

noémia.

cinemateca portuguesa
museu do cinema

11 oct - 16 dec 2024

temporary exhibition
2pm - 7:30pm



For **noémia.** we have untied 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.



Text

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Pesquisar arquivo: felix.cinemateca.pt

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

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

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

It was precisely in the period following the Revolution that Noémia Delgado began to polish what would become her only film made for the big screen, *Masks*, and the one that would make her famous, even though it never had a commercial release. The idea for the film came about after readings and conversations with ethnologists Benjamin Pereira and Ernesto Veiga de Oliveira, work that she continued in the northeast of Trás-os-Montes. It was in this region that Noémia did her research in different villages before starting to shoot the film in the specific periods in which the festivities she intended to portray took place, specifically the “Winter Cycle”, or “Winter Festivities”, celebrations of pagan origin. The production of the film was in charge of the Instituto Português de Cinema, which intended to cut fifty minutes from the film, against the director’s wishes. From the list of films that Noémia Delgado was unable to make, there is one that would have the title *Ciclo de Verão* or *Mouros e Bugios*, which was supposed to dialogue with *Masks*. Two films usually absent from her filmography were filmed around this time, *Sol e Sombra* and *Ensaio no Moínho*, both from 1976.

Quem Foste, Alvaraz?, dates from 1988. Portuguese, *Palavras Herdadas e Artistas*. Her latest film

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

She was involved in the founding of the cooperative Centro Português de Cinema (CPC), in 1969, of which she was a member, although her name is often absent from the group of directors that made it up. In the early 1970s, she obtained a scholarship from the Fundação Calouste Gulbenkian for a stay in Paris, where she travelled in 1971 to work with director Jean Rouch. Back in Portugal, her first film was *Mafra e o Barroco Europeu* (1972) and in the following years she returned to work as an assistant editor, with António da Cunha Telles and Rui Simões.

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