



MAD

BERARDO MUSEU ARTE DECO

PRESS RELEASE

Curators

Márcio Alves Roiter and Emmanuel Bréon

Opening on Friday, 23 April at 10:00 am (official entities and guests)

Opening on Saturday, 24 April at 10:00 am (general public)

B-MAD, Berardo - Museum of Art Deco is a private initiative of the Associação de Coleções which will open to the public from 24 April. Admission is free until the end of May.

Located in the heart of the city of Lisbon, the project restored the former summer residence of the Marquis of Abrantes, which he commissioned to be built in the first half of the 18th century. His primary residence was the Santos Palace (or Abrantes Palace), now the French Embassy in Lisbon.

The building was acquired in the first decade of the 20th century by Ms. Guilhermina Júlia da Cunha Pereira Flores, mother of the illustrious António José Pereira Flores (1883-1957), physician and researcher, who furthered his knowledge in neurology in France and Germany at the start of the 20th century. On his return to Lisbon, he became a great friend of Egas Moniz (1874-1955) as they worked closely together. António Flores was a contemporary of Raúl Lino (1879-1974), who also owed part of his education to stays in Germany. He had great empathy for the distinguished architect and invited him, in the 1920s, to extend the building his mother had bought. The main body of the building was enlarged, due to the need for space to accommodate the whole family. The second and third floors were added as well as a turret with a belvedere and an imposing staircase, which ensure it stands out architecturally. In the west section, the ruins of the old chapel gave rise to a new three-storey building to generate income, like the three shops on the ground floor of both buildings.

Two decades later, António Flores, who was then working with the architect Professor Carlos Ramos (1897-1969) on the Júlio de Matos Hospital project, invited the architect to design some pieces of furniture that can be found in the building.

B-MAD exhibits an important collection of Art Nouveau and Art Deco objects to the public, drawing on what is considered to be one of the world's most important collections from that era.

The Art Deco Collection is now presented, for the first time, in conjunction with the Art Nouveau Collection, after the success obtained with exhibitions at the Serralves Foundation in Porto, the Sintra Modern Art Museum - Berardo Collection, the Berardo Museum in Belém, the Casa das Mudas Arts Centre on Madeira Island, the Bacalhôa Adega Museum in Azeitão, and at several international museums. The new museum brings together part of the collection never before exhibited, plus a number of recent acquisitions.

The conception of this inaugural exhibition, curated by Márcio Alves Roiter, founder and president of Instituto Art Déco Brasil (Rio de Janeiro), and by Emmanuel Bréon, specialist in the 1920s and 1930s and former director of the Musée des Années 30 (Paris), seeks to recreate the ambience of various eras inspired by the decorative arts from the final decade of the 19th century to the outbreak of the Second World War. One of the great challenges was the "mise en place" of the objects in the rooms, respecting the educational side but not being obsessed with preparation.

Bringing together works by the great creators of the time such as Jacques-Émile Ruhlmann, Alfred Porteneuve, Jean-Michel Frank or Jacques Adnet, only a few names are absent. Leleu, Sornay, Dufrêne, Follot, Jallot, Majorelle, Kiss, Lalique, Brant, Puiforcat and Perzel enhance the extensive list of creators represented in the Berardo Collection. The remarkable display of Art Nouveau and Art Deco styles includes all the components of decorative art - furniture, ironwork, lamps, glassware, ceramics, tableware and silverware - which are combined with painting, sculpture, drawing, fashion and jewellery.

It is also important to point out that this exhibition displays a wide variety of August Herborth's panels, works of exemplary quality dating from 1920 to 1930 that explore the Marajoara theme and which were only announced to the world in 2007, during the 9th World Art Deco Congress in Australia.

According to Márcio Alves Roiter: "The Berardo Collection (Art Deco), primarily collected over the last thirty years and comprising articles found in various parts of the world, is a symbol and summary of the universality of this style/movement of the first decades of the 20th century. Art and industry have never held such a sophisticated dialogue in the history of the decorative arts. A true style, an aesthetic form, was born around 1920 from the utopia - "art for all" - sought by the preceding Art Nouveau style. This new style would become present in all areas of human creation.

Modern in its essence, often with tropical and exotic themes, international in the space it occupied, it was constantly celebrated and revered for its undeniable contemporaneity.

Few museums or collectors in the world today have such diversity in one collection.

Lisbon, through B-MAD, Berardo - Museum of Art Deco, now hosts examples of the most significant and diverse areas of inspiration within Art Deco. It is, in fact, that period of the first decades of the 20th century, rich in terminologies and influences - some of which are even antagonistic, (...). This mixture of styles within a style makes Art Deco so thought-provoking, arousing passions all over the world."

Emmanuel Bréon emphasizes the rarity of the collection when he says: "Of immediate interest are all the components of decorative art - furniture, ironwork, lamps, glassware, ceramics, tableware and silverware - the Berardo Collection has managed to bring together in a remarkable display, a collection that is very representative of the 1925 style that the whole world is happy to rediscover today (...) Obviously, not everything can be summed up in a single embodiment - of the year 1925 - and the great strength and intelligence of the Berardo Collection consists in showing that the Art Deco style lasted until the Second World War and that it was not an ephemeral moment. Younger artists, often collaborators with the great creators of the time, will take over from the older ones to continue their work and even surpass them. Alfred Porteneuve, Jean-Michel Frank, Jacques Adnet, with their characteristic elegant simplicity, were the worthy heirs of Jacques-Émile Ruhlmann. The decoration business founded by Jules Leleu was maintained by his sons, André and Paule, and would only close in 1973. The list of discoveries made by the Berardo Collection is long and few names are absent; those present are Leleu, Adnet, Frank, Sornay, Dufrêne, Follot, Jallot, Majorelle, Champion, Subes, Kiss, Lalique, Puiforcat, Christofle, right up to the initial phase of some important foreigners such as Alvar Aalto or Gio Ponti. The insatiable Berardo Collection was unable to focus on just a few fetish names, but rather chose to "embrace" an entire era, revealing the best that it produced. We are obliged to be grateful for the collection's persistence, for few international institutions today can boast of possessing and being able to present such a logical and exceptional sequence of works."

In the words of the collector "This is another dream come true, made up of several desires - the desire to preserve these magnificent works of art, the desire to make them accessible to the public, and the constant desire to contribute to the preservation of heritage and the promotion of culture in the world, from our country." He stresses that this is only possible thanks to the tireless team of the Berardo Collection.

The Associação de Coleções, with this desire as a premise, is the proud owner of the original Ruhlmann drawings of Casa de Serralves in Porto, a major icon of Deco civil architecture, which are on display in this new museum. That Association also exhibits part of the more than 5,000 original silverware drawings of the Porto-based jewellers Ourivesaria Reis e Filhos, besides preserving all the Art Nouveau-style furniture. Also pertaining to this style, the Association preserves all the furniture from Casa Vicent, together with the contents of Casa Império, both businesses from Porto, which are to be exhibited in a new museum.

This new cultural facility also contains a reception and shop area, which connects to a

secret garden with an esplanade, conceived in the Deco grammar. Here visitors can enjoy an exclusive range of products from Bacalhôa Vinhos de Portugal wines, participating in tastings surrounded by the masters, music and aura of the "Roaring 20s".

The **B-MAD, Berardo - Museum of Art Deco** is a museum of the utmost importance in the decorative arts, exhibiting one of the most important and impressive displays of Art Nouveau and Art Deco. It aims to promote a cultural dynamism that generates diversified public flows, becoming an emblematic and defining project for culture, not only in Portugal, but also for the world.

INFORMATION

Address: Rua 1º de Maio, nº 28 - 1300-474 Alcântara, Lisbon

Opening times: Open every day from 10:00 am to 7:00 pm, except 25 December and 1 January

All visits are made with a guide, according to the following pre-established schedule:

10:00 am, 11:00 am, 2:30 pm, 3:30 pm, 4:30 pm, 5:00 pm

Maximum number of 10 people per visit (in the current pandemic scenario)

Contacts to book visits:

Tel: 212198071

e-mail: lojabmad@bacalhoa.pt

Note: Visits without prior booking are subject to guide availability