

***Between
the Ocean
and Memory:
The NINE DOTS
Art Collection***

ARTISTS AND WORKS
ON PERMANENT DISPLAY

NINEDOTSAZORES.COM

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We believe that art is one of the most meaningful ways to preserve the memory of a place.

Between the Atlantic Ocean and collective memory, between tradition and contemporary expression, NINE DOTS is home to a collection that celebrates the talent, creativity, and cultural identity of the Azores and its people.

The collection brings together Azorean artists and artists of Azorean heritage whose careers extend far beyond the archipelago, with works represented in leading museums and cultural institutions in Portugal and abroad.

This is our commitment: to preserve, celebrate, and share the artistic legacy that shapes our history, giving it new spaces and new perspectives.

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BRANCO CATARINA

VISUAL ARTS

*Transforming the delicacy of paper
into poetic and sculptural expression*

*The Artists and Stories behind
the NINE DOTS Art Collection*



CATARINA BRANCO

B. 1974

Catarina Branco was born in São Miguel in 1974.

She graduated in Painting from the Faculty of Fine Arts at the University of Lisbon (2000). In **1997** she received the João Barata Painting Prize—Galeria Barata, Lisbon, and in **1999** the D. Fernando II Painting and Sculpture Prize, Sintra.

She lives and works in Ponta Delgada, where she also teaches in Secondary Education.

Branco is a **visual artist** who works with hand-cut paper, reviving the cultural and religious traditions of the Azores while blending them with influences from cultures as diverse as African and Brazilian, all within a contemporary language. Her artistic path evolves through **the transformation of paper**: starting from flat forms and gradually giving them volume and color, resulting in vibrant sculptures.

Her works create a synergy between **the human, the animal, and the Azorean land**. Some are inspired by the flower carpets made for religious festivities. Others directly reference traditional basketry techniques, with geometric and abstract works.



She plays with color in flat shapes to explore a second dimension, and uses figurative elements that, when combined with explosions of color and sculptural forms, reflect the history, geography, and nature of São Miguel.

As she describes it, the driving force of her work is “memory, geography, and the cultural traditions and influences of her homeland, as a reflection of the morphology of the landscape and the colors of the Azorean islands.”

She has participated in biennials and international contemporary art fairs, and her works are part of several public and private collections.

Among her solo exhibitions, highlights include:

- *“Fenais da Luz” (2010), at Galeria Fonseca Macedo – Contemporary Art, Ponta Delgada;*
- *“Fez-se Luz” (2012), at Museu Carlos Machado, also in Ponta Delgada; and in 2013 at the CEEE Érico Veríssimo Cultural Center, Rio Grande do Sul, Brazil.*

In **2013** she was invited by the Calouste Gulbenkian Foundation to develop a specific project for “Próximo Futuro.” During the same period, she presented the site-specific installation *Caligrafia* in the White Room of the Palácio do Marquês de Pombal, Lisbon, hosted by Carpe Diem Arte e Pesquisa.

The following year, she took part in the bibliographic exhibition *April 25, 1974 – Portugal's Carnation Revolution* at the University of California, Berkeley. She was also invited by Spanish curator Mónica Careaga to the group exhibition *Girls Just Want to Have Fun* at Galeria Astarté, Madrid.



That same year, she presented *Caligrafia* once again, now integrated in the group exhibition *Tempo Largo*, curated by João Miguel Fernandes Jorge, at Museu Carlos Machado, Ponta Delgada. She begun an artistic residency at the Aloisio Magalhães Museum of Modern Art (MAMAM), Recife, Brazil, which culminated in the exhibition *É Preciso Ascender à Luz, nos Tempos da Delicadeza* at MAMAM no Pátio.

Also in 2014, she joined a contemporary ceramics residency in Alcobaça, took part in a group exhibition at the Soares dos Reis National Museum in Porto, and opened her first solo show in Lisbon at Belo-Galsterer Gallery.

In 2015, she participated in the inaugural group exhibition at the Arquipélago – Center for Contemporary Arts, São Miguel, and also showed her work at Galeria Paços, Torres Vedras. That same year she participated in the collective show celebrating the 15th anniversary of Galeria Fonseca Macedo – Contemporary Art, which continues to represent her today.



WORK

ON DISPLAY AT NINE DOTS
AZOREAN ART BOUTIQUE HOTEL



Catarina Branco
Dragoeiro, n.d.
Collage · 180 x 130 x 14 cm

📍 Floor 0, NINE DOTS Azorean Art Boutique Hotel.

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CÂMARA VICTOR

PAINTING & CARICATURE

*A master of line and observation,
capturing the essence of Atlantic
landscapes and personalities*

*The Artists and Stories behind
the NINE DOTS Art Collection*



VICTOR CÂMARA

1921 - 1998

Caricaturist, portraitist and painter, Victor Câmara was born in Ponta Delgada on 19 October 1921. He attended an industrial course, but it was as a drawing student of Domingos Rebelo and Viçoso May that he revealed his true vocation.

At the age of 14 he demonstrated his artistic flair in an exhibition of caricatures, and by the age of 18 (1939), Micaelense society already recognized him as an artist of unusual talent. His painting, figurative in nature, is essentially naturalistic, with incursions into Surrealism—such as *Descobertas das Ilhas*—and his works constitute a faithful portrayal of Azorean landscapes.

His works were presented in an exhibition promoted by himself at Pensão Voga in August 1947 and in another at the Municipal Theatre in January 1948, the latter integrated into the exhibition of products from the Island of São Miguel, promoted by the director of Sociedade Terra Nostra of the Azores.

In 1950, following a successful exhibition held at the National Society of Fine Arts, where he was awarded medals in the watercolour category, he settled in Lisbon.

In 1965, he moved to Paço d'Arcos, where he continued painting the Azores alongside the seascapes of the Cascais coast. He portrayed figures of the former regime, such as Salazar, and of the current one, such as Rebelo de Sousa, Cavaco Silva and his wife, among others.



During the 1980s and 1990s, he made some attempts to move away from figurativism, without embracing abstractionism, resulting in major works such as *Festões*, *Melancias Estouradas* and *Procissões*.

His works were exhibited at the Museum of Angra do Heroísmo and at the Museum of Ponta Delgada, and the Municipality of Ponta Delgada awarded him the Diploma of Citizen of Merit. In 1983, he also exhibited at the Diário de Notícias Gallery in an exhibition devoted to the city of Lisbon. In 1989, the Municipality of Oeiras honoured him with a Gold Medal of Merit.

He passed away in Paço d'Arcos in 1998.



Victor Câmara

Paisagem do Faial, n.d.

Oil on hardboard • 79 x 200 cm

📍 Part of the collection displayed in the Rooms,
NINE DOTS Azorean Art Boutique Hotel



WORKS

**ON DISPLAY AT NINE DOTS
AZOREAN ART BOUTIQUE HOTEL**

Retrato Feminino, 1989 • Pastel on paper, 67,5 x 50 cm • Floor 4

Paisagem do Faial, n.d. • Oil on hardboard • 79 x 200 cm • Displayed
in the Rooms

Victor Câmara
1921 - 1998

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CANTO DA MAYA ERNESTO

SCULPTURE

The elegance of form and the visionary sculptor who brought the Azores into the language of modernism

The Artists and Stories behind the NINE DOTS Art Collection



ERNESTO CANTO DA MAYA

1890 - 1981

Ernesto do Canto Faria e Maia was born in Ponta Delgada on 15 May 1890. A cultivated and stimulating family environment, together with financial security, enabled him from an early age to pursue a career devoted to the arts.

He completed his studies in 1911 at the Lisbon School of Fine Arts—General Drawing Course, and began by producing a series of small sculptures, signing them as Ernesto do Canto.

In 1912 he participated in the *First Exhibition of Portuguese Humorists*, alongside artists such as Almada Negreiros. That same year he departed for Paris, where he studied under Antonin Mercié at the École des Beaux-Arts and under Antoine Bourdelle at the Académie de la Grande Chaumière.

In 1913 he took part in Lisbon in the *Second Exhibition of Portuguese Humorists* and, in Paris, in the *Salon des Humoristes* organized by the newspaper “Le Rire.” He subsequently moved to Geneva, where he studied under James Vibert, a sculptor associated with Symbolism, producing small terracotta and plaster sculptures.

In 1916 he worked with the sculptor Julio Antonio (Antonio Rodríguez Hernández) in Madrid and, the following year, returned to Ponta Delgada with the outbreak of the First World War.



In **1920**, once again in Paris, he settled in Boulogne-sur-Seine, where he lived until 1938. **During the 1920s** his work gained increasing recognition within French artistic circles, collaborating with architects such as Mallet-Stevens, Paul Follot and Paul Andrieu. He participated in the *International Exhibition of Decorative Arts* (Paris, 1925), where he received an award, and in the *Paris Colonial Exhibition* (1931).

In **1935** his major sculptural composition *The Hymn of Love* (or *Adam and Eve*), of great expressive intensity and a major example of Portuguese sculpture in the first half of the 20th century, was acquired by the French Government for the National Gallery of the Jeu de Paume.

In **1937** he participated in the Portuguese pavilion at the *Exposition Internationale Arts et Techniques dans la Vie moderne* (Paris World Exhibition), where he was awarded the Grand Prize for Sculpture. During this **new Parisian phase**, he developed the sculptural language that distinguishes him—the stylization of volumes, the use of terracotta, and the evocation of intimate memories, as well as major themes conveyed through a feminine universe. He succeeded in reconciling places apparently so different and distant as São Miguel and Paris, which for him were complementary: from the Azores, youthful affections and lived experience; from Paris, the world artistic center, the place of experimentation and affirmation.

He participated in the Portuguese pavilion at the **1939–1940 New York World's Fair** with the bas-relief *The Family in Portugal*, well received by international critics. In **1940** he took part in the *Exhibition of the Portuguese World* with works of great impact, notably the sculptural group King Manuel I with Vasco da Gama and Pedro Álvares Cabral.





Ernesto Canto da Maya

Untitled, n.d. • Bronze sculpture of a male face on a round iron base, signed, 36 cm

📍 NINE DOTS Azorean Art Boutique Hotel Collection



He definitively returned to the Azores in 1953, settling in his native city of Ponta Delgada. He culminated his work with the *Statue of Gonçalo Vaz Botelho*, commissioned by the Viscount of Botelho for Vila Franca do Campo in 1954, which, according to José-Augusto França, is “the masterpiece of the sculptor’s final phase and one of the rare major works of official statuary of the period.”

Thus closed the life cycle of one of the Azorean artists of greatest prominence and the most international Portuguese sculptor of the first half of the 20th century.

In 1976 a retrospective exhibition in his honor was held at the Museu Carlos Machado in Ponta Delgada, which from 1979 onwards reserved a permanent exhibition room for him.

He died in Ponta Delgada on 5 April 1981.

In 1990 the Portuguese Institute for Cultural Heritage, in collaboration with the Regional Secretariat for Cultural Affairs of the Azores and the Modern Art Centre of the Calouste Gulbenkian Foundation, organized a retrospective exhibition of the sculptor at the King Luís Painting Gallery, curated by Paulo Henriques. The city of Ponta Delgada dedicated one of its streets to him, where his residence and studio had been located, as did Lisbon, which assigned the toponym *Rua Canto da Maya* to a street in the parish of Campolide. He is also the patron of one of the main schools in Ponta Delgada, the Escola Básica Integrada Canto da Maia.

Canto da Maya is represented in numerous public and private collections, notably:

- *Musée Municipal de Boulogne-Billancourt, Paris;*
- *Museu do Chiado, Lisbon;*
- *Modern Art Centre, Calouste Gulbenkian Foundation, Lisbon;*
- *Museu Machado de Castro, Coimbra;*
- *Museu Carlos Machado, Ponta Delgada;*
- *Museu da Marinha, Lisbon; among others.*

SCULPTURES

**PART OF THE NINE DOTS
AZOREAN ART BOUTIQUE HOTEL
COLLECTION, TO BE EXHIBITED**

Nossa Senhora com o Menino, n.d. • Bologne earthenware sculpture, 32 cm

Untitled, n.d. • Bronze sculpture of a male face on a round iron base, signed, 36 cm

Nossa Senhora com o Menino Jesus, n.d. • Clay sculpture, 32 cm

Ernesto Canto da Maya
1890 - 1981

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CARREIRO CARLOS

PAINTING

*A master of colour and irony,
who reimagined Azorean pop art*

*The Artists and Stories behind
the NINE DOTS Art Collection*



CARLOS CARREIRO

B. 1946

Carlos de Amaral Carreiro was born in Ponta Delgada, São Miguel, Azores, in 1946. In 1972, he graduated in Painting from the Porto School of Fine Arts.

In 1976, he formed the "Grupo Puzzle" with João Dixo, Albuquerque Mendes, Graça Morais, Pedro Rocha, Jaime Silva, Dário Alves, Fernando Pinto Coelho, and Armando de Azevedo. The group makes its public debut and takes part in the *XXVII Salon of Young Painting* in Paris, the *Exhibition of Portuguese Art* in Brazil, and another in Sweden.

According to visual artist Paula Parente Pinto, "Grupo Puzzle" emerged as a reflection of the complex relationship between "collective conventions and individual consciousnesses transformed by the political instability of its time. The group's name is simultaneously a formal metaphor and a performative strategy. It is shaped by the redefinition of the limits of political awareness and forms of artistic expression, acting in the unstable balance between individual and collective interests."

The group was dissolved in the early 1980s, when art and politics once again drifted apart. "Puzzle arose as a critique of a massifying utopia of collectivization, emphasizing the right to individual consciousness in freedom; yet paradoxically, its dissolution was a symptom of the loss of meaning in collective work and in the social and political role of art."



Carlos Carreiro

Untitled, 1990

Pen on paper · 24,5 x 34 cm

📍 Part of the collection displayed in the Rooms,
NINE DOTS Azorean Art Boutique Hotel



In **1977**, Carreiro began teaching at the Porto School of Fine Arts (ESBAP). In the **early 1990s**, his painting became the subject of a traveling exhibition—*Twenty-Five Years of Painting, 1967/92*—organized by the Regional Directorate of Cultural Affairs of the Autonomous Region of the Azores, which toured many Portuguese cities. In total, he participated in **more than 300 group exhibitions, both in Portugal and abroad.**

His painting is unmistakable for its unique style, an imaginary world ruled by **fantasy, humour, and commentary**, in a true play of light and concepts. The artist himself admits he enjoys playing with consumerism through social critique.

Carlos Carreiro has received numerous prizes and distinctions. In **1996**, at the Barclays Bank competition in Lisbon (“Barclays Windows”), he earned an honourable mention. He also won the National Painting Prize of the *2nd Biennial of Art AIP’96*, organized by the Árvore Cooperative in Porto; in **1997**, he won the BMW/Baviera Art-Car Prize; and on June 10, 2006, he was awarded the Order of Merit by the Presidency of the Republic.

In addition to painting, Carlos Carreiro published serigraphs, designed graphic images for the Modern Art Center of the Calouste Gulbenkian Foundation, and served as co-curator, along with Carlos Barreira, of the ESBAP/FBAUP exhibition *215 Years of Fine Arts in Porto*.

The distinctive narrative work of Carlos Carreiro is part of the collections of several museums, private collectors, and institutions such as the Regional Assembly of the Azores, in Horta, for which he produced a painted panel and designed the carpet project for the Plenary Hall.



In summary, his work in painting, literary illustration, and graphic design brings together **representation and narration**, using masterful processes of figuration. He revisits elements of Surrealism, Pop Art, comic books, and kitsch aesthetics—often seen as playful and authentic—creating bold and unique combinations with vibrant colours and touches of humour. Everyday situations, historical and mythological episodes, and all sorts of scenes blend into a body of **work full of vitality and wit**.





Carlos Carreiro

Untitled, 1986

Acrylic on canvas, 80 x 110 cm

📍 Floor 3, NINE DOTS Azorean Art Boutique Hotel

WORKS

ON DISPLAY AT NINE DOTS AZOREAN ART BOUTIQUE HOTEL

O Rei de Entre-rios, 1985 • Oil on canvas, 110 x 90 cm • Floor 4

Untitled, 1992 • Mixed media on paper, 63 x 45,5 cm • Floor 4

Gente das Descobertas, 1985 • Color silkscreen on paper, Edition no. 62/130, 50 x 35 cm • Floor 4

A propósito do casamento, 1979 • Acrylic on canvas, 79,5 x 90 • Floor 3

Untitled, 1986 • Acrylic on canvas, 80 x 110 cm • Floor 3

Gente Suspensa, 1986 • Silkscreen on paper, Edition no. 68/125, 35 x 50 cm • Floor 3

Untitled, 1990 • Pen on paper, 24,5 x 34 cm • Displayed in the Rooms

O Infante, n.d. • Silkscreen on paper 112/125, 37,5 x 53,5 cm • Displayed in the Rooms

Carlos Carreiro
b. 1946

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CORREIA NATÁLIA

LITERATURE

*Writer, poet, and free-thinking voice
of Portuguese literature, uniting
boldness, social critique, and timeless
poetry*

*The Artists and Stories behind
the NINE DOTS Art Collection*



NATÁLIA CORREIA

1923 - 1993

Born in Fajã de Baixo, on the island of São Miguel in the Azores, on 13 September 1923, Natália de Oliveira Correia moved to Lisbon with her mother and sister at the age of eleven.

She was a poet, novelist, playwright, essayist, translator, editor, journalist, screenwriter and Member of Parliament—an indispensable figure in Portuguese life in the second half of the twentieth century. It is almost impossible to separate the various facets in which Natália Correia excelled, because they all sprang from the same root: a woman of causes, remarkable for her civic courage, her lucid engagement, her sarcasm, her forthrightness, and a deep and constant aesthetic and ethical sense. A woman of passions, she married four times over the course of her seventy years.

Understanding that “we all have a mission,” Natália counted herself among “those who attribute to poetry an enormous responsibility: that of transforming the world.” She held the same perspective on politics: “Politics, a certain politics, is not always incompatible with poetry, if poetry is committed to transforming life. (...) The fact is that we must transform our society if we want to save ourselves.”

Natália Correia’s literary career began with her first children’s narrative—*Grandes Aventuras de um Pequeno Herói* (1946)—followed by the novel *Anoiteceu no Bairro*. Also in 1946, she published her first poem, *Manhã Cinzenta*, in the newspaper “Portugal, Madeira e Açores.”



After her first book of poems, *Rio de Nuvens* (1947), she published a series of further volumes in the same genre: *Poemas* (1955), *Dimensão encontrada* (1957), *Passaporte* (1958), *Comunicação* (1959), *Cântico do País Emerso* (1961), *O Vinho e a Lira* (1966), *Mátria* (1968), *As Maças de Orestes* (1970), *A Mosca Iluminada* (1972), *O Anjo do Ocidente à Entrada do Ferro* (1973), *Poemas a Rebate* (1975), *Epístola aos lamitas* (1978), *O Dilúvio e a Pomba* (1979), *O Armistício* (1985), *Os Sonetos Românticos* (1990), and her two-volume poetic anthology, *O Sol nas Noites e o Luar nos Dias* (1993).

Her **fiction** resumed in 1968 with the novel *A Madona*, followed by *A Ilha de Circe* (1983), *As Núpcias* (1992), and the short-story collection *Onde está o Menino Jesus?* (1987).

For the **theatre**, she wrote the unpublished play *Sucubina ou a Teoria do Chapéu* (1952), followed by *O Progresso de Édipo* (1957), *D. João e Julieta* (1959, published only in 1999), *O Homúnculo* (1965), *O Encoberto* (1969), *Erros Meus, Má Fortuna, Amor Ardente* (1981), and *A Pécora* (written in 1967, published only in 1983).

In the **essayistic domain**, she published *Poesia de Arte e Realismo Poético* (1959), *A Questão Académica de 1907* (in the midst of the Academic Crisis of 1962), *Uma Estátua para Herodes* (1974), and *Somos Todos Hispanos* (1988).

In a more **autobiographical register**, she published in 1951 *Descobri que era europeia: impressões de uma viagem à América* and, as testimony to the first year of Democracy, *Não percas a rosa: diário e algo mais* (25 April 1974 – 20 December 1975), published in 1978.

Another decisive aspect of Natália Correia's activity was her role as a **cultural mediator** and disseminator, for which she was responsible for an important body of anthologies.



The first was *Antologia de Poesia Portuguesa Erótica e Satírica: dos cancioneiros medievais à actualidade* (November 1965), in which she assumed authorship of the preface, and the selection and annotation of the texts, in an edition issued by Afrodite, Fernando Ribeiro de Melo, with illustrations by Cruzeiro Seixas.

The alleged immorality of the book did not pass the scrutiny of censorship, which in December 1965 ordered its “strict prohibition” due to the “pornographic character” of the texts and the “lack of scruple” in their selection. Accused of “abuse of freedom of the press,” Natália would be included in 1969 among the “presumed delinquents” brought to trial for involvement with the work; the group included the anthologised writers Mário Cesariny de Vasconcelos, Luiz Pacheco, José Carlos Ary dos Santos and E. M. de Melo e Castro, as well as the editor Fernando Ribeiro de Melo. After three days of closed-door proceedings, she was sentenced to 90 days in prison, with a suspended sentence.

Antologia de Poesia Portuguesa Erótica e Satírica would not be her only work banned by the regime. Indeed, Natália Correia was **the Portuguese writer with the greatest number of works censored during the dictatorship**: in addition to the case presented, the poetry books *Comunicação* (1959) and *O Vinho e a Lira* (1966), and the plays *O Homúnculo* (1965), *A Pécora* (1967) and *O Encoberto* (1969) were also added to the list. The book *Novas Cartas Portuguesas*—by Maria Teresa Horta, Maria Isabel Barreno and Maria Velho da Costa, targeted in the highly publicised “Three Marias” trial—also became embroiled in controversy; it was published in April 1972 by Estúdios Cor, of which Natália Correia was then literary director.



Natália Correia

O Vinho e a Lira, 1966

1st Edition, Published by Fernando Ribeiro de Mello

📍 NINE DOTS Azorean Art Boutique Hotel Collection

o vinho e a lira
Natália Correia



Without comparable controversy, the anthologies *Cantares dos Trovadores Galego-Portugueses* (1970), *O Surrealismo na Poesia Portuguesa* (1973), *A Mulher, antologia poética* (1973), *Antologia de Poesia do Período Barroco* (1982) and *A Ilha de Sam Nunca* (1982) followed.

Flagged early on by the PIDE as an “element hostile to the Institutions” and a “prominent element among the opposition,” Natália Correia’s **anti-fascist resistance** also expressed itself outside literature: in **1945** she joined the MUD—Movimento de Unidade Democrática—and supported the presidential candidacies of Norton de Matos (**1949**) and Humberto Delgado (**1958**).

After **25 April 1974**, Natália assumed political participation with new contours, yielding—as she described in a diary—to the “inferiority” of affiliating with a party. She joined the PSD lists for Lisbon, securing election as Member of Parliament in the I and II Legislatures (**1979–1980; 1980–1983**). She was elected again in the V Legislature (**1987–1991**), by then on the PRD lists, as an independent.

Even on the opposition benches, the distinctive trait she brought into the chamber was recognized:

”

When she entered, one knew that something new, well informed, poetic, transgressive, challenging, culturally superior was going to happen

Recalled Mário Tomé, an MP of the UDP

Her unusual oratorical talent also found expression in artistic gatherings at the bar Botequim, which she founded in **1971** with Isabel Meireles, Júlia Marenha and Helena Roseta, and where a large part of Portuguese intellectual life met.



She was a friend of António Sérgio (she was associated with the Portuguese Philosophy Movement), Cruzeiro Seixas, David Mourão-Ferreira, Mário Soares, Urbano Tavares Rodrigues, José-Augusto França, Manuel de Lima, Luiz Pacheco, Mário Cesariny, Almada Negreiros, Eugénio de Andrade, Ary dos Santos, Fernanda de Castro...—and many foreign writers—Henry Miller, Henri Michaux, Graham Greene, Ionesco...

She also served as director of the publications *Século-Hoje* and *Vida Mundial*, and as consultant for Internal Cultural Affairs at the Secretariat of State for Culture (1977), under David Mourão-Ferreira. In 1992, she led the creation of the National Front for the Defence of Culture, accompanied, among others, by José Saramago, Urbano Tavares Rodrigues and Manuel da Fonseca.

Natália Correia was a writer whose **originality and versatility** cannot be compartmentalized within any literary school. Across her different literary periods, she sought inspiration, yet never ceased to introduce into her poems a singular talent and a distinctive poetic expression.

Natália Correia was one of those individuals who move ahead of their time in order to announce and anticipate new cultural expressions. She re-encountered the great Portuguese myths, and all her creativity was directed toward them: by reformulating them, she dedicated works of her own to each of these myths, symbols and archetypes, granting them a dimension of future, of freedom, of natality, of a deeply felt Portuguese-ness.

In 1991, Natália Correia received the **Grand Poetry Prize** of the Portuguese Writers' Association for the book *Sonetos Românticos*. In the same year, she was awarded the Order of Liberty; she already held the Order of Santiago.

She died in Lisbon on **16 March 1993**.



Her literary estate—comprising many published volumes, unpublished materials, biographical documents, iconography and correspondence—was inventoried under the guidance of her close friend Helena Roseta and is being processed by a team of specialists at the National Library of Lisbon, to be shared later between the National Library and the Regional Government of the Azores, in accordance with the testamentary provisions of Natália Correia and Dórdio Guimarães (with whom she established a long friendship and whom she married in 1990).

The volumes from her personal libraries remained entirely in the possession of the Regional Government of the Azores, where they are being catalogued by the Ponta Delgada Library.



WORKS

PART OF THE NINE DOTS AZOREAN ART BOUTIQUE HOTEL COLLECTION

O Encoberto • 1st Edition. Galeria Panorama, Lisbon, 1969

Antologia da Poesia Portuguesa Erótica e Satírica • 1st Edition.
Typeset and printed at Tipografia Vale Formoso, Lisbon

A Madona • 1st Edition. Lisboa Presença, 1968

Uma Estátua para Herodes • 1st Edition. Editora Arcádia, 1974

O Surrealismo na Poesia Portuguesa • Editora Coleção Estudos e Documentos, 1973 • Organized, with preface and notes by Natália Correia

Onde Está o Menino Jesus? • 1st Edition. Edições Rolim, Lisbon, 1987

Descobri que era Europeia • 1st Edition. Portugália, Lisbon, 1951

O Vinho e a Lira • 1st Edition. Published by Fernando Ribeiro de Mello, 1966

Anoiteceu no Bairro

Rio de Nuvens • 1st edition

Grandes aventuras de um pequeno herói • 1st edition of the author's first book • Dedication from the publishers on the title page. Includes original promotional leaflet glued to the title page.

O anjo do ocidente à entrada do ferro • Publisher's cloth binding with embossed lettering, with monochromatic dust jacket

A Mulher

4 primeiras edições • 4 Volumes

Erros meus, má fortuna, amor ardente • 1st Edition. Profusely illustrated by Angêlo de Sousa, Carlos Calvet, Cruzeiro Seixas, Francisco Relógio, Júlio Resende, and Lima de Freitas.

Natália Correia
1923 - 1993

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DACOSTA ANTÓNIO

PAINTING & POETRY

*Between surrealism and modernity,
one of the most distinctive voices
in Portuguese art*

*The Artists and Stories behind
the NINE DOTS Art Collection*



ANTÓNIO DACOSTA

1910 - 1990

António Dacosta was born in Angra do Heroísmo in November 1910. He begins to do oil paintings at a very young age, working on small wood boards (dating from 1928) prepared by his father and inspired by the island of Terceira, in the Azores. In 1934, he produces portraits that seem to be preparatory exercises for his enrolment the following year at the School of Fine Arts in Lisbon.

While on vacation in Angra do Heroísmo in 1937, he paints the *Portrait of Maduro Dias* (which he had already drawn in charcoal), the largest oil painting he has produced up to that point. It is the first known work, in which the artist signs as “Dacosta.”

In 1939, he conceives his first painting with clear surrealist orientation (*Dialogue*), and in 1942, wins the Amadeo de Souza-Cardoso Prize at the 7th Exhibition of Modern Art of the SPN (December) with the painting *The Festival*.

In 1943, through his friendship with António Tinoco—a regular at A Brasileira do Chiado and owner of the *Diário Popular*—he is invited to collaborate as an art critic for the newspaper. Although he begins his regular writing activity that same year, he only resumes poetry in the final years of his life.

In 1947, he moves to Paris with a scholarship from the French Government, where he ends up settling permanently. By then, he is already considered one of the most remarkable Portuguese painters of his time.



António Dacosta

Untitled, 1983

Silkscreen on paper, Edition 39/130,
70 x 48,5 cm

📍 Floor 1, NINE DOTS Azorean Art
Boutique Hotel



In **1964**, he returns to the Azores for the first time since 1947, painting portraits of friends and family. In **1966**, he makes another trip to Angra do Heroísmo, portraying several close figures, including Vitorino Nemésio (V.N. – *Vinho Novo*), on the occasion of the writer's 50th literary anniversary.

In **1968**, he is represented with historical significance and abroad, at the major presentation of Portuguese art in Paris: *Art Portugais. Peinture et Sculpture du Naturalisme à nos Jours*, at the Centre Culturel Portugais, exhibited from January 30 to February 25.

In **1978**, he travels to London with Júlio Pomar to visit the exhibition *Portuguese Art since 1910* at the Royal Academy of Arts, organized by Helmut Wohl, where his paintings are shown for the **first time outside Portugal and France**.

He receives the National Prize for the Visual Arts in **1984**, awarded by the Portuguese section of AICA. **That same year**, the first monograph on the artist, written by Rui Mário Gonçalves, is published by the Imprensa Nacional—Casa da Moeda. Also in 1948, António Dacosta and Mário Cesariny are filmed in a long conversation for RTP (the Portuguese public television channel), recordings that remain unpublished to this day.

In **1987**, his solo exhibition takes place at the Library of Angra do Heroísmo as part of the tribute of the *2nd Biennial of Art of the Azores and the Atlantic*. It is the first retrospective to connect **the artist's two major productive periods**, the 1940s and the 1980s, paving the way for the great retrospective taking place the following year at the Calouste Gulbenkian Foundation and the Serralves Foundation. At the end of this year, Joaquim de Vasconcelos, then mayor of Angra do Heroísmo, awards him the diploma of honorary citizen of Angra, in the City Hall's Noble Hall.



In 1990, the year of his death, he leaves behind several unfinished sculpture and installation projects:

- *The altar-sculpture *In Praise of*, conceived for Angra do Heroísmo;*
- *The installation “*Tau or The Pigs of the Isenheim Altarpiece*”;*
- *An installation-exhibition about the Azores, which he presented to the Calouste Gulbenkian Foundation under the title “*Archipelago*” (for which, unfortunately, no study or documentation remains);*
- *An exhibition titled “*Community – Homage to Soror Mariana*”;*
- *The public art commission for the Cais do Sodré metro station, for which he leaves some study folders. This project is completed in 1998 by Pedro Morais, based on António Dacosta’s designs.*

Even after his death, several exhibitions followed, such as *António Dacosta – Scène Ouverte* in 2007 at the Calouste Gulbenkian Cultural Center in Paris, curated by José Luís Porfírio. This is one of the first large-scale anthological, non-chronological exhibitions, serving as a preliminary study for the exhibition at the Modern Art Center (now Calouste Gulbenkian Museum – Modern Collection), held as part of the commemorations of the centenary of António Dacosta’s birth.

His painting—“surrealist, with an expressionist and dramatic core, expressing the nostalgia of childhood places in the Azores”—even though he lived many years in Paris, reflects three forms of appropriation: political, religious, and sentimental. António Dacosta declared himself to have “a philosophy, a way of living. To make the most of the workings of pleasure that I may discover within art itself.”





António Dacosta

Ofélia Ofélia, n.d. • Silkscreen 32/180,
63 x 48,5 cm

📍 Part of the collection displayed in the Rooms,
NINE DOTS Azorean Art Boutique Hotel



WORKS

ON DISPLAY AT NINE DOTS AZOREAN ART BOUTIQUE HOTEL

Untitled, 1983 • Silkscreen on paper, 70 x 48,5 cm • Floor 1

Untitled, n.d. • Watercolor and collage on paper, 75 x 56 cm • Floor 1

Untitled, n.d. • Mixed media on paper, 31 x 24 cm • Floor 1

Untitled, n.d. • Silkscreen Artist's Proof 12/15, 26 x 27 cm • Floor 1

Ofélia Ofélia, s.d. • Silkscreen 32/180, 63 x 48,5 cm • Displayed
in the Rooms

Homenagem à pintora Vieira da Silva, Jan 26, 1953, Lisbon • Mixed
media on paper, 49 x 34 cm • Dinner menu with mixed media by
Dacosta, autographed by some of the attendees: Vieira da Silva,
Almada, Amália, among others • Floor -1

FILIPE RUI

PAINTING

The serenity and lyricism of a body of work that seeks the absolute through silence

The Artists and Stories behind the NINE DOTS Art Collection



RUI FILIPE

1928 - 1997

Rui Filipe was born in **Beira, Mozambique**, on 3 June 1928. It was in his homeland that he first awakened to the arts and began his artistic studies under the guidance of master Frederico Ayres, holding his first solo exhibition in **1944** in Lourenço Marques.

In **1946** he moved to Portugal and studied in Lisbon, where he was a **disciple of Domingos Rebêlo**, and in Porto, where he was a student of Dordio Gomes. **Between 1948 and 1959** he travelled throughout Europe, enriching his education. During this period, he was a disciple of Daniel Vázquez Díaz (**Madrid, 1948–1951**), an experience that profoundly marked his painting in its deep and powerful apprehension of landscape. He attended the Académie de la Grande Chaumière (**Paris, 1953–1955**) and the Sculpture course at the Slade School of Fine Arts (**London, 1958–1959**), where he studied under Reginald Butler and was a colleague of João Cutileiro.

After the 1950s, he participated in numerous solo and group exhibitions in Mozambique, Portugal, Madrid and Brussels, receiving several awards. Among the most notable were the Young Painting Prize at the *Salão da Jovem Pintura* (Galeria de Março, **1953**); the *Exhibition in Tribute to Vázquez Díaz* (Madrid, **1954**); and the *1st Salão dos Artistas de Hoje* (Lisbon, **1956**).

He took part in the **1958 Brussels World and International Exhibition**, where he was awarded a bronze medal for the work *Casas de Albufeira*. In **1960** he received the Silva Porto Prize and, in **1993**, the Landscape Prize from the Sociedade Nacional de Belas-Artes.



Between 1962 and 1982 he worked in the graphic departments of several advertising agencies in Lisbon, an activity he combined with his artistic production.

From the 1980s onwards, he devoted himself exclusively to painting, participating in numerous artistic events.

His work is deeply intimate, with a strong lyrical dimension. The landscapes he created are serene, conceived through a chromatic approach that explores the dichotomy between light and shadow. The figures he represented, modelled in an almost sculptural manner and pictorially treated with a distinctive materiality, display the same unsettling serenity. Silence, nostalgia and a “tranquil desolation” constitute the central motif of his work, establishing a strong connection with Neo-Realism.

He died in Lisbon on 8 May 1997.

In 2020, the Museu do Neo-Realismo organised the exhibition *Rui Filipe: in search of the absolute*, held between February and October and curated by Paula Loura Batista. The exhibition was based on a set of previously unseen paintings and studies held by the Museum, associated with the extensive artistic estate (predominantly documentary) concerning Rui Filipe’s life and career, donated by the artist’s heirs in 2019.

The exhibition project focused on Rui Filipe’s work, which is situated within a Neo-Realist visual culture marked by a profound humanist concern, evident throughout his artistic production. It represents **more than 50 years of artistic creation**, shaped by the diverse geographical contexts through which the painter travelled.



WORK

ON DISPLAY AT NINE DOTS
AZOREAN ART BOUTIQUE HOTEL



Rui Filipe
Retrato de jovem, 1944
Oil on canvas · 47 x 38 cm

📍 Floor 4, NINE DOTS Azorean Art Boutique Hotel

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FRANÇA LUÍS

VISUAL ARTS

*Exploring geometry, space, and memory
through a sensitive visual language*

*The Artists and Stories behind
the NINE DOTS Art Collection*



LUÍS FRANÇA

B. 1953

Luís França Machado was born in Ponta Delgada in 1953 and entered the Faculty of Fine Arts in Lisbon in 1972.

In 1973, he began exhibiting in galleries and competitions in Portugal and Spain. He exhibited repeatedly at the prestigious Altamira Gallery in Lisbon. He also took part several times in the *Contemporary Art Forum*, and his work travelled as far as Japan, where it is shown at the Saitama Museum, and Milan.

In 1978, he completed his degree in Painting at the Lisbon School of Fine Arts, and between 1982 and 1992 he taught visual arts both in public education and at the AR.CO school, in the Painting and Drawing departments.

His works are held in the collections of the Caloura Cultural Center, Carlos Machado Museum, Horta Museum, Angra do Heroísmo Museum, Public Library and Regional Archive of Ponta Delgada, EDA – Electricity of the Azores, Manuel de Brito collection, Caixa Vigo, Montepio, and the University of the Azores. Together with painter Tomaz Borba Vieira, he was co-responsible for selecting the artists and preparing the texts for the video “Azorean Artists,” published by the Regional Directorate of Education. He also served as curator of two exhibitions by Tomaz Borba Vieira at the Carlos Machado Museum.



In addition, he has collaborated with drawings and literary texts in various publications, contributes opinion pieces and art criticism to Azorean newspapers, and writes texts for several catalogs of both Azorean and mainland artists. He is the author of monuments dedicated to actor João Augusto Soares Brandão, in Ribeira Grande (1983), and to poet Armando Côrtes-Rodrigues, in Ponta Delgada (1997), as well as a sculpture for the Domingos Rebelo Secondary School (1996). He also wrote the scripts for the video features *Canto da Maya – At the Genesis of Modernism* and *Domingos Rebêlo – A Painter for the Azores*.

Luís França's painting is described as "entirely informal, gestural, with broad strokes and lyrical intent." It is through the use of shapes and brushstrokes in indeterminate spaces, combined with his mastery of color, that his works achieve their beauty.



He often composes triptychs which, in fact, form a single large painting, whose divisions contribute to the mural-like quality that, ultimately, characterizes the work of this remarkable Portuguese artist

Collective Museum Catalog

In 2024, the exhibition *Sculpture and Painting* in Lagoa, São Miguel, shows works of Luís França alongside his brother José Maria França Machado. This is the most recent exhibition of the Azorean artist brothers. The works presented belong to both public and private collections and span the period between 1973 and 2008.

He currently lives and works in the Sintra area, where he continues to pursue his art.





Luís França

Untitled, 1988

Oil on canvas, 73,5 x 66 cm

📍 Floor 2, NINE DOTS Azorean Art Boutique Hotel

WORKS

ON DISPLAY AT NINE DOTS AZOREAN ART BOUTIQUE HOTEL

Untitled, 1988 • Oil on canvas, 73,5 x 66 cm • Floor 2

Untitled, 1988 • Oil on canvas, 143 x 102 cm • Floor 2

Untitled, n.d. • Oil on canvas, 60 x 50 cm • Displayed in the Rooms

Luís França
b. 1953

IR PARA
ÍNDICE

PEREIRA JOSÉ NUNO DA CÂMARA

VISUAL ARTS

*A spirit of experimentation
and a forward-looking vision
within contemporary art*

*The Artists and Stories behind
the NINE DOTS Art Collection*



JOSÉ NUNO DA CÂMARA PEREIRA

1937 - 2018

José Nuno da Câmara Pereira was born on 1 April 1937 on the island of Santa Maria, Azores. Everyone knew him and addressed him as José Nuno, although the name with which he signed his works—José Nuno da Câmara Pereira—already evoked his Azorean origin, so clearly reflected in his work. He graduated in Painting from the Lisbon School of Fine Arts in 1966.

He taught at the Technical School of Alcobaça (1961–1966), António Arroio School (1966–1971), IADE (1969–1974) and Ar.Co (1973–1979), in Lisbon, and at the Lisbon School of Fine Arts (1987–1989).

He also worked as a graphic and advertising artist and was artistic director of *Círculo de Leitores* between 1974 and 1985.

He held numerous solo exhibitions from 1974 onwards—Galeria Ottolini in Lisbon (1974); Museu Carlos Machado in Ponta Delgada (1977); Galeria António Prates in Lisbon (2006); among others.

In 1984 he received an award at the exhibition *O Futuro é já hoje?* from the Modern Art Centre of the Calouste Gulbenkian Foundation, and at the 1st Azores and Atlantic Biennial he received an Honourable Mention from SREC.



In **1986** he won the 1st Prize at the *III Plastic Arts Exhibition* of the Calouste Gulbenkian Foundation – Installation/Object Prize | AICA-PHILAE (Sociedade Nacional de Belas Artes), and in **1987** he received the SEAT Prize, having been named Artist of the Year in **1986** (awards given to figures who stood out in Portugal across different fields of activity).

In **1988** he attended the Center for Advanced Visual Studies at M.I.T.—Massachusetts Institute of Technology—on scholarships from the Calouste Gulbenkian Foundation and the Luso-American Foundation.

He worked across different disciplines such as **painting, sculpture and installation**, and his portfolio includes several public art works and interventions in architectural spaces, such as the walls of the high altar of the Parish Church of Almada, at the invitation of architect Nuno Teotónio Pereira.

In **1994** he returned to the Azores, to Angra do Heroísmo on Terceira Island, where he developed a series of public intervention projects. In **1996** he promoted an *International Multimedia Symposium* that brought 25 artists from all over the world to Faial, among them the Azorean artist Ana Vieira, a friend with whom he shared childhood memories.

In **2000** he received the Domingos Rebelo Prize from the Regional Directorate for Culture of the Azores and, on 3 September **2001**, he was awarded the rank of Commander of the Order of Prince Henry the Navigator.

In **2006** he held a solo exhibition at Galeria António Prates in Lisbon. Titled *Ultrapериферия*, it once again revealed “his ability to experiment with new materials and new approaches to sensory chaos.”



In 2010 he was awarded the Autonomous Insignia of Recognition by the Legislative Assembly of the Autonomous Region of the Azores.

In 2016 a major retrospective of his work was organised at Arquipélago – Contemporary Arts Centre in Ribeira Grande, São Miguel Island, Azores. It included an extensive selection of works from different phases of his career and was titled *Um Sísifo feliz* (“A Happy Sisyphus”).

José Nuno passed away on 14 January 2018.

He was an artist difficult to classify:



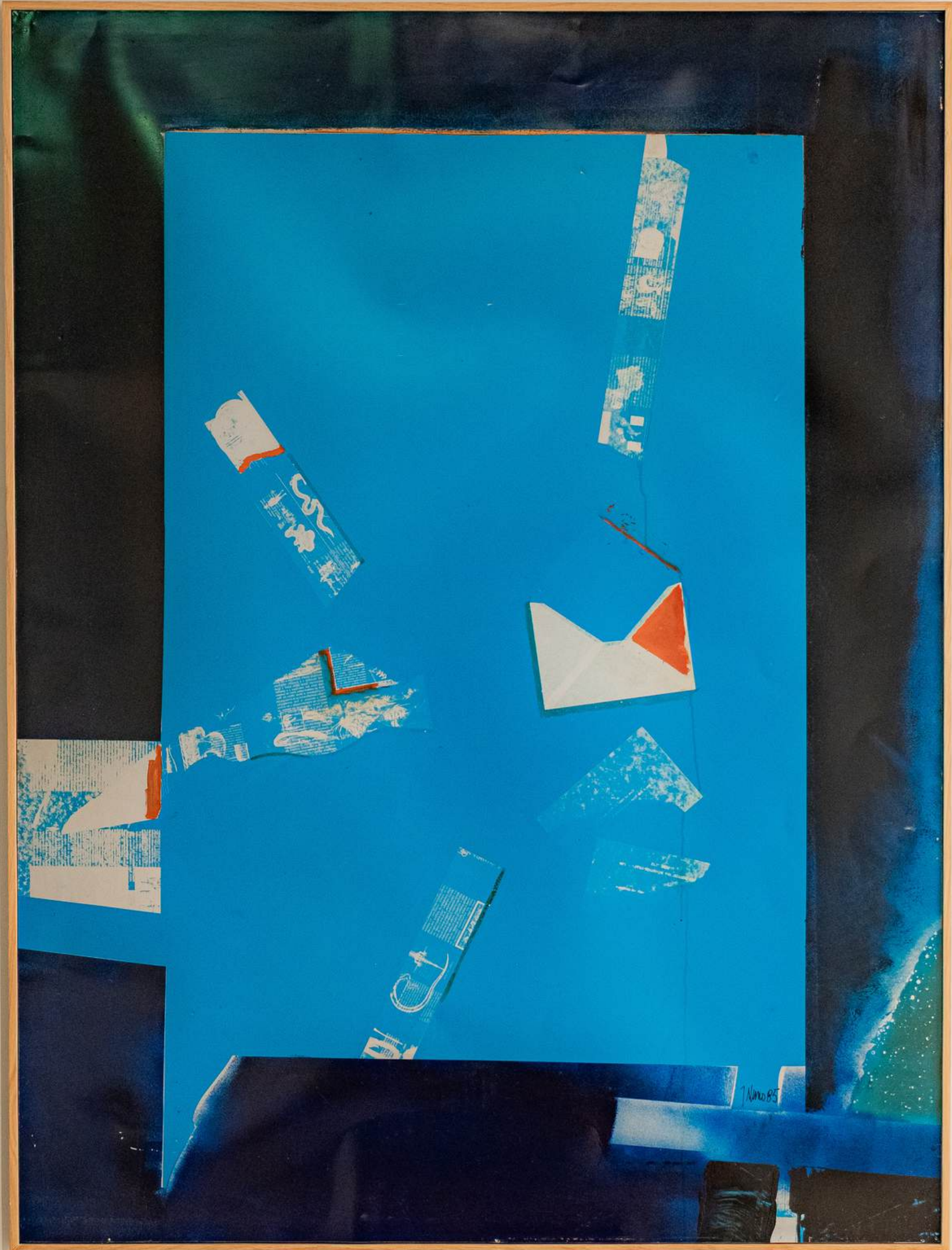
His works around the instability of matter, where painting continually was born and died, in its radical impermanence, sought—and found—a root, a continuous birth for a painting differently other within the spectacle, at once real and imaginary, of its making and unmaking itself.

His connection to nature, to the land, and to the elements—water and fire—always present, evoked a constant bond with his native archipelago. “He always knew how to capture the effervescence of a world still and always in the making (...),” and he was considered the “**painter of the origin of matter,**” according to Luísa Soares de Oliveira.



WORK

ON DISPLAY AT NINE DOTS
AZOREAN ART BOUTIQUE HOTEL



José Nuno da Câmara Pereira

Untitled, 1985

Mixed media on metal sheet, 131 x 89 cm

📍 Floor 1, NINE DOTS Azorean Art Boutique Hotel

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PINTO JOSÉ JÚLIO DE SOUSA

PAINTING

A naturalist painter whose mastery of light and human character earned international recognition

*The Artists and Stories behind
the NINE DOTS Art Collection*



JOSÉ JÚLIO DE SOUSA PINTO

1856 - 1939

José Júlio de Sousa Pinto was born in Angra do Heroísmo, on Terceira Island in the Azores, on September 15, 1856. He was the son of Dr. Lino António de Souza Pinto, originally from Valongo, and D. Ana de Sousa Loureiro.

His childhood was spent in the Azores, and his adolescence on the mainland, more specifically in the city of Porto, where he had his first contact with painting.

In 1870, he enrolled at the Academy of Fine Arts of Porto, where he studied under João António Correia, Thaddeo d'Almeida Furtado, and Soares dos Reis., standing out as a brilliant student and receiving several distinctions. In 1880, two years after completing his Painting degree, he departed for Paris as a State-funded scholar in the field of History Painting, accompanied by Henrique Pousão (1859–1884).

During this period of advanced training, he studied with Adolphe Yvon (1817–1893) and Alexandre Cabanel (1823–1889) at the École des Beaux-Arts in Paris, and participated in the Paris Salons, where he earned an Honorable Mention (1885), later becoming a member of the jury (1900).



He settled in **France** after his studies, though he regularly visited Portugal to exhibit his works, notably at the Sociedade Nacional de Belas Artes, the Grémio Artístico, the Sociedade Promotora de Belas Artes, the Academy of Fine Arts of Porto, the Santa Casa da Misericórdia of Porto, the Ateneu Comercial of Porto, and the Salão Silva Porto.

In the ateliers of Cabanel, Yvon, and Bouguereau at the École des Beaux-Arts, he developed an academic style influenced by Bastien-Lepage and Jules Breton. Contact with the realism of Millet and Courbet is reflected in his rural themes of Brittany, aligned with salon taste, while his engagement with the Impressionists influenced his treatment of light and atmosphere.

Sousa Pinto became **one of the finest interpreters of Brittany**, capturing both pastoral and seaside scenes with sensitivity, portraying everyday life, customs, and the struggles of the people. He explored the sombre and dramatic atmosphere of fishermen's lives, whilst depicting children, as the central characters, in a tender and intimate manner. During his stays in Portugal, he painted expressively luminous works with “picturesque” and rustic themes.

Having earned distinctions at the *Salons* and praise in French artistic circles, his work is exhibited in several French museums, including the Musée d'Orsay—where he is **the first Portuguese artist to be included in the collection**—, the Monte Carlo Museum, the Amiens Museum, and the Nice Museum. In Portugal, his works can be seen in the Soares dos Reis National Museum and the Serralves Museum of Contemporary Art in Porto, the Grão Vasco Museum in Viseu, the Teixeira Lopes House Museum in Vila Nova de Gaia, and the Chiado Museum in Lisbon.



José Júlio de Sousa Pinto

Paisagem com medas, 1889

Oil on wood, dedication on the reverse, 26,5 x 33,5 cm

📍 Floor 2, NINE DOTS Azorean Art Boutique Hotel



By the late 19th century, his fame crossed borders, and his works were acquired by major museums in France, the United States, Brazil, and Australia.

Sousa Pinto won a gold medal at the *International Exhibition of Nice* in 1884; a second one at the 1889 *Paris Universal Exposition*; a silver medal at the 1895 *Rio de Janeiro Exposition*; and the Diploma of Honor at the *Rennes Exhibition*, as well as another gold medal in Atlanta, in 1896.

In 1920, he was awarded the rank of Commander of the Military Order of Saint James of the Sword by the Portuguese government, and on April 1, 1932, the rank of Commander of the Military Order of Christ.

This Portuguese painter, associated with the first generation of naturalists, died in Pont-Scorff, Brittany, on April 14, 1939.

The Lisbon City Council pays tribute to the painter who, even though spending most of his life in France, always kept the landscapes and sentiment of Portugal alive in his soul and brushstrokes. Since 2015, his name has been enshrined in the city's toponymy, in a street named after him (*Rua Sousa Pinto*), inaugurated in May 2017 in the Nova Amoreiras Urbanization.



WORKS

ON DISPLAY AT NINE DOTS AZOREAN ART BOUTIQUE HOTEL

Lavandière, n.d. • Pastel drawing, 30,5 x 21 cm • Floor 4

Paisagem com medas, 1889 • Oil on wood, dedication on the reverse, 26,5 x 33,5 cm • Floor 2

Rua de Aldeia, n.d. • Oil on canvas, 25 x 33 cm • Floor 2

José Júlio de Sousa Pinto
1856 - 1939

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REBÊLO DOMINGOS

PAINTING

*The artist who immortalised
the devotion, faith, and humanity
of the Azorean people*

*The Artists and Stories behind
the NINE DOTS Art Collection*



DOMINGOS REBÊLO

1891 - 1975

Domingos Rebêlo was born in São Miguel in December 1891. From an early age, “handling brushes, gazing at paintings, and listening to conversations about art was always his greatest pleasure (...),” as well as sketching on scraps of paper during primary school classes.

In 1905, at just 13 years old, he exhibited his first works in the shop window of António Eduardo Silva’s establishment (today known as Louvre Micaelense). He received his first drawing and painting lessons from Professor Artur Viçoso May (1869-1936). His talent impressed the Counts of Albuquerque, who offered to finance his artistic studies, and in 1907 he moved to Paris, where he pursued higher artistic training.

In the French capital, he studied under renowned masters at the Académie Julian, the Académie Colarossi, and the Académie de la Grande-Chaumière.

In 1911, he participated in the *Arte Livre* exhibition, marking his debut on the national art scene alongside other Portuguese students living in Paris, such as Francisco Smith (1881-1961) and Emmérico Nunes (1888-1968).

Back in the Azores in 1913, Domingos Rebêlo devoted himself to painting, exhibiting regularly not only in São Miguel but also on mainland Portugal and abroad—in Rio de Janeiro in 1920, and in the United States in 1922 and 1939.



Between 1913 and 1942, he earned prestige in the Azorean art market for privileging “themes of local character, such as the landscape of São Miguel, folklore, festivities, and popular customs, so pleasing to the established aesthetic taste of the Ponta Delgada milieu.” During this period, his artistic activity also extended to photography, graphic arts, caricature, and scenography.

His work in the **graphic arts** is evident in illustrations for several literary works by Armando Côrtes-Rodrigues; in cover designs for *O Velho do Restelo* (1927) by Oliveira Sant-Bento; *Cancioneiro de Viana do Castelo* (1928) by Afonso Paço; among many others.

Regarding his collaboration with the stage, five **scenography productions** have been identified between the 1920s and the following decade.

Alongside his artistic career, Domingos Rebêlo taught drawing at the Primary Teacher Training School, the Ponta Delgada High School, and the Industrial Drawing School, where he served as director **between 1940 and 1942**.

In 1943, he settled in Lisbon, where, until his death in 1975, he received numerous commissions “for large-scale decorative works of historical, hagiographic and religious themes.” Among his most notable works are the four fresco panels of the Assembly of the Republic’s Main Hall (1944-1945), the frescoes of the main chapel of the Church of São João de Deus (1952), and the frescoes for the Palace of Justice of Angra do Heroísmo.



Domingos Rebêlo
Untitled, n.d.
180 x 180 cm

📍 Floor 2, NINE DOTS Azorean Art Boutique Hotel

During his lifetime, he was decorated as an Officer of the Military Order of Saint James of the Sword in **1928**, and in **1957** as an Officer of the Order of Public Instruction. He also received numerous awards **between 1914 and 1956**, including the gold medal at the *XXII Exhibition of the National Society of Fine Arts* in Lisbon, the Silva Porto Prize (**1940**), the Roque Gameiro Prize (**1949**), and honorary medals from the National Society of Fine Arts in **1951, 1952, and 1956**.

In 2025, the Municipality of Ponta Delgada, in the Azores, commemorated the **50th anniversary of Domingos Rebêlo's death** with an exhibition celebrating the life and work of the Azorean painter.

For the mayor, Pedro Nascimento Cabral, it was “an honor and a duty” to promote the exhibition *The Human Figure in Domingos Rebêlo (1891-1975)*, at the Ponta Delgada Municipal Cultural Center.

“An honor, because it showcases key stages in the painter’s life. A duty, because this initiative makes accessible to all citizens, locals and foreigners alike, a true **human and artistic heritage** that must be preserved, exalted, and shared,” he stated in a press release.

”

In remembering Domingos Maria Xavier Rebêlo, (...) we highlight even more his journey, his talent, and his life, drawing attention to one of the great figures of Ponta Delgada's contemporary history, who stands alongside nationally renowned names such as Antero de Quental and Natália Correia

Pedro Nascimento Cabral
Mayor of Ponta Delgada



The exhibition explored “two distinct moments in Domingos Rebêlo’s artistic career, from the charcoal Nude Studies made in Paris at the beginning of the 20th century, to the Portraits, marked by expressive artistic maturity, where the painter pays tribute to and immortalizes the faces of patrons, relatives, friends, and figures of daily life in his homeland.”



Domingos Rebêlo

Sexta-feira Santa, 1942

Oil on canvas

📍 NINE DOTS Azorean Art Boutique Hotel Collection, on loan to the Carlos Machado Museum, Ponta Delgada, featured in the exhibition *Cântico de Cor | A Espiritualidade em Domingos Rebêlo*

Pedro Nascimento Cabral also emphasized that “with this exhibition, we achieve several goals of **valuing art** and, of course, one of its most recent and talented protagonists. In this way, we contribute more broadly to the knowledge of our reality in its many domains—from landscape to portraiture, from social to religious events—sharing with all those who look upon Domingos Rebêlo’s paintings the essence of our experience and identity.”

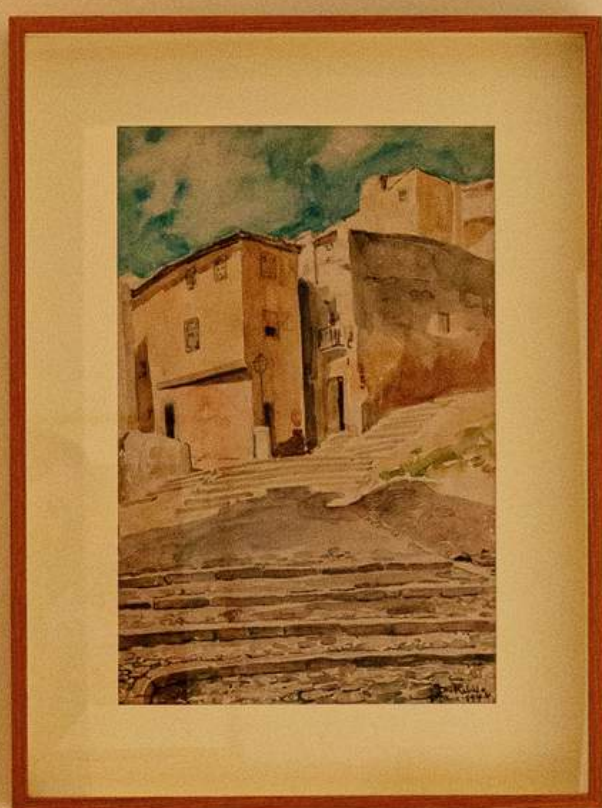


Domingos Rebêlo

Casario em Lisboa, 1944

Watercolor on paper, with dedication · 52 x 34 cm

📍 Part of the collection displayed in the Rooms,
NINE DOTS Azorean Art Boutique Hotel



WORKS

ON DISPLAY AT NINE DOTS AZOREAN ART BOUTIQUE HOTEL

Casario em Lisboa, 1945 • Watercolor on paper, with dedication, 47,5 x 33,5 cm • Displayed in the Rooms

Retrato de Matilde do Canto, 1937 • Charcoal on paper, 55 x 46,5 cm • Floor 4

Sem título, s.d. • 180 x 180 cm • Floor 2

Casario em Lisboa, 1944 • Watercolor on paper, with dedication, 52 x 34 cm • Displayed in the Rooms

Figura feminina, 1945 • Pastel on paper, 43 x 59,5 cm • Displayed in the Rooms

Retrato Masculino, 1945 • Mixed media on paper, 47 x 37 cm • Floor 4

Procissão Religiosa, n.d. • Oil on canvas mounted on hardboard, 38 x 31,5 cm • Floor 2

Retrato de António Soeiro, n.d. • Mixed media drawing on paper, 55 x 45,5 cm • Floor 4

Piazza della Signoria - Florença, 1950 • Graphite on paper, 45 x 34 cm • Displayed in the Rooms

Vista de Siena a partir da Basílica de São Domingos, n.d. • Graphite, sanguine, and sepia on paper, 45 x 34 cm • Displayed in the Rooms

Castelo Sant'Angelo, 1950 - Roma • Graphite and sanguine on paper, 32,5 x 44 cm • Displayed in the Rooms

Sem título, n.d. • Mixed media on hardboard, 54,5 x 71 cm • Floor 2

Sem título, n.d. • Watercolor study on paper, 69 x 49 cm • Displayed in the Rooms

RESENDES URBANO

PAINTING

*The strength of the land
and the language of abstraction
in a singular expression of Azorean
identity*

*The Artists and Stories behind
the NINE DOTS Art Collection*



URBANO RESENDES

B. 1959

Urbano Resendes was born in 1959 on the island of São Miguel, in the Azores.

”

I have always remembered myself drawing, which is certainly common to most children. In my case, what happened was that I never stopped doing it, and with time, naturally and without even realizing it, painting began to occupy an ever-larger space within me

Urbano Resendes
Interview with Vítor Teves

His circle of friends who shared the same interests led him to take part in the organization of exhibitions, an experience that allowed him to understand art in another dimension.

In **1983**, he held his first solo exhibition at the Carlos Machado Museum. In **1995**, he enrolled at the Slade School of Fine Art in London, with the aim of studying printmaking with Bartolomeu Cid dos Santos and Bruce McLean, where he remained for two years. **Since 1997**, he has lived and worked between Lisbon and the Azores, maintaining a continuous collaboration with Galeria 111, both at the Lisbon Art Fair (*Arte Lisboa*) and at Madrid's *ARCO*.



He has taken part in **more than 70 group exhibitions** in Portugal and abroad, with both painting and printmaking. He also participated in *ArtemLagoa*, a collective exhibition of Azorean artists organized by the Municipality of Lagoa, on the occasion of the opening of the Carlos César Cultural Center.

In **July 2000**, he inaugurated the Fonseca Macedo – Contemporary Art Gallery, in Ponta Delgada, with his solo exhibition *Os Primeiros Frutos*. **By 2012, he had held 40 solo exhibitions.**

His works have been represented in several public and private collections in Portugal and abroad, and he has also published several books on his work. In the field of **poetry**, he has developed an extensive collaboration with Emanuel Jorge Botelho, and a more occasional one with João Miguel Fernandes Jorge.

Recently, at the Fonseca Macedo Gallery, he presented a series entitled *Tempus Edax Rerum* (“time, devourer of all things”). The works focused on still lifes, especially flowers, represented at different moments with particular attention to their decay. An exhibition that reflected on the importance of Nature and Time. The introductory text read: “The flowers have already withered and I have taken them all back to the garden. They now rest in the soil and fertilize the plants. Slowly and silently, new flowers will emerge.”

Urbano, considered the **“heir” of António Dacosta’s painting**, is at the same time a renovator of the landscape painting of the Azorean natural world—a landscape where the sacred and silence intertwine with the timeless, and with the isolation and beauty of the islands.





Urbano Resendes

Árvore, 1997

Mixed media on paper, 23 x 15,5 cm

📍 Floor 3, NINE DOTS Azorean Art Boutique Hotel

His painting has been “centering on the origins and meaning of our existence,” as he explains in his interview with Vítor Teves. His **childhood** at the “Banhos das Alcaçarias, or Piscina de S. Pedro, at the eastern end of Avenida Infante D. Henrique, in Ponta Delgada,” together with being born and raised on an island of volcanic origin and activity, gave him a contact with the sea and fire “within reach of the senses.”

Each of his works grows from ideas matured over time until their realization, a process that “may even take several years; each one is always part of me, with everything I saw and lived (and what that means), before and after that first moment.”

His **favorite themes** include landscapes and animals—timeless and universal motifs. He seeks to create works that are powerful and complex, but at the same time fragile and simple.

The recurring use of white as a dominant color expresses his search for the **essential**: “(...) I end up cleaning away until I arrive at almost nothing, or only what seems essential to me, and so it becomes clean. That’s it—white is clean.”

Among his most notable works is the decoration of the chapel at the Hospital do Divino Espírito Santo in Ponta Delgada.

”

It is an altarpiece in engraved stone, and it speaks above all of light and birth. I was concerned that it should be an open work, so that everyone, regardless of the religion they practice—or even if they practice none—when being in the chapel, may feel peace and hope.

Urbano Resendes
*Regarding the decoration of the chapel at the
Hospital do Divino Espírito Santo, in Ponta Delgada*





Urbano Resendes

Untitled, 2002 • Mixed media
on paper, 43,5 x 31 cm

📍 Part of the collection displayed
in the Rooms, NINE DOTS
Azorean Art Boutique Hotel



WORKS

ON DISPLAY AT NINE DOTS AZOREAN ART BOUTIQUE HOTEL

Figura feminina, 1996 • Engraving on paper, numbered 2/40,
23,5 x 18 cm • Floor 3

Untitled, 1997 • Mixed media on paper, 43 x 30 cm • Floor 3

Árvore, 1997 • Mixed media on paper, 23 x 15,5 cm • Floor 3

Mesa, 1989 • Oil on canvas • Floor 3

De Florbela Espanca, 1996 • Engraving on paper, numbered 6/40,
22,5 x 18,5 cm • Displayed in the Rooms

Untitled, 2002 • Mixed media on paper, 43,5 x 31 cm • Displayed
in the Rooms

Untitled, 1989 • Oil on canvas, 65 x 54 cm • Floor 3

Retábulos, 2014 • Mixed media on wood, numbered 25,
110 x 55 cm • Floor 3

VIEIRA ANA

VISUAL ARTS

A pioneer who challenged traditional boundaries and invited us to inhabit art itself

*The Artists and Stories behind
the NINE DOTS Art Collection*



ANA VIEIRA

1940 - 2016

Ana Vieira, although born in Coimbra, spent her childhood on the island of São Miguel, in the Azores. She graduated in Painting from the School of Fine Arts (1964), but from an early stage her path was marked by a departure from “traditional” painting, seeking scenic and theatrical constructions, expressing herself through the manipulation of figures and objects, creating metaphorical “simulacra.”

The artist lived and worked in Lisbon and was considered one of the most influential Portuguese artists of the 20th century, a pioneer in artistic practices, distinguished by her scenic and theatrical constructions.

Ana Vieira established herself in the 1960s, standing out for combining and exploring various artistic disciplines, creating original and inspiring work in which theatre, painting, sculpture, photography, sound, environment and installation intersect.

She began exhibiting at a very early stage and in her first solo exhibition, *Imagens Ausentes* (1968), she made it clear that she would continue to work in the realm of the image—albeit in a necessarily experimental way. Still in the 1960s, she presented profiles and cut-outs of objects and illusory figures. Although recognizable, they merely outlined forms empty inside—conceiving intentional “simulacra” of what they appeared to show. She chose everyday domestic objects and furniture (tables, cabinets, chairs, mirrors) in cut wood, later painted.





Ana Vieira

Untitled, 1973
Silkscreen on paper 190/200, 33 x 38 cm

Untitled, n.d.
Silkscreen Artist's Proof VI/XX, 31 x 44,5 cm

📍 Floor 0, NINE DOTS Azorean Art Boutique Hotel

Four decades of work united by unusual coherence, in which Ana Vieira sought to free images and objects from their own material and mundane existence. Her figures were devoid of identity (whether through silhouettes, cut-out human busts, or full-body profiles in motion).

From the 1970s onwards, the post-pictorial recreation of common objects led Ana Vieira to adopt installation as her preferred artistic practice and to define the territory of her work within the semiotics of physical and social spaces. The conception of scenarios emerged as the possibility of an open work, through which the artist transgressed the divisions between painting and sculpture and conceived her creations in relation to the surrounding space, with which they communicated.

When she presented her *Ambientes* (“Environments”) in 1971 and 1972, Ana Vieira gained a prominent place in the Portuguese artistic avant-garde, participating in the decade’s most significant exhibition, *Alternativa Zero* (1977). With these installations—constituted as inhabitable places that re-enacted houses and their domestic rituals—her simulacra gained broader scale and meaning, focusing on intimacy and the memory that private spaces preserve.

Despite the formal simplicity of Ana Vieira’s works (recalling Lourdes Castro’s shadows or Pistoletto’s mirrors), the visual perception of the spaces is nonetheless conditioned by a play of transparencies, veils, canvases, nets and meshes that envelop them—the viewer tries to perceive the interior of the environments through cracks and openings. Most of her works are not seen; they are glimpsed, and this tension is further acknowledged in the title of her longest-running project, *Ocultação / Desocultação* (1978–2009). The physical and visual impenetrability of her private spaces intentionally repeats the barrier between art and life, confirming that her environments are as much about seeing as about living.



The appeal of **scenography** led Ana Vieira to other, more diverse experiences, such as producing **sets and costumes for the theatre** (works by Adolfo Gutkin, Bertolt Brecht and Jean-Paul Sartre), projects reconfiguring places, houses and landscapes, or works conceived in a specific relationship with museum space.

Installation as an artistic modality and the manipulation of three-dimensional objects were cultivated in her work, with poetic claims not far removed from those that first motivated her practice in the mid-1960s. The cohesive yet continually renewed trajectory of her solo exhibitions earned her the Portuguese critics' prize AICA/SEC in **1991**, and the Serralves Foundation in Porto dedicated its first anthological exhibition to her in **1998**. **Between 2010 and 2011**, the CAM, in collaboration with the Carlos Machado Museum in Ponta Delgada, presented the largest retrospective of this visual artist's career.

Her work has been shown nationally and internationally, notably in the anthological exhibition at the Centro de Arte Graça Morais in Bragança (**2017**) and in the retrospective dedicated to her by the Es Baluard Museum in Spain (**2020**).

She passed away in Lisbon in **2016**.



Ana Vieira

Untitled, 1996 · Silkscreen Artist's Proof VIII/X,
42 x 52 cm

📍 Part of the collection displayed in the Rooms,
NINE DOTS Azorean Art Boutique Hotel



WORKS

ON DISPLAY AT NINE DOTS AZOREAN ART BOUTIQUE HOTEL

Untitled, 1996 · Silkscreen Artist's Proof VIII/X, 42 x 52 cm · Displayed in the Rooms

Untitled, 1996 · Silkscreen Atelier Proof PA X/X, 42 x 52 cm · Displayed in the Rooms

Untitled, 1973 · Silkscreen on paper 190/200, 33 x 38 cm · Floor 0

Untitled, 1973 · Silkscreen on paper, numbered 189/200, 33 x 38 cm · Displayed in the Rooms

Untitled, 1973 · Silkscreen on paper 20/200, 31 x 44,5 cm · Displayed in the Rooms

Mesa posta, 1973 · Silkscreen 62/200, 31 x 44 cm · Displayed in the Rooms

Untitled, n.d. · Silkscreen Artist's Proof VI/XX,, 31 x 44,5 cm · Floor 0

As bailarinas, 2014 · Silkscreen 14/25, 23 x 71,5 cm · Displayed in the Rooms

Untitled, 1963/2007 · Silkscreen on paper, 45 x 38 cm · Displayed in the Rooms

Untitled, 1963/2007 · Silkscreen on paper Artist's Proof II/X, 45 x 38 cm · Floor 4

VIEIRA TOMAZ BORBA

PAINTING & WRITING

*Painter, thinker, and educator,
creating a dialogue between art,
knowledge, and human experience*

*The Artists and Stories behind
the NINE DOTS Art Collection*



TOMAZ BORBA VIEIRA

B. 1938

Tomaz Borba Vieira, a native of Ponta Delgada, was born in 1938. He is a professor, painter, writer and cultural promoter. He studied painting at the Lisbon School of Fine Arts; Mural Art at the Academy of Fine Arts in Florence; Pedagogy at the University of Lisbon; and Educational Sciences at Boston University.

His pictorial work is represented at the Museu Regional Carlos Machado in Ponta Delgada.

He has been awarded the Municipal Medal of Merit from the Municipality of Lagoa, the Municipal Diploma of Merit from the Municipality of Ponta Delgada, and the Autonomous Insignia of Recognition from the Legislative Assembly of the Autonomous Region of the Azores.

In addition to being a painter, he collaborates regularly with various magazines and newspapers and has published two short story collections and one novella.

He was the founder of the Centro Cultural da Caloura on the island of São Miguel, inaugurated on 4 June 2005. Its collection dates back to the 17th century and extends to the present day, encompassing painting, sculpture, photography and silkscreen printing.





Tomaz Borba Vieira

Untitled, 1998 · Silkscreen on paper,
Edition no. 50/50, 18,5 x 13 cm

📍 Part of the collection displayed
in the Rooms, NINE DOTS
Azorean Art Boutique Hotel



Tomaz Borba Vieira

Untitled, 1998 · Silkscreen on paper,
Edition no. 50/50, 18,5 x 13 cm

📍 Part of the collection displayed
in the Rooms, NINE DOTS
Azorean Art Boutique Hotel



The Cultural Centre connects Tomaz Borba Vieira's insular roots to a broader artistic context, linking the local to the global and the past to the contemporary, and allowing visitors to experience a collection that unites the artist's personal history with a unique and extensive artistic legacy. Its mission is to promote art and culture as an institution of public utility, presenting renowned artists at regional, national and international levels.

On 5 October 2011, the Municipal Library Tomaz Borba Vieira was inaugurated, receiving this designation in recognition of what is considered one of the most distinguished names in contemporary art in the Azores and someone who has greatly fostered culture within the municipality. Generous and selfless, he donated approximately three thousand books to the Municipality of Lagoa.



His life, his interests and his path are fulfilled through painting, reading, teaching and writing wonderfully. From everything and everyone, he extracted the essential. Through his gifts, his talent and his intellectual wealth, he has long been represented in museums. Through what he painted, what he thought and what he wrote.

Carlos Falcão Afonso

The painter and colleague Manuel da Costa Cabral stated: "Of all of us, Tomaz is the only one who will be represented in a museum." He distinguished himself by not becoming entangled in trends. He did not submit to "commercial" interests other than his ideals, his concerns and his objectives.



For Tomaz Borba Vieira, painting “is not the mere reproduction of ‘sterile objects’ intended to adorn spaces or decorate apartments.” It is an intellectual and emotional interpretation, more or less elaborate, of the way the artist sees, feels and conveys both nature itself and objects or emotions. It is an open window onto two worlds: the exterior, objective and tangible, and the interior, subjective and emotionally interpreted by the artist.

It is this interpretation, allied with technical refinement, that defines what is called his personality and makes him distinct and unmistakable.





Tomaz Borba Vieira

Segundo Kafka II, 1967 • India ink on paper,
38 x 77 cm

📍 Part of the collection displayed in the Rooms,
NINE DOTS Azorean Art Boutique Hotel



WORKS

ON DISPLAY AT NINE DOTS AZOREAN ART BOUTIQUE HOTEL

Segundo Kafka II, 1967 • India ink on paper,
38 x 77 cm • Displayed in the Rooms

Untitled, 1998 • Silkscreen on paper, Edition no. 50/50,
18,5 x 13 cm • Displayed in the Rooms

Untitled, 1998 • Silkscreen on paper, Edition no. 50/50,
18,5 x 13 cm • Displayed in the Rooms

Untitled, 1965 • Lithograph on paper, Edition no. 46/150,
35 x 27 cm • Displayed in the Rooms

Tomaz Borba Vieira
b. 1938

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To help you fully experience this collection, we have created an exclusive Virtual Tour.

Through our digital itinerary, you can explore the artworks displayed on each floor and discover the stories behind the artists who created them.

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