

ERRATA-02

ALICE REY COLAÇO

Born in 1890, Alice Rey Colaço came from one of the most culturally important Lisbon families of the early 20th century, and had access to a privileged education and training in the field of arts and letters. Granddaughter of Madame Kiersinger, who then ran a literary salon in Berlin, and daughter of pianist Alexandre Rey Colaço and Alice Schmidt Lafourcade—who would educate the four sisters in a variety of languages—Alice Rey Colaço participated in recitals, plays and soirees from an early age.

At the beginning of the century, Alice continued her studies in Paris—following in the footsteps of two of her teachers, Columbano Bordalo Pinheiro and Carlos Reis—and would also spend time in Berlin before returning to Portugal, in 1913, where she would participate in several group exhibitions, notably the *Salão da Ilustração Portuguesa* in partnership with her friend Mily Possoz [see ERRATA-14]. Alice never presented her work individually, but would combine again with Mily Possoz in the 1919 exhibition of their work *Mily Possoz. Alice Rey Colaço. Painting, Illustration and Drawing*, which followed the *2nd Exhibition of the Modernists* in which they had also participated.

In 1918, Alice began designing covers and illustrating, collaborating with several writers and playwrights. The connection to the theatre—a legacy of her childhood pursuits and the proximity of her sister actress Amélia Rey Colaço—is present not only in the design of the covers of dramaturgical texts (*Os Lobos; os Cegos; Zilda*), but also in the scenography and costume work she created for numerous stage productions such as *The Blind, Zilda, and Midsummer Night's Dream*, in which Alice designed the costume worn by her sister Amélia.

In 1922, she designed the cover and interior pages of the book *João Pateta*, Adolfo Coelho's version of the popular tale. This cover is a clear example that Alice's work, as well as that of many of her contemporary artists, was not just illustration work. The way the title's typography is integrated into the design, in a clear combination of the two elements, implies that Alice was responsible for the overall arrangement of the cover.

With scenes from everyday Portuguese city and rural life and cultural traditions, a recurring theme in Alice's work, she attracted the attention of Estado Novo, which would appropriate, for propaganda purposes, a series of postcards that she designed during this period.

Though distinguished, her career in graphic arts was brief, ending in 1924, the year of her marriage. In the following eight years, her four children were born. After this break, Alice would fully embrace her connection to the stage, ded-
Olinda Martins, 2021

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SARAH AFFONSO

'Sarah Affonso was a resilient woman', art historian Emília Ferreira told us, in the sixth episode of the *Errata* podcast. Challenged by several family setbacks, troubled with a professional insecurity because she never had an official commission, and with great difficulty in selling her work, Sarah resisted and found different ways to work and expand her practice.

Sarah Affonso was born in Lisbon, on the 13th of May 1899, into a privileged family. She lived most of her adult life in Lisbon. The eleven years she spent in Minho—particularly in Viana do Castelo, where the family moved when Sarah was four—had a great impact on the formation of her artistic sensibility. Sarah lived for two periods of time in Paris, where she got to know artists' ateliers, museums and participated in the Salon d'Automne with the painting *Meninas*. She returned to Portugal after her mother's death. Back in Lisbon, Sarah Affonso shocked Portuguese society by continuing the café culture she was accustomed to from her time in Paris, frequenting the café A Brasileira, at the time reserved for men only. It was in 1925 that she designed the books *Mariazinha em África* and *Novas Aventuras de Mariasinha* for the author Fernanda de Castro. These books were best-sellers and are now references in the history of Portuguese illustration. However, Sarah Affonso would not be involved in many other editorial projects. In 1927, she was responsible for the children's play book *S. João subiu ao trono*, by the writer Carlos Amaro, and it was only in 1958, after a long break, that Sarah Affonso was again invited to create a book—this time by the author Sophia de Mello Breyner Andresen—the beautiful, iconic, *A Menina do Mar*.

Sarah Affonso married the artist Almada Negreiros in 1933. The demanding task of helping to manage his career, together with the needs of a growing family, forced her attention towards the home, as she told Maria José Almada Negreiros 'one of the reasons I stopped painting is because I didn't have any conditions, I didn't have a room of my own'. She dedicated her creativity towards embroidery and knitting work, which—even though she treated it as seriously as any other artistic practice—wasn't well received by the critics or the gallerists of the time. Without many commissions, she found it difficult to establish a career. Besides, the fact that she was thought of at the time—and subsequently remembered—as simply the wife of the great icon, did not help her recognition.

Sarah died in 1983. In commemoration of the 120th anniversary of her birth, the National Museum of Contemporary Art and the Calouste Gulbenkian Museum organised two parallel exhibitions to present her work: *Sarah Affonso and the Popular Art of Minho* and *Sarah Affonso. The days of little things*.

Isabel Duarte, 2021