

Manifestations of Freedom, 1974-1977: Archive photography

Manifestações de Liberdade, 1974-1977: Fotografia de arquivo

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ABSTRACT

This *Documenta* displays a series of photographs relating to the 25 April Revolution. Selected from the collections of the Lisbon Municipal Photographic Archive, these photographs illustrate the context underlying the creative expression of their authors during the period 1974-1977: Álvaro Campeão, Ana Hatherly, António Rafael, António Sampaio Teixeira, Carlos Gil, José Couto Nogueira, José Ernesto de Sousa, José Neves Águas, Luis Pavão, Margaret Martins and the *Diário de Notícias* newspaper.

KEYWORDS

25 April; Photographic Archive; Photography; Revolution

RESUMO

Nesta *Documenta* divulga-se um conjunto de fotografias representativas da Revolução de 25 de Abril, que contextualizam a expressão criativa autoral do período entre 1974 e 1977, partindo das coleções do Arquivo Municipal de Lisboa/Fotográfico, de Álvaro Campeão, Ana Hatherly, António Rafael, António Sampaio Teixeira, Carlos Gil, José Couto Nogueira, José Ernesto de Sousa, José Neves Águas, Luis Pavão, Margaret Martins e do jornal *Diário de Notícias*.

PALAVRAS-CHAVE

25 de Abril; Arquivo de fotografia; Fotografia; Revolução

Since the early twentieth century, Lisbon Municipal Council has sought to capture pictures of the main political, social or cultural events taking place in the city's life. In 1942, at a time when there were almost no image archives in existence in Portugal, Lisbon was the leading light in this area with the Municipal Council's creation of its own photographic archive, which has since become a repository of images considered fundamental for understanding the city's history. Having been officially established through the Council's decision of 25 March 1942¹, this archive formed an integral part of the Lisbon Municipal Council's Propaganda and Tourism Department, with its mission being to gather all the photographs produced by the Council's different services since the late nineteenth century and join them together in just one single department.

Besides this archive, there also existed, in Lisbon, the archive of the former National Information Secretariat (SNI)², whose headquarters were located at Palácio Foz, and which contained a section dedicated to photography, as well as some press archives and the personal archives of certain private individuals. Clearly, however, the sources that supplied researchers with the images that they needed to write much of the history of the twentieth century were few and far between and were very poorly organised.

Between 1942 and 1977, roughly 80 thousand photographs (prints and negatives) dealing with a variety of subjects were inventoried and catalogued at the Municipal Photographic Archive³. Most of these photographs show the city of Lisbon, documenting the main changes to the urban landscape, the municipal and artistic heritage, as well as the daily activity of the municipality.

Until then, the images contained in the archives had fulfilled a merely informative role, but, in 1974, with the 25 April Revolution, the consequent democratisation of culture and the explosion of the feelings associated with freedom of thought, photographs began to be viewed as documents that recorded events and provided memories. The 1970s thus marked a turning point in the treatment of information, with the standardised recording of photographic documents in the archives⁴, as well as in its dissemination, with the organisation of photographic exhibitions, conferences and publications illustrated with recourse to images from the archive. Between 1974 and 1977, the period covered by this exhibition, the photographs stored at state institutions or private associations, besides being a form of artistic exploration, began to be used as illustrations in publications, as well as serving as an aid for academic work and teaching.

However, until the 1990s, the images stored at the Photographic Archive that related to the day of 25 April and the period immediately following the Revolution were relatively few in number. Except for the photographs that were acquired from the *Diário de Notícias* newspaper, in 1974, and from the photographer Álvaro Campeão, in 1976, the rest of the collection illustrating this theme and historical period results from a change in the acquisition policy from 1990 onwards⁵. Since then, and until the present day, the Archive has received various collections with extremely important documents for the study of the 1974 Revolution and the post-revolutionary period.

¹ *Diário Municipal* (1942). 25 de março, ano VII, nº 2040.

² In 1933, the National Propaganda Secretariat (SPN) was created; after 1945, its work was continued by the National Secretariat for Information, Popular Culture and Tourism (SNI); and, in 1968, this body was replaced by the Office of the Secretary of State for Information and Tourism (SEIT). In 1997, its photographic archive was incorporated into the Portuguese Centre of Photography (*Guia de fundos e coleções fotográficas*, 2007).

³ According to the information contained in the Photographic Archive's report of activities, drawn up by Fernando Castelo Branco, the head of the Cultural Department, on 13 February 1971, the Archive had a catalogue of subjects compiled in the form of a book for prints and negatives. The information was filled in by hand after the work of inventorying and cataloguing had been recorded on a card, image by image, together with a description and the respective photographic print stuck to it. Besides the catalogue, there was also an index of the different subjects.

⁴ In a first phase, photographs were registered in accordance with international standards for bibliographical cataloguing and, later, in keeping with the ISAD(G) Standard for archive documents, published for the first time by the International Council on Archives (ICA) in 1994.

⁵ After 1942, the Archive was made responsible for compiling and organising the respective archive of photographs, having the power to commission and acquire photographs relating to municipal works, municipal services and the celebrations of special dates. In the 1990s, the archive was completely modernised, a process that consisted of moving premises, restructuring the various work teams and giving them specialised training, as well as introducing new practices and procedures for the collection, preservation, research and dissemination of photographs.

It was from these collections that a selection was made of the works presented at this *Documenta*, namely the images taken by the photojournalist José Neves Águas, acquired from his widow in 1992; those by the photojournalist Carlos Gil, which he himself donated to the Archive in 1999; those by the photographer António Sampaio Teixeira acquired from the National Centre of Culture, also in 1999; the photographic surveys made by the artist Ana Hatherly, which she donated to the Archive in September 2004, and by the photojournalist José Couto Nogueira, donated in 2008; by Margaret Martins (1976-1995), donated in 2010; by Ernesto de Sousa, held on deposit at the Archive since 2014; while, in 2024, donations were made of the photographic works of António Rafael and Luis Pavão⁶.

The photographic documents from this period are today testimonies that are instantly representative of all manner of photographic expressions, illustrating the context for the social action, as well as the creative attitude (Sena, 1989), of the period immediately following the Revolution of 25 April, which is clearly confirmed by the photographs selected for this *Documenta*.

1. INTERVENTION PHOTOGRAPHY

The photographic boom served to document revolutionary actions, with everyone's hands clicking madly away (Vieira, 2000). The excess production of images accompanied the voracious appetite to photograph everything.

The 25 April Revolution brought artists and people together, joining forces in an anonymous and participative group work, in which photography was the vehicle that conserved the ephemeral nature of events. Among the most popular features were the posters (glued haphazardly to the façades of buildings, walls, lampposts and other sometimes quite unusual supports) and the murals, the preferred medium for displaying slogans in words and images. Taking part in these paintings were children, teachers, manual workers, artists and all those who considered this form of expression to be the graphic manifesto that would promote cultural action, through education and through artistic manifestations and interventions that questioned what was happening.

This period was therefore a time that favoured the intermingling of artistic and social languages and was fertile in free manifestations of the increasing proximity between intellectual and popular circles. In a very short space of time, the desire to act became a characteristic feature of the period from 1974 to 1977.

This *Documenta* begins on the day of 25 April 1974, recording, until 1977, both the events that took place in the city at the hands of the people working in conjunction with artists⁷ and the mass demonstrations that inundated the public space and were almost always accompanied by powerful graphic messages (murals and posters), while also highlighting the presence and participation of (Portuguese and foreign) personalities and intellectuals, who, by promoting change, envisaged the creation of a new and contemporary approach to life in Portugal.

⁶ Not included in this work were the collections of the photojournalists Eduardo Gageiro (acquired from the photographer in 2004 and 2017), as this contained images that were taken prior to the period mentioned, and Alfredo Cunha (donated to the Lisbon Municipal Council between 1997 and 2013), as permission was not given for the inclusion of these photographs.

⁷ In relation to this theme, the exhibition reproduces images of the initiative organised by the Democratic Movement of Visual Artists (*Movimento Democrático dos Artistas Plásticos* – MDAP), which, on 10 June 1974, brought together 48 artists (the same number as the years spent under dictatorship) to simultaneously paint a huge panel installed at the National Gallery of Modern Art in Belém. The fact that this event was broadcast live on national television by the RTP channel did not prevent many hundreds of people from attending both the painting of the panel and the concerts organised in parallel at the same site, or from participating in other events that took place at the same time.

The event was recorded by the Institute of Educational Technology (ITE) and the respective recording has since become a fundamental document, representative of this intervention and of the work of the artists involved (Group Painting: Democratic Movement of Visual Artists: 10 June 1974, Spring Market <https://repositorioaberto.uab.pt/handle/10400.2/5412> and <https://educast.fcn.pt/vod/clips/279qsgidd9/desktop.mp4?locale=pt>). The mural would later disappear in a fire in 1981..

From 1974 onwards, photography, a privileged medium for the recording of all cultural actions, also made it possible for everyone, including anonymous people, to record ephemeral events that normally took place in the public space. Thus, all kinds of photographs that were of collective interest began to appear, taken in the 35 mm film format and in colour, and they are now considered to be of great importance for the iconographical study of the 1970s in Portugal.

At the same time, colour photo labs were appearing all over the city. They developed photographs rapidly and efficiently, although their quality was inferior, as became evident over the following decades with the fading of the image and the deterioration of the dyes, which gradually transformed the colours into variants that we now identify specifically with this decade: the yellowish and magenta shades of images that were highly emotive for those who lived through the Revolution at first hand, riddled with technical errors, such as badly calculated framings of the picture, out of focus images and patches of light. The 35 mm format was already in widespread use and, after 1974, the adoption of chromogenic recording, both of the photographic negative and of the slide, led to the formation of an archive of brightly-coloured and vibrant images, which has endured until the present day, with all the force of the revolution, manifested in the desire to innovate and transmit to everyone the visible joy of democracy and the full freedom of expression.

Black and white photography continued to be used in artistic and professional work and its creative expression also included the “technical errors” of the excitement felt by those who fought for the freedom of artistic expression. This was therefore the visual manifesto of the camera, which abandoned the parameters established by the salon photography of the *Estado Novo* and easily became interventive and closer to the expression of social problems (*Foto Cine Som*, 1975).

In this period, with it becoming essential to abolish the associations and bodies that had previously dictated the prevailing artistic and photographic dynamics, there was now a transition from the assumptions of a liberating action to a period of reflection and, within just a few years, Portugal was questioning and reflecting upon the state of Art. According to Chicó (quoted by Pernes, 1999, p. 267) “in late 1976/early 1977, there was a transition from the desire to act to the desire to reflect”. Art began to include experimentalism and photography was one of the preferred media for documenting events, assisting artistic technique or providing a support for direct action, in which the photosensitive material would help sustain creative effusiveness. The mastery of photographic technique was not important for the construction of the image (Pernes, 1999).

The photographic boom (Lourenço & Soares, 2009) was accompanied by exhibitions of images and the appearance of other supports, such as press cuttings and posters. Examples of such exhibitions include “Portugal Livre” [Free Portugal], at Palácio Foz, in the year of the Revolution, which enjoyed the participation of 20 press photographers (*Portugal Livre*, 1974) and which displayed almost spontaneous images printed without any great care, with a variety of different formats and a layout that was almost as vibrant as the images themselves; the exhibition “Fotografia 74 – a imagem de 16 repórteres de imprensa” (Photography 74 – the images of 16 press reporters), at the Art Gallery of the Estoril Casino, at the end of the same year; the travelling exhibition “Portugal: a year of revolution 1974-1975”, inaugurated at the Galeria de Arte Moderna in Lisbon, on 26 April, 1975; in May 1977, “25 Abril 1974 – From Resistance to Freedom”, at the Mercado do Povo, in Belém⁸; the exhibition about the prisoners in the concentration camp of Tarrafal, held at the Galeria de Arte Moderna in Lisbon, in 1978; and the exhibition by Eduardo Baião of images of the Azores, at Palácio Foz, promoted by the *Diário de Notícias* newspaper, in 1978 (*Livros de fotografia em Portugal*, 2023); among many others.

⁸ These three exhibitions gave rise to catalogues with the same title (Fotografia 74, 1974; Portugal, 1975; 25 de Abril de 1974, 1977).

2. PHOTOGRAPHERS OF FREEDOM

From this period, we can see photographic projects⁹ that revealed an emotional language, were more pleasing to the eye and stimulated a greater aesthetic awareness.

The collection of **Álvaro Campeão** (s.d.) is represented by images of posters stuck in various places around the city, in rows covering vast stretches of wall and pillars as if seemingly gluing the whole space together and giving a creative feel to what might otherwise be viewed simply as posters placed in a line. Amid the visual confusion of traffic and people moving around the city, we see photographs of the revolutionary excitement, clearly expressed by a disorderly arrangement of elements that tell the story of a time of protest and a desire for change. Although this photographer chose to work with negatives in a large format (6x9 cm), it is believed that he used a folding camera and probably a tripod, capturing thought-provoking street photographs that still delight us today because of the quality that they display and because they have since also become historical documents of Lisbon.

Ana Hatherly (1929-2015), an artist and visual poet¹⁰, used her camera to portray the emotions of the 25 April Revolution, in a series of photographs of various artists in the street demonstrating with the population, in scenes of great excitement and rejoicing. In these images, we can, for example, see Mário Cesariny (1923-2006) or the artist herself fraternising with João Perry (1940-) and Ernesto de Sousa (1921-1988), among others, photographed in the group and displaying her interaction with them. It should also be stated that, in the images that are presented here and which form part of the collection of the Lisbon Municipal Photographic Archive, there was a subsequent intervention that resembles a form of photomontage.

António Rafael (1941-2006), in close contact with the demonstrators and alert to the political figures also taking part, illustrates strategic moments of this collective movement in the city of Lisbon, highlighting the 1st of May (Workers' Day) demonstration in 1974, at the INATEL stadium, which thereafter would be christened with the name of Parque de Jogos 1º de Maio (1st of May Stadium).

António Sampaio Teixeira (1911-1998) shows us ordinary folk demonstrating alongside intellectual figures such as Maria Lamas (also photographed by Couto Nogueira) amid the confused gatherings of people at various demonstrations, with the demonstration of 1 May 1974 resulting in huge crowds in the areas of Alameda, Areeiro and Alvalade.

Carlos Gil (1937-2001), a photojournalist who played a clearly interventive role with his images, reveals to us manifestations of the impact of the colonial war and of decolonisation, showing us another side of the Revolution. His humanistic gaze also shows the atmosphere that was experienced by the underprivileged classes, and, in this way, he seeks to raise social awareness about the real problems faced by the population. In a visual discourse in black and white, he uses contrast to accentuate the blackness of the image and the drama of the events as they unfold. His photographic proposals reveal his distinctive authorial stamp, distancing him from the other photographers of his time.

Included amongst the set of photographs about this period is the contribution of **José Couto Nogueira** (1945-) with his portraits of artists, filmmakers and intellectuals; he also took pictures of Jean-Paul Sartre on his visit to Portugal, in 1975. In his gallery of portraits, we can see some of the most important figures in Portuguese culture

⁹ In the period prior to the Revolution of 25 April 1974, the authorship of photographs was clearly signalled in such a way as to enhance the status of the photographer, as can be seen in the documentary about the work of Eduardo Gageiro, shown on the RTP television channel in 1972. He belonged to the group of photographers who documented the Revolution itself. As mentioned earlier, he is one of the photographers whose work is represented at the Lisbon Municipal Photographic Archive. <https://arquivos.rtp.pt/conteudos/um-dia-com-eduardo-gageiro>.

¹⁰ The Lisbon Municipal Photographic Archive presented an exhibition about her work, in 2015, under the scope of the *Antecâmara* project, included in the theme about colour photography.

over the following decades, shaping and promoting contemporary art and engaging in studies about the question of artistic creation. The photographer also accompanied the movements of the Socialist Party and the popular demonstrations that were taking place, with his pictures recording the main events of that time, offering us careful studies of the politicians that were important for the newly-conquered democracy.

José Ernesto de Sousa (1921-1988), commonly known as just Ernesto de Sousa, is also represented at the Lisbon Municipal Photographic Archive; he is one of the essential names of the post-revolutionary period, during which he was an active agent of intervention and, mainly, a reformulator of aesthetic concepts relating to photography, especially salon photography, which was a particularly popular practice during the *Estado Novo* regime and had its own rules and criteria that placed great constraints on creativity. A man of many interests, and a cultivated, attentive and creative agitator, he succeeded in reconciling artists and their social and political expressions in a performance that was to leave its mark on Portuguese contemporary art. There is still much more to be said about this “aesthetic operator”, for whom what mattered most were the values of creativity in action, and not the finished work. This attitude earned him the fulsome praise of various leading figures in the world of Portuguese culture, such as Eduardo Prado Coelho (1944-2007): “Let’s put it another way: the plasticity of the desire being modulated in all kinds of unexpected ways”¹¹.

José Neves Águas (1920-1991) presents a group of photographs of huge murals painted on the gables of residential buildings, on the façades of political party offices or the walls surrounding institutions. With his vast production of documentary photographs, the photographer preserved the memory of these ephemeral artistic manifestations, which once covered various areas of the city, but now only exist in the memory of just a few people. His colour photographs have successfully safeguarded these works of art (sometimes controversial due to their reactionary wording and the force of the messages they contained).

Luis Pavão (1954-) was a young photographer in 1974, who captured the peculiar moments and the different manifestations that caught his eye, accompanying the revolutionary frenzy of the city of Lisbon and other places around the country. He had an evident interest in the power of the working classes, which was clearly shown in Praça do Comércio and the city’s avenues, and also paid close attention to the protests about the problems of housing and the difficulties faced by the underprivileged classes¹².

Margaret Martins (1938-s.d.), provides us with a testimony to the vestiges of the April Revolution over time, which were preserved in the murals painted by artists and ordinary folk working together and in a peculiar poster. Her work gives us a chronological coverage of events that has been preserved over several decades and acknowledges the popular resistance and the struggle for a dignified life.

¹¹ Alternativa Zero, Artes plásticas, que ideia! Eduardo Prado Coelho, *Opção*, 10 March 1977. <https://ernestodesousa.com/projectos/alternativa-zero>

¹² Besides the photographers who are represented at the Lisbon Municipal Archive, we also draw attention to some artists who are not included in the institution’s collection, and who added photography to their drawings and paintings as a support for their work and artistic expression. Those who do not feature here include: Alberto Carneiro (1937-2017), with photography being an important medium for the expression of his *land art*; Fernando Calhau (1948-2002), whose experimentalism touched on the question of photosensitive potential; and Helena Almeida (1934-2018), who appropriated the photography of her body and corporal expression, intervening on it by painting brushstrokes of colour or drawing lines to create a narrative and giving a certain materiality to the photographic support. In the pedagogical and theoretical context, besides the creation, in 1976, of a master’s degree course in History of Art coordinated by José-Augusto França, there was also the publication of the magazine *Colóquio Artes*, by the Fundação Calouste Gulbenkian, edited by França between 1971 and 1977. This artistic and theoretical *manifesto* clearly showed the transition towards the previously mentioned reflection defended by Chicó (1999), and it remained as the only periodical publication of reflections about art, being a source of important contributions in this area in the period following the revolution of 25 April 1974 and continuing until 1977. The art school *Ar.co* also appeared in 1973, as a new school with free approaches to photography (Gonçalves, 1993).

CONCLUSION

The set of photographs reproduced at this *Documenta* clearly shows how the various sectors of society. Photography is established as the privileged medium that bears witness to this convergence.

The selection of images highlights a number of creative proposals by various photographers who recorded the collective action experienced after 25 April 1974. This action began with the intervention of the military, the new powers that were installed and the various initiatives developed in reaction to the changing times and the new collective cultural dynamics that brought children and civil society together in a communion never before seen in Portugal, proving that creative expression was one of the strengths of the free society that emerged in these manifestations of freedom.

Álvaro Campeão (s.d.)



Figure 1 [Political propaganda]. Silver gelatin negative on cellulose acetate support, 6x9cm.

Praça Marquês de Pombal (Lisbon), 1976. Álvaro Campeão (s.d.). PT/AMLSB/CMLSBAH/PCSP/004/CAM/000041



Figure 2 [Political propaganda]. Silver gelatin negative on cellulose acetate support, 6x9cm.

Avenida da Liberdade with praça Marques de Pombal (Lisbon), 1976. Álvaro Campeão (s.d.). PT/AMLSB/CMLSBAH/PCSP/004/CAM/000040



Figure 3 [Political propaganda at Palácio Foz]. Silver gelatin negative on cellulose acetate support, 6x9cm.

Praça dos Restauradores (Lisbon), 1976. Álvaro Campeão (s.d.). PT/AMLSB/CMLSBAH/PCSP/004/CAM/000033

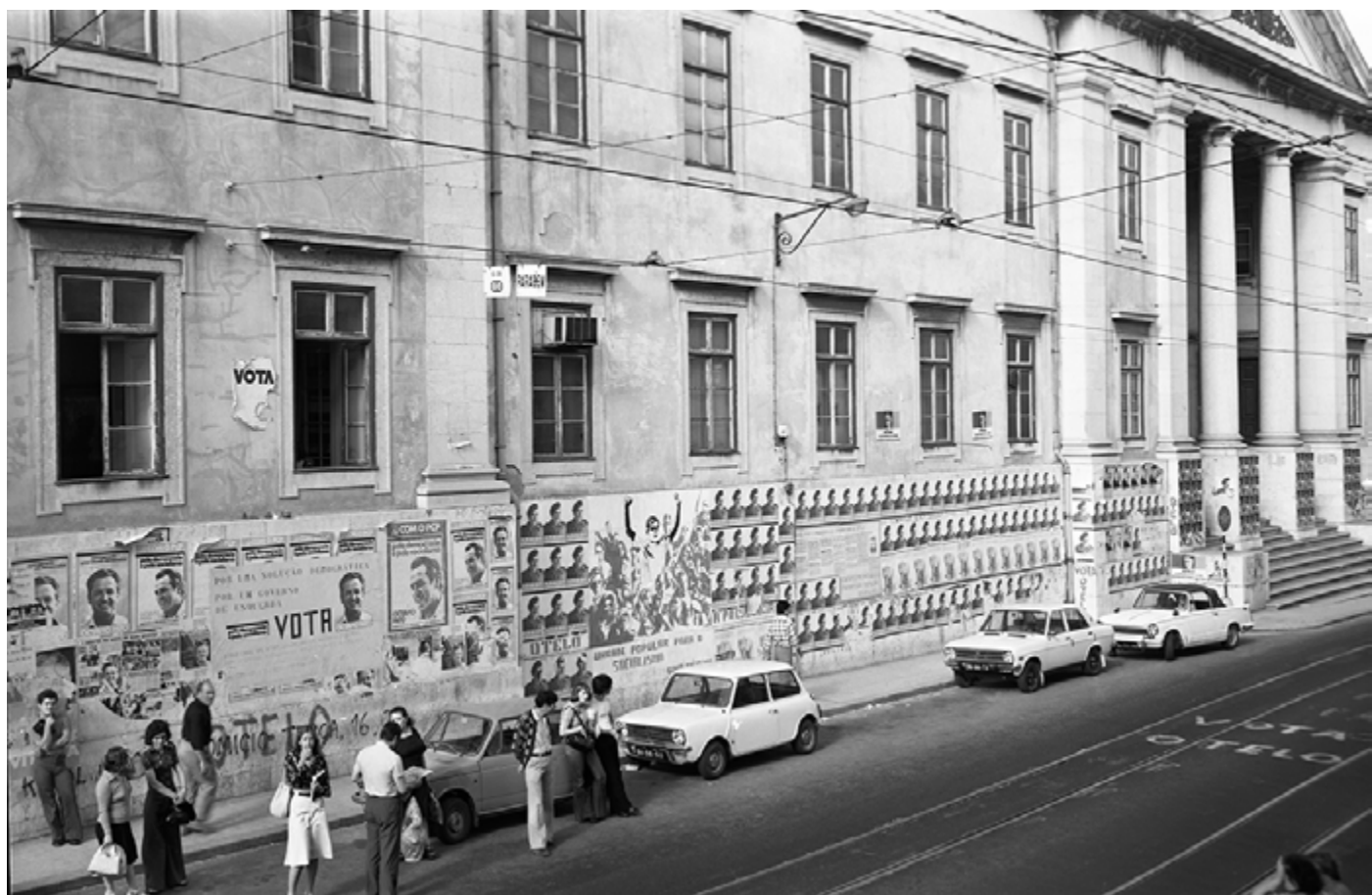


Figure 4 [Political propaganda at the Science Faculty]. Silver gelatin negative on cellulose acetate support, 6x9cm.

Rua da Escola Politécnica (Lisbon), 1976. Álvaro Campeão (s.d.). PT/AMLSB/CMLSB/PCSP/004/CAM/000025



Figure 5 [Political propaganda inside the Sul e Sueste boat station]. Silver gelatin negative on cellulose acetate support, 6x9cm.

Avenida Infante Dom Henrique. (Lisbon), 1976. Álvaro Campeão (s.d.). PT/AMLSB/CMLSBAH/PCSP/004/CAM/000023



Figure 6 [Political propaganda at the monument to St. António]. Silver gelatin negative on cellulose acetate support, 6x9cm.

Praça de Alvalade (Lisbon), 1976. Álvaro Campeão (s.d.). PT/AMLSB/CMLSBAH/PCSP/004/CAM/000014

Ana Hatherly (1929-2015)



Figure 7 [Demonstration of 1st May 1974: Manuel Serra among the protesters]. Print on baritated paper, 9x12cm.

Avenida dos Estados Unidos da América (Lisbon), 1974-05-01. Ana Hatherly (1929- 2015). PT/AMLSB/ANA/000247



Figure 8 [Demonstration of 1st May 1974: Alexandre Cabral and Luís de Sttau Monteiro among the protesters]. Print on baritated paper, 9x12cm

Avenida de Roma (Lisbon), 1974-05-01. Ana Hatherly (1929- 2015). PT/AMLSB/ANA/000232



Figure 9 [25 Abril, 1974: people in the street]. Silver gelatin negative on cellulose acetate support, 126mm.

Rua Garrett (Lisbon), 1974-04-25. Ana Hatherly (1929- 2015). PT/AMLSB/ANA/000184



Figure 10 [Case occurring at the *República* newspaper: group with Ernesto de Sousa and João Perry outside the newspaper's office]. Silver gelatin negative on cellulose acetate support, 126mm.

Rua da Misericórdia (Lisbon), 1975-05-19. Ana Hatherly (1929- 2015). PT/AMLSB/ANA/000093

António Rafael (1941-2006)



Figure 11 1st May 1974. Print on baritaded paper, 23,7x30,5 cm.

Parque de Jogos 1.º de Maio (Lisbon), 1974-05-01. António Rafael (1941-2006). PT/AMLSB/ARA/000017



Figure 12 1st May 1974: [group of artists]. Print on baritated paper, 23,8x30,5 cm.

Lisbon, 1974-05-01. António Rafael (1941-2006). PT/AMLSB/ARA/000014



Figure 13 [Political propaganda at the 1st May]. Print on baritated paper, 20x20 cm.

Parque de Jogos 1.º de Maio (Lisbon), 1974-05-01. António Rafael (1941-2006). PT/AMLSB/ARA/000027

António Sampaio Teixeira (1911-1998)



Figure 14 1st May 1974: [group with the writer Maria Lamas and the journalist Mário Neves]. Silver gelatin negative on cellulose acetate support, 35mm strip film.

Praça Francisco Sá Carneiro. (Lisbon), 1974-05-01. António Sampaio Teixeira (1911-1998). PT/AMLSB/SAM/000750



Figure 15 1st May 1974. Silver gelatin negative on cellulose acetate support, 35mm strip film.

Parque de Jogos 1.º de Maio (Lisbon), 1974-05-01. António Sampaio Teixeira (1911-1998). PT/AMLSB/SAM/000759



Figura 16 1st May 1974: [workers of the Caixa Geral de Depósitos bank]. Silver gelatin negative on cellulose acetate support, 35mm strip film.

Praça Francisco Sá Carneiro (Lisbon), 1974-05-01. António Sampaio Teixeira (1911-1998). PT/AMLSB/SAM/000790

Carlos Gil (1937-2001)



Figure 17 The righteous strength of the victims of an unjust war. Print on baritated paper, 20x30cm.

Terreiro do Paço (Lisbon), [1975-09-20]. Carlos Gil (1937-2001). PT/AMLSB/CAR/000037



Figure 18 [Old people] Print on baritated paper, 20x30cm.

Lisbon, [197-]. Carlos Gil (1937-2001). PT/AMLSB/CAR/000031

Diário de Notícias Newspaper



Figure 19 Revolution of 25 April 1974. Print on baritated paper, 12,5x17,5cm.

Rua da Trindade (Lisbon), 1974-04-25. *Diário de Notícias*, Newspaper. PT/AMLSB/CMLSBAH/PCSP/004/JDN/000110



Figure 20 Revolution of 25 April 1974. Print on baritated paper, 12,5x17,5cm.

Rua Garret (Lisbon), 1974-04-25. *Diário de Notícias*, Newspaper. PT/AMLSB/CMLSBAH/PCSP/004/JDN/000104



Figure 21 Revolution of 25 April 1974. Silver gelatin negative on cellulose acetate support, 6x7,5cm.

Praça de Dom Pedro IV (Lisbon), 1974-04-25. *Diário de Notícias*, Newspaper. PT/AMLSB/CMLSBAH/PCSP/004/JDN/000024

José Couto Nogueira (1945-)

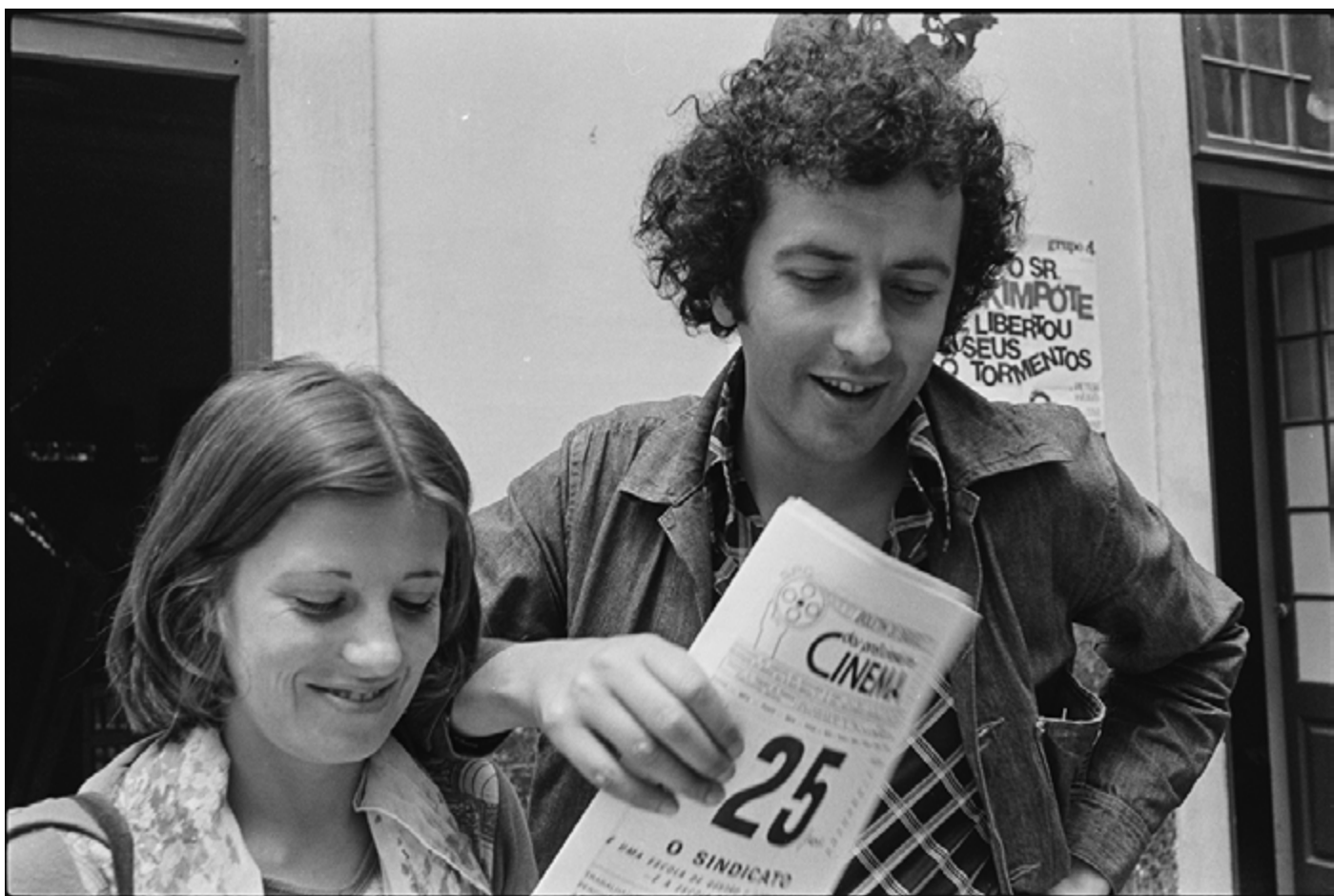


Figure 22 [2nd Portuguese Cinema Conference: António-Pedro Vasconcelos]. Silver gelatin negative on cellulose acetate support, 35mm strip film.

Caldas da Rainha, 1975-06. José Couto Nogueira (1945-). PT/AMLSB/JCN/004350



Figure 23 [2nd Portuguese Cinema Conference: Ernesto de Sousa with Isabel Alves]. Silver gelatin negative on cellulose acetate support, 35mm strip film.

Caldas da Rainha, 1975-06. José Couto Nogueira (1945-). PT/AMLSB/JCN/004348



Figure 24 [Rádio Renascença Case: demonstration]. Silver gelatin negative on cellulose acetate support, 35mm strip film.

Lisbon, 1975-06-18. José Couto Nogueira (1945-). PT/AMLSB/JCN/004190



Figure 25 [First Congress of Portuguese Writers at the National Library: Ernesto de Melo e Castro photographs Maria Velho da Costa and José Gomes Ferreira among other writers, outside the building]. Silver gelatin negative on cellulose acetate support, 35mm strip film.

Campo Grande (Lisbon) 1975-05-11. José Couto Nogueira (1945-). PT/AMLSB/JCN/003275



Figure 26 [Council of the Revolution at the Polling Station of the Calouste Gulbenkian Foundation: press conference of Otelo Saraiva de Carvalho].

Silver gelatin negative on cellulose acetate support, 35mm strip film.

Lisbon, 1975-04. José Couto Nogueira (1945-). PT/AMLSB/JCN/003107



Figure 27 [Artur Portela Filho interviews Mário Soares]. Silver gelatin negative on cellulose acetate support, 35mm strip film.

Lisbon, 1975-04-26. José Couto Nogueira (1945-). PT/AMLSB/JCN/003105



Figura 28 [Maria Lamas at the People's Festival of the Portuguese Communist Party]. Silver gelatin negative on cellulose acetate support, 35mm strip film.
Belém (Lisbon), 1975-04-13. José Couto Nogueira (1945-). PT/AMLSB/JCN/002701



Figure 29 [Press Conference of Jean-Paul Sartre at the Union of Journalists].
Silver gelatin negative on cellulose acetate support, 35mm strip film.
Lisbon, 1975-04-04. José Couto Nogueira (1945-). PT/AMLSB/JCN/002634



Figura 30 [Meeting to launch the *Jornal Novo* newspaper: Diogo Pires Aurélio, Mário Mesquita, José Manuel Barroso, Fernando Ribeiro de Mello, among other members of the editorial team]. Silver gelatin negative on cellulose acetate support, 35mm strip film.

Lisbon, 1975-03-12. José Couto Nogueira (1945-). PT/AMLSB/JCN/002552



Figure 31 [Meeting to launch the *Jornal Novo* newspaper: José-Augusto França responsible for the Folhetim Artístico (Arts Section)].

Silver gelatin negative on cellulose acetate support, 35mm strip film.

Lisbon, 1975-03-12. José Couto Nogueira (1945-). PT/AMLSB/JCN/002540

José Ernesto de Sousa (1921-1988)



Figure 32 [Isabel Alves and Maria Manuel Torres among others, at the Museum of Popular Art]. Chromogenic slide on cellulose acetate support, 35mm (frame).

Lisbon, 1974-06. José Ernesto de Sousa (1921-1988). PT/AMLSB/ESO/001607



Figure 33 [Celebrations of 10 June at the Mercado do Povo: woman selling balloons outside the Art Museum]. Chromogenic slide on cellulose acetate support, 35mm (frame).

Lisbon, 1974-06-10. José Ernesto de Sousa (1921-1988). PT/AMLSB/ESO/001613



Figure 34 [Celebrations of 10 June: group work made with bricks]. Chromogenic slide on cellulose acetate support, 35mm (frame).

Lisbon, 1974-06-10. José Ernesto de Sousa (1921-1988). PT/AMLSB/ESO/001604



Figure 35 [Celebrations of 10 June: piece in the shape of Portugal, made of wood].

Chromogenic slide on cellulose acetate support, 35mm (frame).

Lisbon, 1974-06-10. José Ernesto de Sousa (1921-1988). PT/AMLSB/ESO/001596



Figure 36 [Children helping to clean the monument to Dom Pedro IV, on national working day]. Chromogenic slide on cellulose acetate support, 35mm (frame).

Praça de Dom Pedro IV (Lisbon), [1974-10-06]. José Ernesto de Sousa (1921-1988). PT/AMLSB/ESO/001258



Figure 37 [Cleaning of the pavement at the entrance to Rossio train station, on national working day]. Chromogenic slide on cellulose acetate support, 35mm (frame).
Praça Dom João da Câmara (Lisbon), [1974-10-06]. José Ernesto de Sousa (1921-1988). PT/AMLSB/ESO/001240



Figure 38 [Political demonstration]. Chromogenic slide on cellulose acetate support, 35mm (frame).

Avenida Fontes Pereira de Melo (Lisbon), [post. 1974]. José Ernesto de Sousa (1921-1988). PT/AMLSB/ESO/001177



Figure 39 [Political demonstration, with Ernesto de Sousa filming]. Chromogenic slide on cellulose acetate support, 35mm (frame).

Alameda Dom Afonso Henriques (Lisbon), [post. 1974]. José Ernesto de Sousa (1921-1988). PT/AMLSB/ESO/001136



Figure 40 [Mural of political propaganda]. Chromogenic slide on cellulose acetate support, 35mm (frame).

Lisbon, [post. 1974]. José Ernesto de Sousa (1921-1988). PT/AMLSB/ES0/001083



Figure 41 [Political demonstration]. Chromogenic slide on cellulose acetate support, 35mm (frame).

Alameda Dom Afonso Henriques (Lisbon), [post. 1974]. Ernesto de Sousa (1921-1988). PT/AMLSB/ESQ/001030

José Neves Águas (1920-1991)



Figure 42 Political propaganda of the PCTP (Portuguese Workers' Communist Party) on the side wall of a building. Silver gelatin slide on cellulose acetate support, 35mm.

Avenida Marechal Gomes da Costa (Lisbon), 1977. José Neves Águas (1920-1991). PT/AMLSB/NEV/01/001053



Figure 43 Mural on the façade of the headquarters of the PCP (Portuguese Communist Party). Silver gelatin slide on cellulose acetate support, 35mm.

Aljustrel, 1976. José Neves Águas (1920-1991). PT/AMLSB/NEV/01/000953



Figure 44 Mural of electoral propaganda in support of Ramalho Eanes. Silver gelatin slide on cellulose acetate support, 35mm.

Avenida Manuel da Maia (Lisbon), 1976. José Neves Águas (1920-1991). PT/AMLSB/NEV/01/000950

Luis Pavão (1954-)



Figure 45 Crossroads of São Sebastião da Pedreira. Silver gelatin negative on cellulose acetate support.

Lisbon, 1974-04-25. Luis Pavão (1954-). PT/AMLSB/LUP/000001



Figure 46 Workers demonstrating against unemployment. Silver gelatin negative on cellulose acetate support.

Rua Augusta (Lisbon), 1975-07-02. Luis Pavão (1954-). PT/AMLSB/LUP/000002



Figure 47 Demonstration – “Houses not shacks, an end to slums”. Silver gelatin negative on cellulose acetate support.
Parque Eduardo VII (Lisbon), 1975-06. Luis Pavão (1954-). PT/AMLSB/LUP/000003

Margaret Martins (1938-s.d.)



Figure 48 [Political propaganda, mural]. Chromogenic negative on cellulose acetate support, 35mm strip film.

Alcântara (Lisbon), 1995. Margaret Martins (1938-s.d.). PT/AMLSB/MRM/000017



Figure 49 [Political propaganda: poster]. Chromogenic negative on cellulose acetate support, 35mm strip film.

Saldanha (Lisbon), 1976. Margaret Martins (1938-s.d.). PT/AMLSB/MRM/000005



Figure 50 [Political propaganda: mural]. Chromogenic negative on cellulose acetate support, 35mm strip film.

Coimbra, 1976. Margaret Martins (1938-s.d.). PT/AMLSB/MRM/000001

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