch ( Polyester, cotton,  
velvet, glass beads )  
Serra d'Arga, Grupo de Serreleis,  
Aldeia de Serreleis.  
Interpretation of the so-called 'bolsa  
de Viana', a pouch that is traditionally  
worn in the region of Viana.  
MUDE.M.1669, MUDE.M.1675,  
MUDE.M.1672, MUDE.M.1673  
| Helena Cardoso Collection  
Helena Cardoso Donation, 2023

Motifs inspired by nature, rural work  
and religious symbols. Many pieces  
are made without any dyeing,  
taking advantage of the natural  
colours of wool.  
Maximum reuse of goods and  
resources is the idea behind  
the making of socks, headbands  
and leg warmers.

142

( À Capucha )

*Senhora Dona Capucha Model*  
( Hand embroidered burel;  
hand woven wool, linen, silk )  
2013  
Loan esad-idea

Redesign of the traditional 'burel  
capes', incorporating new colours and  
decorative motifs to adapt their use to  
urban and contemporary life.

143

( À Capucha )

*Senhora Dona Capucha Model*  
( Hand embroidered burel;  
hand woven wool, linen, silk )  
2013  
Loan À Capucha

Redesign of the traditional 'burel  
capes', incorporating new colours  
and decorative motifs to adapt their  
use to urban and contemporary life.

144

Patterns for the Capucha  
redesign  
2013  
Loan À Capucha

145

( Helena Cardoso )

Pieces, samples of fabrics and  
drawings documenting the projects  
'Combate ao Frio' ( wool ), in Relva,  
Castro Daire; 'Capuchinhas' ( burel ),  
in Campo Benfeito; and 'Lançadeiras'  
( linen ), in Picão, created and trained  
by Helena Cardoso in 1987, within  
the project 'Formação, Capacitação  
Profissional de Mulheres' [Training  
and Professional Capacity Building for  
Women], organised by the Comissão  
da Condição Feminina [Commission  
on the Female Condition] (CCF).  
Helena Cardoso has a prominent  
place for her pioneering role in  
safeguarding and reactivating  
traditional crafts in several locations  
in central and northern Portugal,  
promoting sustainable fashion and  
dignifying the craftswomen through  
professional training.

Leg warmers ( Knitting, pure wool )  
Grupo 'Combate ao Frio', Serra de  
Montemuro, Aldeia da Relva  
1985-1986

Leg warmers with strings  
( Natural wool )  
Aldeia de Castro Laboreiro  
1990-1992

Sash ( Pure linen yarn )  
Grupo de Arões, Serra da Freita,  
Aldeia de Arões, Tecelagem de Arões,  
Bordado Grupo de Viana do Castelo,  
Aldeia de Arões  
1990-1992

*Giesta Branca Cardigan*  
( Hand-treated pure wool,  
natural colours )  
'Combate ao Frio' Cooperative  
Serra Montemuro, Aldeia da Relva  
1987

Weaving Sample  
( Linen, wool, silk )  
Serra do Marão, Aldeia da Nogueirinha  
1995-1999

Weaving Sample  
( Linen, silk ) Serra do Marão,  
Aldeia da Nogueirinha  
1995-1999

Weaving Sample  
( Linen, cotton, silk )  
Maria da Luz Teixeira, Artisan  
Serra do Marão, Aldeia  
da Nogueirinha  
1995-1999

Weaving Sample  
( Linen, silk )  
Serra do Marão,  
Aldeia da Nogueirinha  
1995-1999

MUDE.M.1646, MUDE.M.1654,  
MUDE.M.1660, MUDE.M.1644,  
MUDE.M.1689  
| Helena Cardoso Collection

Cooperativa Combate ao Frio  
*Combate ao frio* Information leaflet,  
1980s  
MUDE / Helena Cardoso Collection /  
MUDE.D.G.flp0458

Helena Cardoso Donation, 2023

146

Fernando Gaspar (coord.); Ana Pires,  
Madalena Braz Teixeira,  
Ana Maria Braga da Cruz (texts); José  
Carlos Garcia [et al.] (phot.); Eduardo  
Aires (design)  
*ConTradições: Moda portuguesa*  
Catalogue, 2000  
PPART – Programa para a Promoção  
dos Ofícios e das Microempresas  
Artesanais  
MUDE.D.M.ctc0026

Fernando Gaspar, Paulo Rasquete  
(prod.); Graça Ramos [et al.] (texts);  
José Carlos Garcia [et al.] (phot.);  
Cristina Nunes, Rita Loureiro (graphic  
design)  
*Artes e ofícios portugueses: Caminhos  
de inovação* Catalogue, 2015  
IEFP – Instituto do Emprego e da  
Formação Profissional  
MUDE.D.M.cte2136

António Júlio Valarinho (ed. coord.);  
Ana Pires (sci. coord.); Ana Pires [et  
al.] (texts); José Carlos Garcia (phot.);  
Proteína (graphic design)  
*Fios: Formas e memórias dos  
bordados, rendas e tecidos* Catalogue,  
2009  
IEFP – Instituto do Emprego e da  
Formação Profissional  
MUDE.D.M.cte0091

Raffaella D'Intino (ed. coord.);  
Madalena Braz Teixeira (texts);  
Cristina Ribas (drawings); Carlos  
Pombo Monteiro (phot.); Henrique  
Cayatte (art dir.); Atelier Ana Filipa  
Amaral Neto Tainha (graphic design)  
*Trajes míticos da cultura regional  
portuguesa = Mythical costumes of  
Portuguese regional culture* Catalogue,  
1994  
Electa-Lisboa 94  
MUDE.D.M.cte3817  
Gift Biblioteca de Arte – Fundação  
Calouste Gulbenkian

147

( Elementum ( Daniela Pais ) )

DOIS Top ( Organic cotton jersey – GOTS certificate )  
2008

*Man & Humanity – Sustainable and Humanitarian Design*  
Master Thesis Sketchbook  
( Glued clippings )  
2006

Loan Daniela Pais

The 5 basic pieces that constitute *Elementum* originate from a research project developed by Daniela Pais at Design Academy Eindhoven. From the study of clothing in different cultures, Daniela Pais developed a process of simplification that results in a set of basic pieces, with minimal resources and cuts, but with maximum solutions.

148

( Daniela Pais )

*ELEMENTUM DOIS X Kyrie Oda*  
Performance and choreography by  
Kyrie Oda  
2014

Loan Daniela Pais

149

( Arkhétypon )

Centro Português de Design (prod.);  
Miguel Rios (curator)  
*Arkhétypon: Portugal* Catalogue, 2001  
Centro Português de Design  
Loan Miguel Rios

Centro Português de Design (prod.);  
Miguel Rios (curator)  
*Arkhétypon: Artefactos de design de moda para reflexão = Fashion design artifacts* Catalogue, [2000]  
Centro Português de Design  
MUDE.D.M.cte0625

150

( Elementum ( Daniela Pais ) )

DO DRESS Kimono Dress ( Tencel™ and hemp fabric, linen )  
Spring/Summer 2021  
Loan Daniela Pais

Versatility and simplicity, using organic materials, advocating sustainable and environmentally responsible fashion.

151

( José António Tenente )

*Capote Alentejano* Cape, vest and skirt ( Synthetic fiber twill, stitched and padded )  
2000

MNT Inv. no. 35113/1/2/3  
Loan Museu Nacional do Traje

Recreation of the Alentejano Cloak where José António Tenente proposes multiple uses (cloak, waistcoat, skirt, dress, shoulder cape) with only three elements.

152

( José António Tenente )

Azorean Cloak and Cap  
( Laminated black canvas )  
2000

MNT Inv. no. 35112/1/2  
Loan Museu Nacional do Traje

One of the Azores' traditional costumes is modernised and becomes more versatile with new materials.

153

( João Tomé / Francisco Pontes )

Skirt/backpack ( Nylon )  
*Arkhétypon* Project, promoted by CPD – Centro Português de Design 2000  
Loan Miguel Rios

Inspired by the traditional seven skirts from Nazaré, this garment is reversible and can also be worn as a backpack.

154

( Paulo Cravo / Nuno Baltazar )

*Bolero 'Nova versão do xaile, rede, Póvoa, fio luminoso'* ( Knitting, photoluminescent thread )  
*Arkhétypon* Project, promoted by CPD – Centro Português de Design 2000  
Loan Miguel Rios

Interpretation of the traditional shawl, in a work that offers different and more contemporary uses.

155

( Osvaldo Martins por Malhacila )

Sweaters ( Knitted cotton )  
*Arkhétypon vs. Indústria* Project,  
promoted by CPD – Centro Português de Design  
2001  
Loan Miguel Rios

Conceptual analysis of archetypes associated with the Portuguese 'way of being'. Using traditional costumes or emblematic pieces such as knitwear, the aim was to modernise manufacturing processes and increase the versatility of uses.

156

( Miguel Flor )

Envelope shirt ( Cotton )  
Spring/Summer 2000  
Trousers ( Boiled wool. Handled and simmered up to 90°C (195°F) )  
Coat ( Boiled wool. Handled and simmered up to 90°C (195°F) )  
Autumn/Winter 2000/2001  
Loan Miguel Flor

The process of boiling the wool garment after it was made was one of the experimental processes used by Miguel Flor as part of his conceptual work on the nature and identity of clothing.

157

( Miguel Flor )

Top and Scarf ( Cotton and industrial fiber waste )  
*Super Calça* Trousers ( Wool )  
[desperdícios] Collection  
Autumn/Winter 2001/2002  
Loan Miguel Flor

Example of Miguel Flor's work on menswear and the changing behavioural patterns.

158

( Lena d'Água )

Music video *Grande Festa*  
Directed by Joana Lages  
2019  
© Universal Music Portugal

Styling Carolina Queirós Machado.

159

( iTechStyle GREEN CIRCLE by CITEVE )

Renato / J. Caetano manufacturing  
Trenchcoat ( Canvas in recycled polyester and SEAQUAL made from marine plastic )  
2023-2024  
Creative Director Paulo Gomes  
Loan CITEVE

160

( iTechStyle GREEN CIRCLE by CITEVE )

Atelier and Luís Renato  
Skirt ( Cork yarn fabric and Organic cotton Têxteis Penedo )  
Mara Santos and Carolina Salgado – ESAD  
Jacket ( Linen and vegetable viscose fabric Riopelle )  
2023-2024  
Creative Director Paulo Gomes  
Loan CITEVE

161

( iTechStyle GREEN CIRCLE by CITEVE )

Powered by CITEVE  
Creative director and photography  
Paulo Gomes  
Garments by Luís Renato and Grácia Sofia Atelier, TMG Textiles  
2023  
Loan Paulo Gomes

162

( iTechStyle GREEN CIRCLE by CITEVE )

Top ( Raw linen José Campos, GOTS organic cotton combed yarn LASA, recycled cotton and lyocell rib RDD, no artificial dyes )  
Hand-Embroidered by Maria João Pereira  
Skirt ( Renda de Lérias, crochet, hemp and cotton yarn LASA, no artificial dyes )  
Renda de Lérias by Fundação Artisans, Atalaia  
2023-2024  
Creative Director Paulo Gomes  
Loan CITEVE

163

( iTechStyle GREEN CIRCLE  
by CITEVE )

Atelier / Cordeiro and Campos  
manufacturing Coat ( Natural wool  
from Serra da Estrela Burel Factory,  
handcrafted wool yarn production  
on traditional looms )

Pé de Chumbo

Dress ( Recycled cotton yarn,  
handcrafted yarn weaving process )

2023-2024

Creative Director Paulo Gomes

Loan CITEVE

164

( Luís Carvalho )

Bespoke jacket and trousers for  
the 2019 Eurovision semifinal Jacket  
and Trousers ( Silk taffeta )

( André Ópticas )

Custom made face mask ( Acetate )  
2019

Loan RTP – Rádio e Televisão  
de Portugal

165

( Conan Osiris )

Matilde Travassos (photography)  
2018

Loan Matilde Travassos

166

( Alves/Gonçalves )

Jacket ( Synthetic fabric, foil )  
Trousers ( Denim, synthetic  
fabric, foil )

Spring/Summer 2019

Loan Conan Osiris

167

( Conan Osiris )

Matilde Travassos (photography)  
2018

Loan Matilde Travassos

168

( Pé de Chumbo )

Dress ( Raffia, silk organza,  
handmade )

Spring/Summer 2019

Loan Alexandra Oliveira

Original dressmaking process,  
made from previously selected  
yarns, with the dress being  
woven simultaneously with  
the manufacture of the fabric  
through an almost artisanal  
construction process. Inspired  
by the costumes of Minho.

169

( Pé de Chumbo )

Shirt ( Silk chiffon )

Skirt ( Polyester, handmade )

Spring/Summer 2019

Loan Alexandra Oliveira

Inspired by the ways of dressing  
in Minho and by Portuguese  
canework furniture.

170

( Filipe Faisca )

Jacket ( Weaved raffia )

*GEOgraphic* Collection

Spring/Summer 2010

Skirt ( Raffia, satin )

*Limite* Collection

Spring/Summer 2013

Loan Filipe Faisca

The personal memories of Africa  
are present in these two garments in  
interwined raffia that creates different  
geometric shapes and patterns.

171

( Nuno Gama )

*Avental Minhoto* Coat ( Portuguese  
Shetland wool, recycled wool )

Autumn/Winter 2024/2025

Loan Nuno Gama

172

( Alves/Gonçalves )

*Kispo* dress ( Polyester, cotton,  
appliqué, panneling )

Autumn/Winter 2021

Loan Alves/Gonçalves

Pieces with a contemporary  
language, with the combination  
of unlikely materials and techniques  
and diverse patterns, with cuts  
and overlapping layers.

173

( Alves/Gonçalves )

Shirt ( Wool, acrylic,  
polyester, appliqué )

Trousers ( Denim, cotton, laser cut )

Autumn/Winter 2021

Loan Alves/Gonçalves

174

( Alves/Gonçalves )

Tunic dress ( Cotton, acrylic,  
polyester, appliqué )

Autumn/Winter 2021

Loan Alves/Gonçalves

Pieces with a contemporary language,  
with the combination of unlikely  
materials and techniques  
and diverse patterns, with cuts  
and overlapping layers.

175

( Constança Entrudo )

Sweater ( Recycled polyester  
threads, printed )

Trousers ( Cotton, recycled  
polyester threads )

*The World We Live In: Part II* Collection

Autumn/Winter 2021

MUDE.M.1566

Collection inspired by Madeira  
embroidery and the Brazilian  
Tropicália movement. Printed  
with typical crochet floral motif.

176

( António Castro )

Coat ( *Abraham Moon and Sons*  
natural wool, hand-dyed wool,  
polar wool )

Trousers ( *Abraham Moon and Sons*  
natural wool, hand-dyed wool,  
silk satin, cotton, lace, horn buttons )

Vintage Shirt ( Cotton poplin )

Vest ( Hand-dyed silk damask,  
printed bias )

Scarf ( Lace )

Careto Mask made by Óscar Barros

Feather boa ( Hand-dyed  
ostrich feather )

Pin ( Metal ) 2021

Central Saint Martins MA Fashion

2021 Collection

Loan António Castro

177

( António Castro )

*Collage* Jacket and trousers

( *Abraham Moon and Sons*  
natural wool, hand-dyed wool,  
silk satin, cotton, *Sophie*  
*Halette* lace, horn buttons )

Careto Mask Made by

Germano Macedo

Belt ( Leather, metal )

2021

Central Saint Martins MA

Fashion 2021 Collection

MUDE.M.1692

Textile exploration in an interpretation  
of Baroque aesthetics that takes the  
heritage of the Caretos de Carnaval  
from Trás-os-Montes and Douro  
as its central theme, discussing  
issues of gender.

178

( Cláudia Pascoal )

*Quase Dança*

Directed by Ricardo Leite

and Cláudia Pascoal

© 2020 Universal Music Portugal, S.A.

179

( *Prinçpal* )

Manuel Lopes Teixeira (dir.); Miguel  
Flor (creative dir.)

*Prinçpal* Magazine, No. 15, [2016]

*Vila do Conde* 41.314386, -8.653675,

pp. 32-[61]

Miguel Flor (phot.); João Melo Costa

(styling)

MUDE.D.P.rev0221|15

Manuel Lopes Teixeira (ed.); Miguel  
Flor (creative dir.)

*Prinçpal* Magazine, No. 22, [2019]

*Família Alargada: Entrevista*

*Marques'Almeida*, pp. [30]-37

Mariana Matos (text);

Mafalda Silva (phot.)

MUDE.D.P.rev0221|22

Manuel Lopes Teixeira (ed.); Miguel  
Flor (creative dir.)

*Prinçpal* Magazine, No. 20, [2017]

*Filipe Augusto*, pp. 98-[113]

Miguel Flor (phot.); Filipe Augusto

(styling)

MUDE.D.P.rev0221|20

Manuel Lopes Teixeira (ed.); Miguel Flor (creative dir.)  
*Prinçpal Magazine*, No. 22, [2019]  
*Calendar 2019 Prinçpal ModaPortugal*, pp. [105-128]  
Filipe Augusto S/S19; Rui Aguiar (phot.); Marta Lobo (styling)  
MUDE.D.P.rev0221|22

Manuel Lopes Teixeira (ed.); Miguel Flor (creative dir.)  
*Prinçpal Magazine*, No. 20, [2017]  
*Alexandra Moura*, pp. 58-[81]  
Miguel Flor (phot.); Miguel Flor, Gabriel Figueiredo (styling)  
MUDE.D.P.rev0221|20

Luís Hall Figueiredo (ed.); Miguel Flor (creative dir.)  
*Prinçpal Magazine*, No. 24, [2019]  
*Zona Industrial*, pp. 6-[31]  
Miguel Flor (phot.); Filipe Augusto (styling)  
MUDE.D.P.rev0221|24

180

( *Green Circle Mag* )

Paulo Gomes (ed.)  
*Green Circle Mag Magazine*  
No. 1, September 2018  
*Flirt*, pp. 86-112  
Sorin Opait, Vincent Dean (phot.); Paulo Gomes (styling)  
MUDE.D.P.rev0274|1

181

( Marques'Almeida )

*Bomber Jacket Floral Brocade* and *Gathered Yoke Skirt Floral Brocade* ( Brocade )  
Resort 2019  
Loan Marques'Almeida

A collection that revisits Portuguese culture in floral patterns that evoke the tile, gilded woodcarving or textiles and brocades.

182

( Marques'Almeida )

*Gathered Yoke Skirt Tile Brocade Skirt* ( Brocade )  
*Fitted Mesh Top Tile Top* ( Mesh )  
Choker ( Leather, metal )  
Spring/Summer 2019  
Loan Marques'Almeida

Reinterpretation of several national references through an underground and urban style this duo is known for. A strong presence of embroidery motifs in prints and fringes.

183

( BÉHEN )

*New Delhi Look*  
Jacket ( Made from an antique Portuguese velvet bed quilt and faux fur from a second-hand upcycled coat )  
Trousers ( Made from an antique Portuguese bed quilt, eyelets, satin ribbon )  
*Quero-te muito* Collection  
Autumn/Winter 2021/2022  
MUDE.M.1565

Old Portuguese quilts made of cotton, satin or velvet, are given a second life not only out of environmental concerns but also to promote traditional craftsmanship.

184

( BÉHEN )

*Henriqueta* Dress ( Linen towel with madeira embroidery and Swarovski red crystals )  
*Talvez te escreva / Maybe I'll write you* Collection  
Spring/Summer 2021  
With the support of the Madeira Wine, Embroidery and Handicraft Institute  
MUDE.M.1563

BÉHEN/Joana Duarte transforms a linen tablecloth into a dress with minimal cuts and transformations, in an attempt to ensure the possible reversibility of the material. The work this designer has been developing aims to change the perception of traditional arts in Portugal.

185

( Joana Vasconcelos )

Directed by Luís Monge  
© Joana Vasconcelos  
2022

186

( Lidija Kolovrat )

*Royalty is the best policy/Reis e amores perfeitos* dress  
( Satin, silk, elastane )  
2012  
Loan Joana Vasconcelos

Original print with portraits of Portugal Kings and Queens.

187

( Filipe Faisca )

Dress ( Vichy silk )  
*PORTUGAL PORTUGAL* Collection  
Autumn/Winter 2007/2008  
Loan Joana Vasconcelos

Dress from the *PORTUGAL PORTUGAL* collection, in which Filipe Faisca explored the plaid of shirts, felt and burel, mixing them with denim, Calais lace and Vichy fabric.

188

( Dino Alves )

*Top 3D c/ Corações* Top  
( Synthetic velvet, elastics, dracalon, sequins )  
*Bi-Transparent* Collection  
Spring/Summer 2009  
Loan Joana Vasconcelos

189

( Alexandra Moura )

*Manto* Joana Vasconcelos  
Dress ( Nylon, polyester )  
*Amparo* Trench coat ( Viscose, polyester, elastane )  
*Heirloom* Collection  
Spring/Summer 2019  
Loan Joana Vasconcelos

On *Heirloom* collection, Alexandra Moura explores memories from her childhood, recalling holidays spent in Vila Verde da Raia. The floral pattern, bows and cloak dress evoke images of processions, which were mixed in this collection with elements that brought back memories of her grandparents and rural work.

190

( Storytailors )

*Barbie Awards* Joana Vasconcelos  
Doll – Storytailors outfit  
( PVC, polyester, poliamide, metal and feathers )  
2018

Developed by Raul Lopes, The Doll Stylist, in partnership with Mattel for the 2018 *Barbie Awards*  
Loan Joana Vasconcelos

One-of-a-kind Barbie, dressed in a replica of the outfit that Storytailors created for the opening of Joana Vasconcelos' exhibition in Versailles, inspired by Marie Antoinette, with Portuguese lace appliqués.

191

( Tiago Pereira )

Sound Installation, 2025

'In another possible Portuguese musical dimension, we can ask what it would be like if electronic music always took into account the richness of Portuguese sound and musical landscapes, the calls of the shepherds, the looms and the dobadoiras, the ox carts and the ploughs, the mourners and the prayers, the responsos, the singing to the souls, the polyphonies and the bagpipes, the mandos of mandados dances, the tongue twisters and the fishermen's work songs. João Aguardela (1969-2009) posed this question in his latest recordings. What would it be like if Portuguese music was more organic and studied itself? Here in this exhibition, which speaks of a Portugal of opposites, Popular and 'Pop' at the same time, rural and urban, traditional and modern, sacred and profane, we travel through all these sounds, which I have recorded and have been mixing and creating sound webs with over the last 20 years. From north to south, not forgetting the islands, the sounds accompany the raw materials, the fabrics and the stories behind everything. A long journey into a sonorous country, rich in traditions and in lives that pulse'.

#### EXHIBITION CREDITS

##### COPRODUCTION

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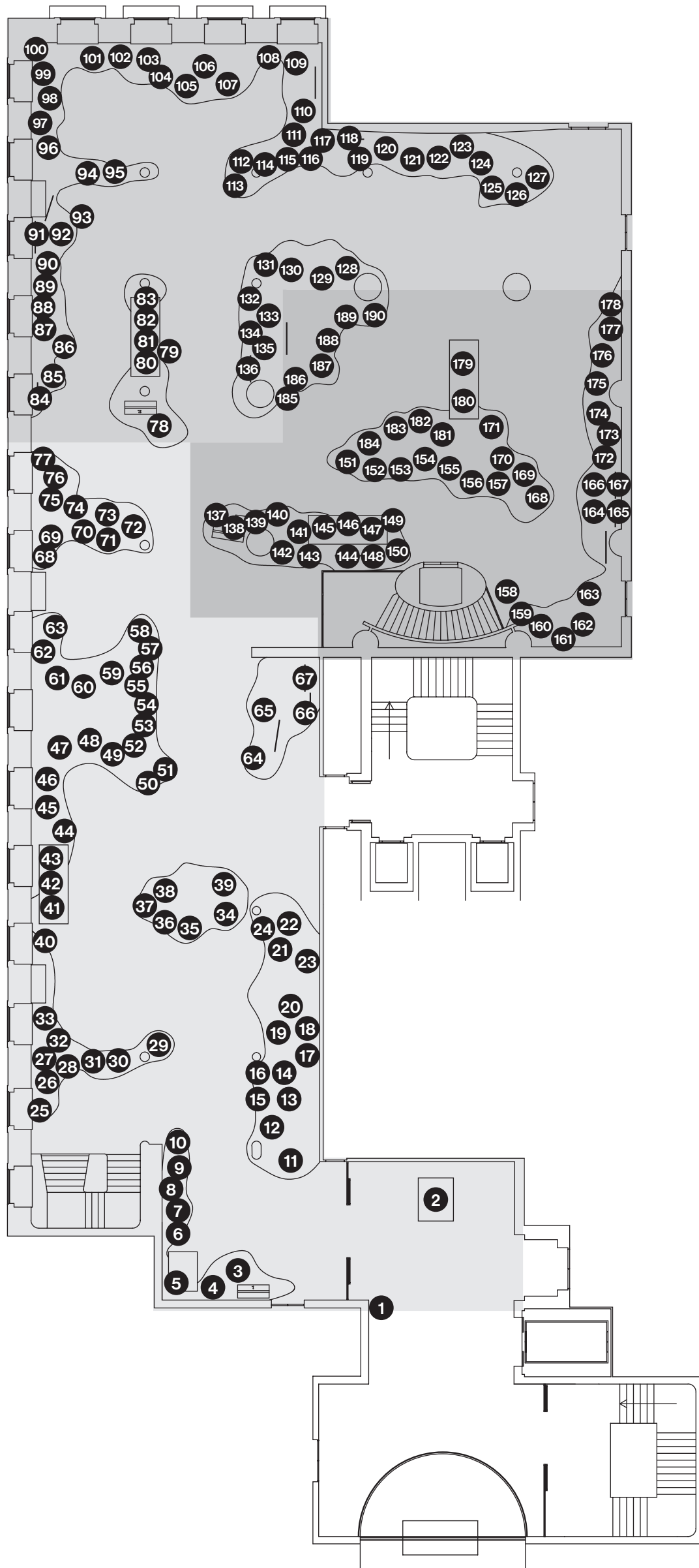
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Eco-logical: The anthropology of places, matters and knowledge





- Collective memory and national identity
- Personal territories: intersubjectivity in the 1st person singular
- Eco-logical: The anthropology of places, matters and knowledge