noémia.

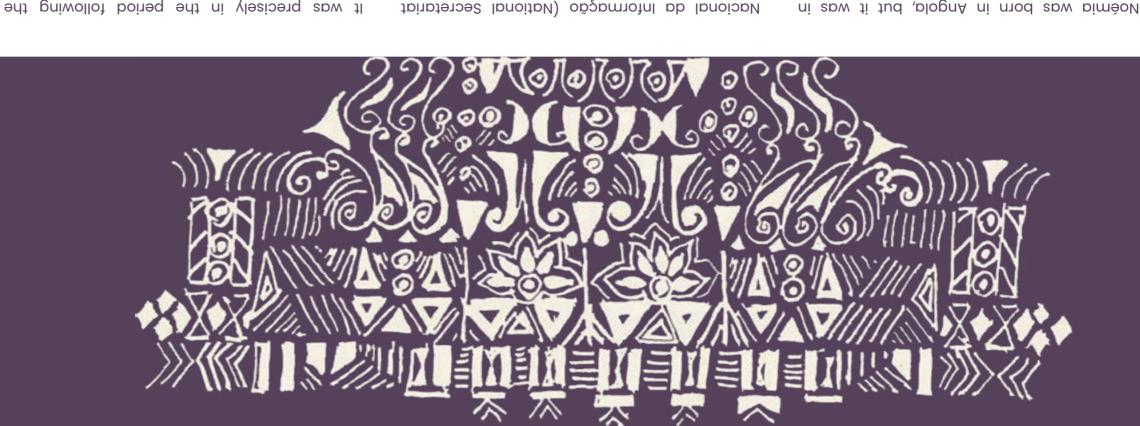
cinemateca portuguesa museu do cinema

11 oct - 16 dec 2024

temporary exhibition 2pm - 7:30pm



For **noémia.** we have untidied up Noémia Delgado's personal archive and insinuated the polygonal figure of the director of MASKS, in a path that is as non-linear and wandering as her career was. Sala dos Carvalhos, womb of this exhibition, uncovers the intimacy of her drawings, an artistic practice to which she dedicated herself throughout her life, chronicles and poetry, and in the two adjacent rooms, the path is expanded above all by the cinematographic practice, the art that Noémia will have most cherished and her greatest failure, as she had not been so often abandoned by the institutions that regulate or finance it. Her ideas on paper, for so many films that never materialized on film, occupy the walls of the Sala 6x2 and the Sala dos Cupidos, in an attempt to bring Noémia to the surface and reaffirm her importance in portuguese cinema.



film project to present at the British school. explanation. ONLY A COAT Was the title given to her decade, seemed to have been the most obvious DGS, for a month, in Caxias, at the beginning of the presented to her; however, her detention, by PIDE/ suspended and without any justification being which she was the only candidate, ended up London School of Film Technique; that call, in of Information), after being accepted into the Nacional da Informação (National Secretariat

that made it up. name is often absent from the group of directors in 1969, of which she was a member, although her cooperative Centro Português de Cinema (CPC), She was involved in the founding of the

assistant editor, with António da Cunha Teles and the following years she returned to work as an first film was mafra e o barroco europeu (1972) and in with director Jean Rouch. Back in Portugal, her stay in Paris, where she travelled in 1971 to work from the Fundação Calouste Gulbenkian for a In the early 1970s, she obtained a scholarship

Rui Simões.

Mortágua.

for the annual grant from the Secretariado

followed. Also during the 1960s, she applied

worked in the editing of the three films that

by Paulo Rocha (1963), with whom she also

as an assistant editor in the film os verpes ANOS,

film VIA MACAO by Jean Leduc and then worked

newspaper, in 1963. She was a script girl in the

with film work, through an advertisement in the

By pure chance", she said, was her first contact

1957, and two years later their son, Alexandre

abandoned. She married Alexandre O'Neill in

Portugal and to the Sculpture course she had

Paris, but the lack of means made her return to

masters. Dissatisfied with teaching, she left for

criticized academicism and the teaching of the

because of an interview she gave in which she

Arts), from where she was almost expelled

Escola Superior de Belas Artes (School of Fine

In 1955, she left for Portugal and entered the

scenes she saw from the window of her office.

projections to make drawings of the everyday

corners of the sheets where she drew land

Marques City Hall, she took advantage of the

was a member, was formed. At the Lourenço

Moçambique", a plastic arts group of which she

at the Centro de Arte where "Os Novos de

Instituto de Portugal and studied sculpture

and intellectuals. She attended school at the

education and her first contact with artists

Mozambique that she grew up, had her

Delgado O'Neill, was born.

group that she left after the departure of Camilo União e de Acção Revolucionáris), a political after the 25th of April she joined LUAR (Liga de trade union and professional) and, in this sense, connection to various associations (political, Delgado maintained a more or less solid In addition to her cinematographic activity,

Recording studios. Her subsequent films were all the portuguese version), at the International товре вець, by Thomas Harlan, as an editor (of In 1976, she went to Rome to work on the film E SOMBRA and ENSAIO NO MOINHO, both from 1976. her filmography were filmed around this time, sor dialogue with MASKS. Two films usually absent from DE VERÃO OF MOUROS E BUGIOS, Which was supposed to

QUEM FOSTE, ALVAREZ?, dates from 1988.

PORTUGUESES, PALAVRAS HERDADOS E ARTISTAS. Her latest film

for the series contos fantásticos, contos tradicional

made for portuguese public television, namely

to make, there is one that would have the title acro

the list of films that Noémia Delgado was unable

from the film, against the director's wishes. From

de Cinema, which intended to cut fifty minutes

the film was in charge of the Instituto Português

celebrations of pagan origin. The production of

specifically the "Winter Cycle", or "Winter Festivities",

the festivities she intended to portray took place,

to shoot the film in the specific periods in which

her research in different villages before starting

os-Montes. It was in this region that Noémia did

work that she continued in the northeast of Trás-

Benjamim Pereira and Ernesto Veiga de Oliveira,

readings and conversations with ethnologists

release. The idea for the film came about after

famous, even though it never had a commercial

big screen, MASKS, and the one that would make her

what would become her only film made for the

Revolution that Moémia Delgado began to polish

would, after her death, be deposited in the Cinemateca Portuguesa. Her personal archive 2016, having left her film material on deposit at Noémia Delgado died in Lisbon on March 2, away from cinema and television definitively. After the death of her son, in 1993, she moved

same institution.

Coração.

she published the poetry book Jacarandá no Alfredo Tropa and Faria de Almeida. In 1986, Matos Silva, Fernando Lopes, António Macedo, de Cinema em Panorâmica" with Fernando interviews conducted under the title "Gente Jornal de Letras e Artes, where she published published chronicles regularly, and for the especially for the Diário de Lisboa where she During her life she also wrote for newspapers,

breserved.

synopses and more or less in-depth scripts are the various titles of which drafts, summaries, process to achieve its implementation, and in the creative process and in the bureaucratic that have had the greatest development, both these, a distinction can be made between those never had the opportunity to carry out. Among documents with ideas for projects that she Noéia produced and accumulated dozens of

Luís Gameiro, Sr. Mendrico, Tiago Leonardo, Vitor Gens António Marques, Américo Gil, Jorge Santos (A Vencedora),

Special Acknowledgement Pesquisar arquivo: felix.cinemateca.pt Cinemateca Portuguesa-Museu do Cinema

Centro de Documentação e Informação, **Archive**

Margarida Costa Comunication

Mónica Ferreira Graphics

Teresa Barreto Borges Pedro Casquinha Mónica Ferreira Margarida Costa **Curation e Production**

Pedro Casquinha