



Universidade da Beira Interior
Faculdade de Artes e Letras
Departamento de Comunicação e Artes

A PINTURA NA OBRA FÍLMICA DE MANOEL DE OLIVEIRA
ANEXOS

Ana Isabel Fernandes Miranda

Orientador: Prof. Doutor Frederico Nuno Vicente Lopes

Dissertação de Mestrado – 2º Ciclo em Cinema - Estudos Fílmicos

Covilhã e UBI, Agosto de 2009

A PINTURA NA OBRA FÍLMICA DE MANOEL DE OLIVEIRA

ANEXOS

Ana Isabel Fernandes Miranda

Tese submetida à Faculdade de Artes e Letras da Universidade
da Beira Interior para obtenção do grau de Mestre em Cinema - Estudos
Fílmicos

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I. A HERANÇA DA PINTURA



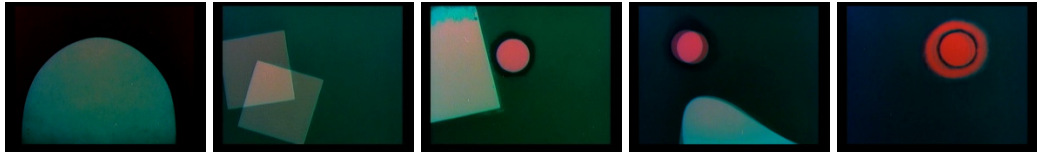
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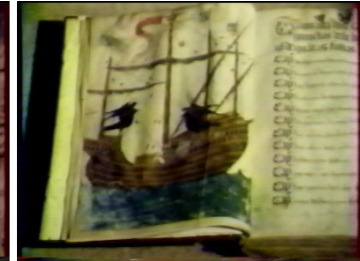
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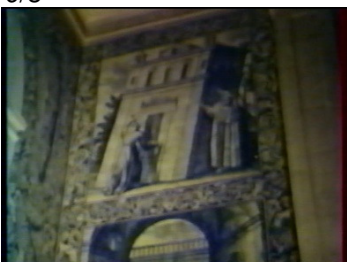
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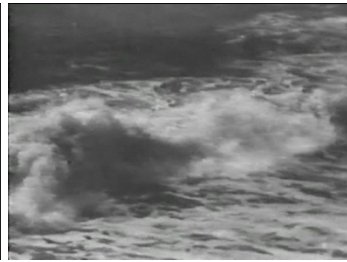


1. Nuno Gonçalves, *Painéis de São Vicente*, c. 1470-1480

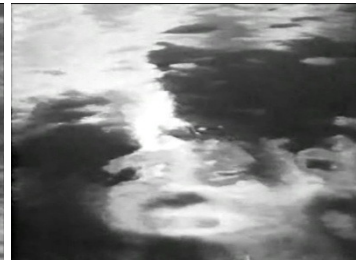
II. A PLASTICIDADE DA LUZ: *DOURO, FAINA FLUVIAL*



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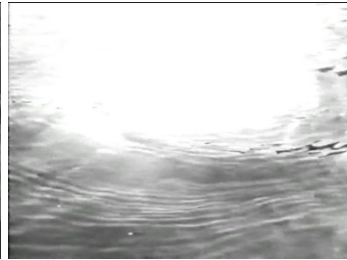
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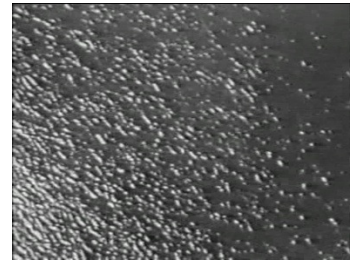
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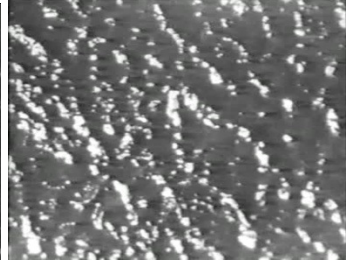
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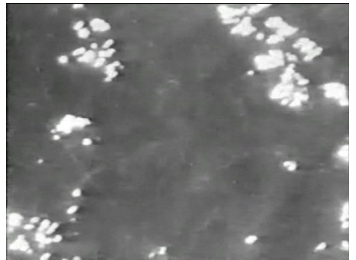
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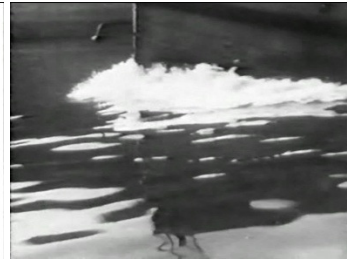
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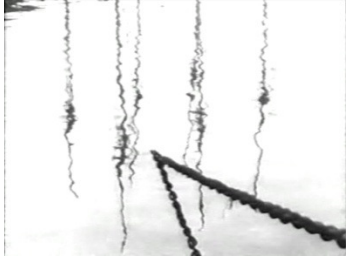
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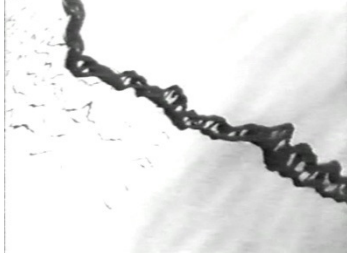
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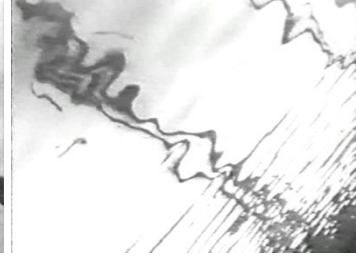
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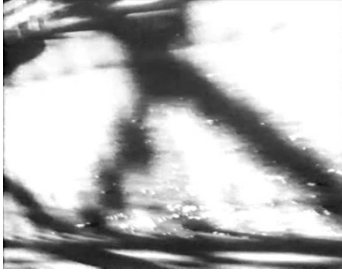
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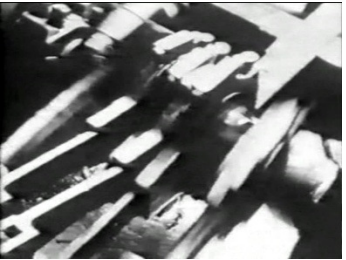
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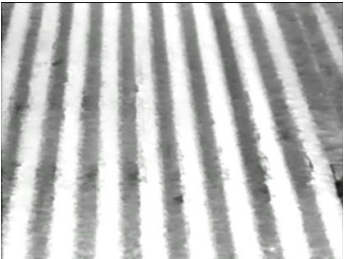
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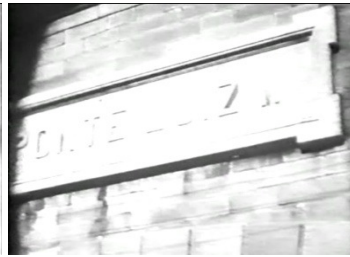
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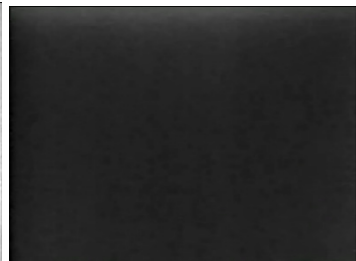
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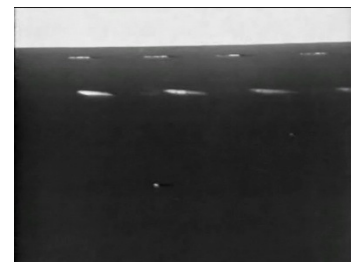
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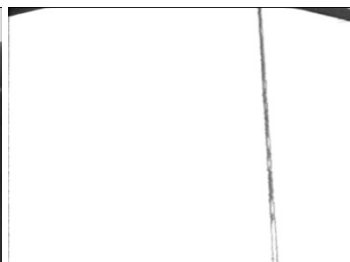
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1. E. Manet, *Um Bar nas Folles-Bergères*, 1881-82



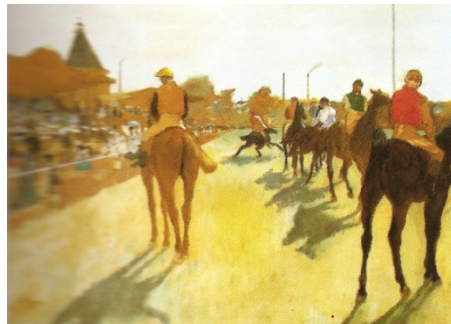
2. C. Monet, *Impressão: Nascer do Sol*, 1872



3. Monet, *Os Lírios de Água*, 1907



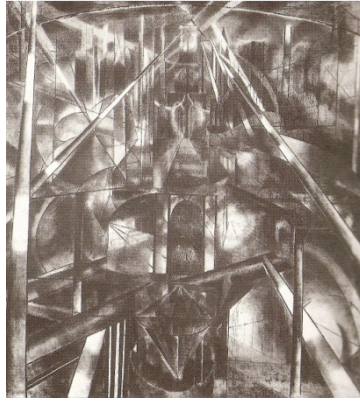
4. Degas, *Prima Ballerina*,
1876



5. E. Degas, *No Hipódromo*, c.1879



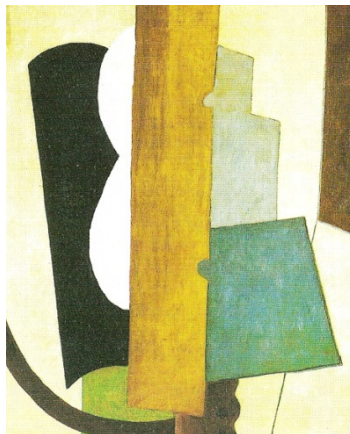
6. C. Monet, *La Grenouillère*, 1869



7. Joseph Stella, *A ponte de Brooklyn*



8. G. Balla, *O Voo das Andorinhas*, 1913



9. L. Popova, *Arquitetura com Prancha de Madeira Amarela*, 1916



10. H. Matisse, *Porta de Sacada em Collioure*, 1914

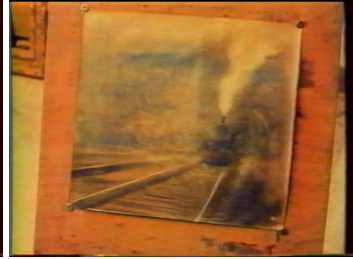
**III. PERCEPÇÃO E REPRESENTAÇÃO NA PINTURA:
O PINTOR E A CIDADE
NICE... À PROPOS DE JEAN VIGO
LE SOULIER DE SATIN**



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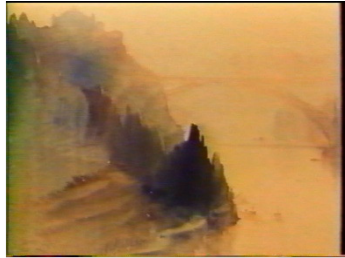
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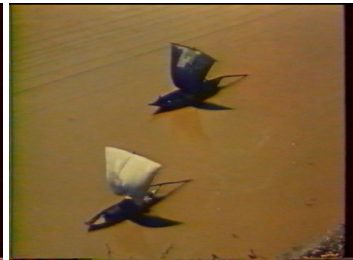
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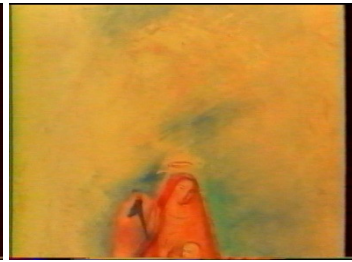
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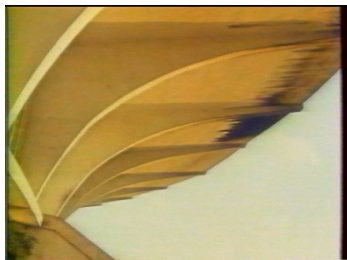
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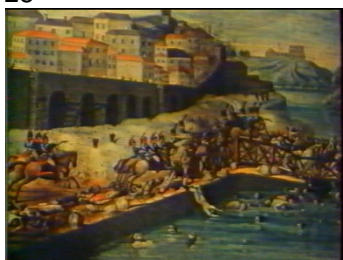
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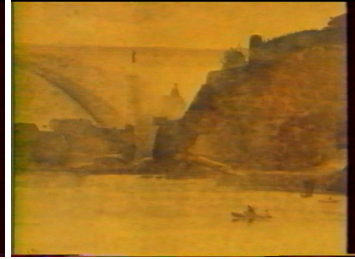
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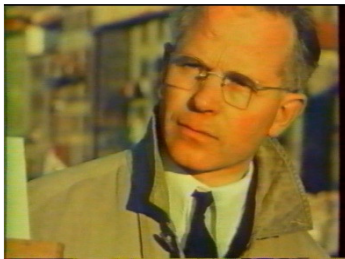
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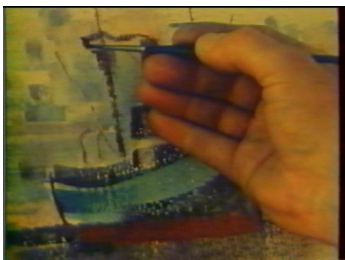
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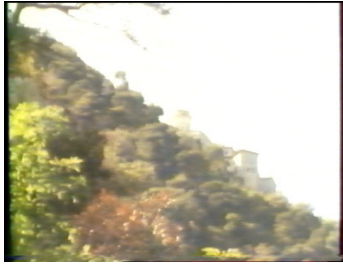
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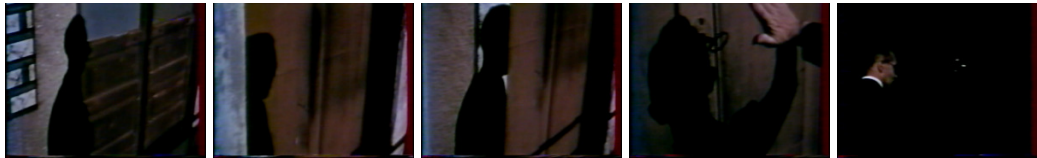


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IV. PINTURA MOVENTE: AS PINTURAS DO MEU IRMÃO JÚLIO



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1. Júlio dos Reis Pereira, *Nocturno*, 1929
Óleo sobre cartão, 79 cm x 62,3 cm
(Col. Fundação Calouste Gulbenkian, Centro de Arte Moderna)



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2. Júlio dos Reis Pereira, *Nu à Janela*, 1930
Óleo sobre cartão, 80 cm x 65 cm
(Col. do Eng.º José dos Reis Pereira, Alfragide)



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3. Júlio dos Reis Pereira, *Nu*, 1933
Óleo sobre madeira, 80 cm x 65 cm
(Câmara M. de Vila do Conde, Casa de José Régio)



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4. Júlio dos Reis Pereira, *Epitalamio*, 1931
Óleo sobre cartão, 80 cm x 65 cm
(Col. Particular)



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5. Júlio dos Reis Pereira, *Mulher das Camélias*, 1934
Óleo sobre tela, 80 cm x 65 cm
(Câmara Municipal de Vila do Conde, Casa de José Régio)



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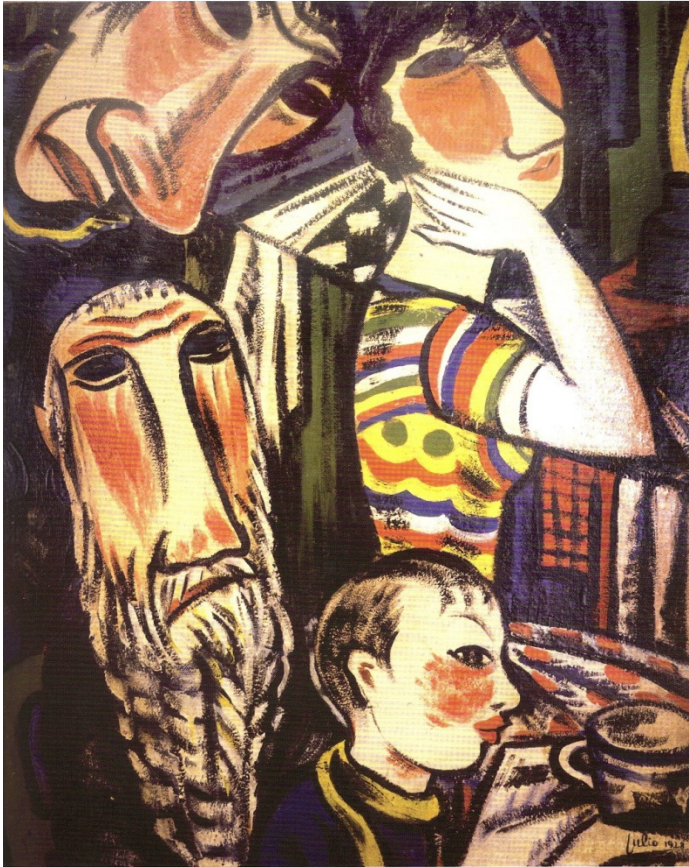
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6. Júlio dos Reis Pereira, *Sem Título*, 1928
Óleo sobre cartão, 80cm x 65 cm
(Col. da Família do Autor)



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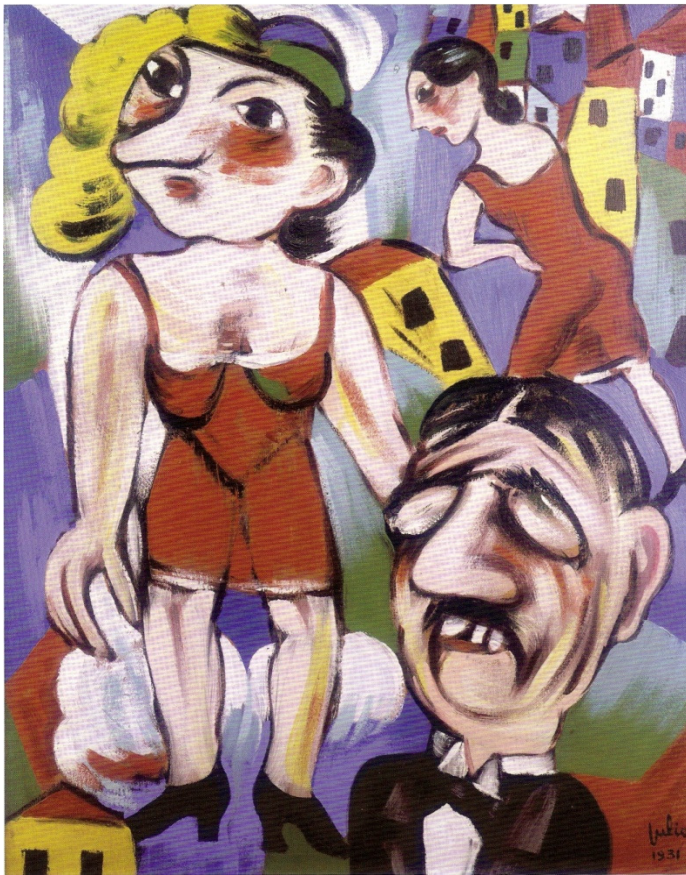
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7. Júlio dos Reis Pereira, *Sobre a Cidade*, 1931
Óleo sobre cartão, 80 cm x 65 cm
(Col. Particular)



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8. Júlio dos Reis Pereira, Música Sobre a Vila, 1929
Óleo sobre cartão, 78 cm x 62 cm
(Col. de Mário Soares, Lisboa)



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9. Júlio dos Reis Pereira, *Circo*, 1934
Óleo sobre cartão, 80 cm x 65 cm
(Col. da Família do Autor, Vila do Conde)



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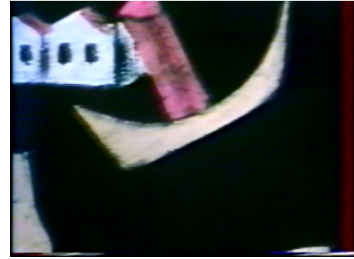
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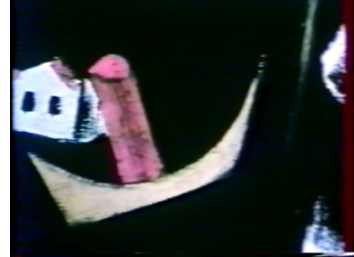
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10. Júlio dos Reis Pereira, *Tarde de Festa*, 1925
Óleo sobre cartão, 79 cm x 64 cm
(Col. Fund. Calouste Gulbenkian, Centro de Arte Moderna)



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11. Júlio dos Reis Pereira, *O Pescador de Sereias*, 1929
Óleo sobre cartão, 80 cm x 65 cm
(Col. Millenniumbcp)



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12. Júlio dos Reis Pereira, *A Família do Saltimbanco*, 1931
Óleo sobre cartão, 80 cm x 65 cm
(Galeria S. Mamede, Lisboa)



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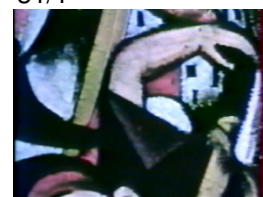
13. Júlio dos Reis Pereira, Nocturno, 1929
Óleo sobre cartão, 80 cm x 65 cm
(Col. da Câmara Municipal de Vila do Conde)



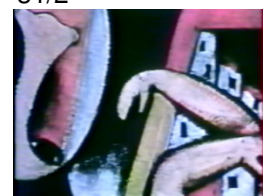
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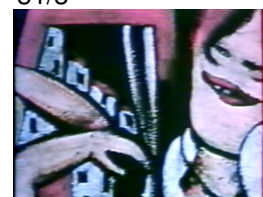
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14. Júlio dos Reis Pereira, *Sem Título*, 1930
Óleo sobre cartão, 80 cm x 65 cm
(Col. Particular)



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15. Júlio dos Reis Pereira, *Circo*, 1931
Óleo sobre cartão, 79 cm x 63 cm
(Col. Ministério da Cultura, em depósito na Fundação de
Serralves, Museu de Arte Contemporânea, Porto)



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16. Júlio dos Reis Pereira, *O Burguês e a Menina*, 1931
Óleo sobre cartão, 78,5 cm x 63 cm
(Col. Fund. Calouste Gulbenkian, Centro de Arte Moderna)



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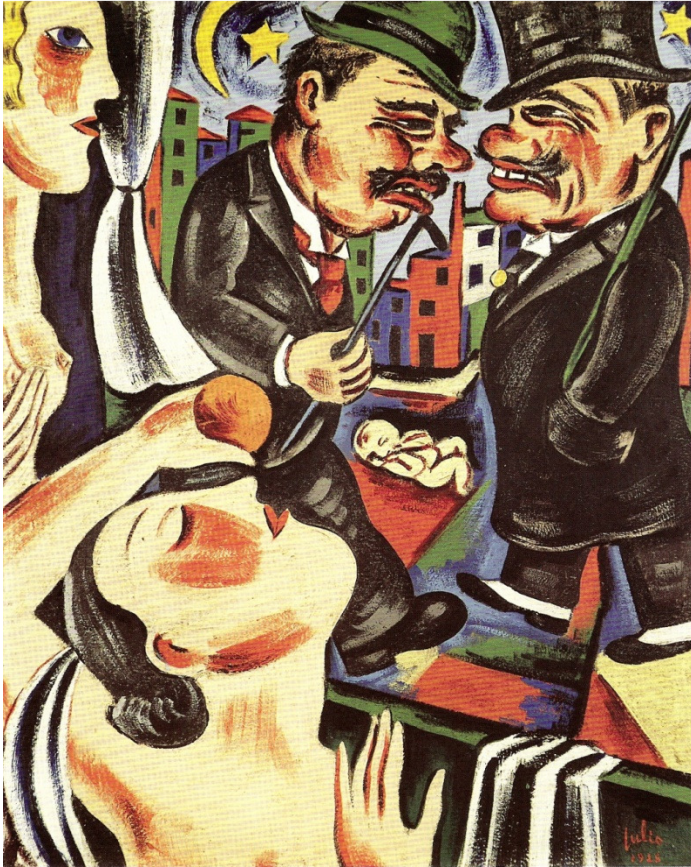
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17. Júlio dos Reis Pereira, Nocturno, 1928
Óleo sobre cartão, 80 cm x 65 cm
(Col. de José Domingos Pacheco, Évora)



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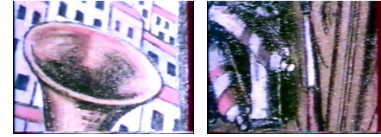
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18. Júlio dos Reis Pereira, *Família*, 1928-1932
 Óleo sobre tela, 162 cm x 133 cm
 (Col. de Manoel de Oliveira)



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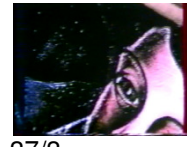
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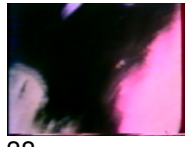
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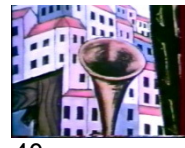
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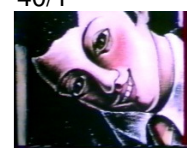
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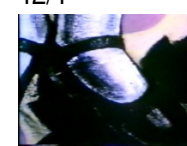
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**V. O PLANO COMO QUADRO:
O PINTOR E A CIDADE
BENILDE OU A VIRGEM MÃE
AMOR DE PERDIÇÃO
FRANCISCA**



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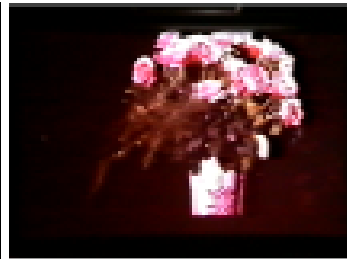
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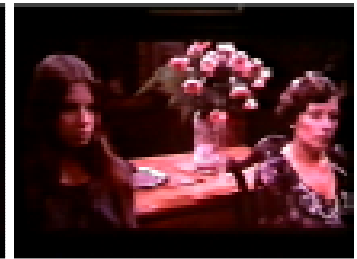
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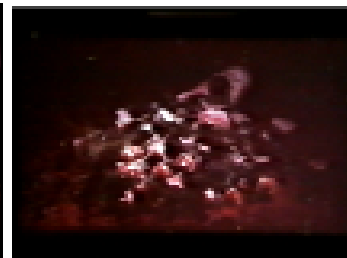
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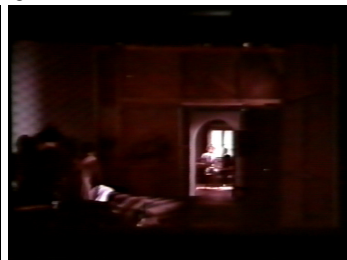
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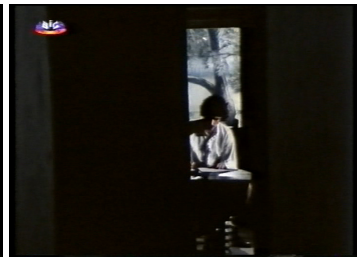
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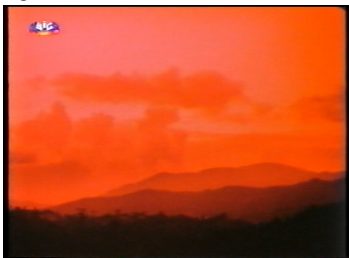
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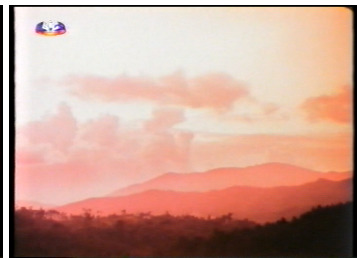
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1. Columbano B. P., *Concerto de Amadores*



2. F. Goya, *Bobabilicon*, c.1818



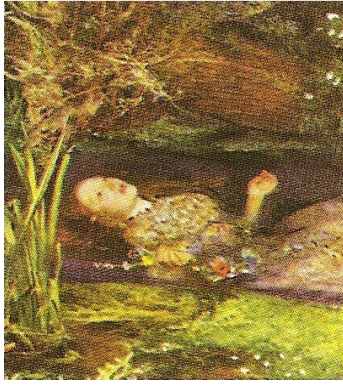
3. H. D. Friedrich, *Viandante Sobre um Mar de Névoa*, 1818



4. Sir Thomas Lawrence, *O Duque de Wellington*, 1818



5. J. Ensor, *Auto-Retrato com Máscaras*, 1899



6. Millais, *Ofélia*, 1852



7. Leonardo da Vinci,
Cecilia Gallerani,
c. 1484

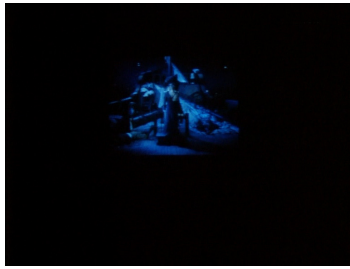


8. Jacopo Pontormo,
*Dama do Vestido
Vermelho*, 1532/33

VI. A PINTURA COMO CENOGRAFIA: *LE SOULIER DE SATIN*



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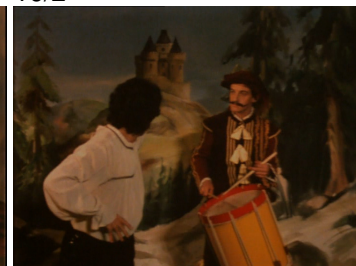
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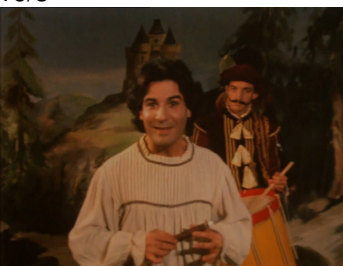
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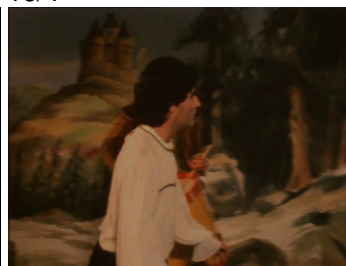
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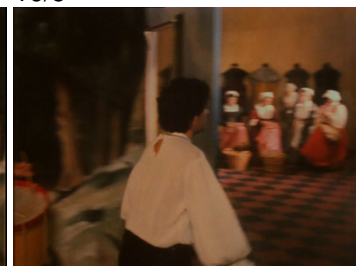
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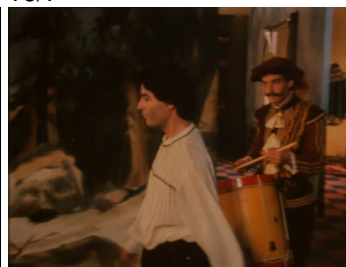
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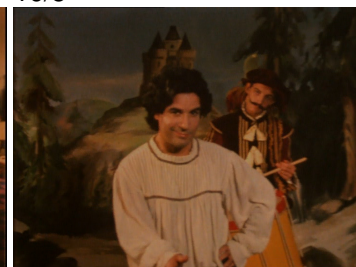
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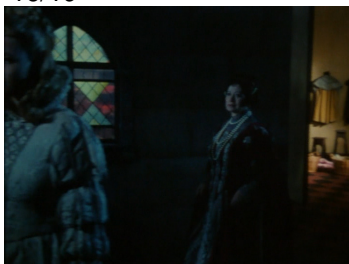
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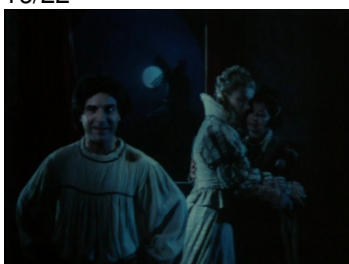
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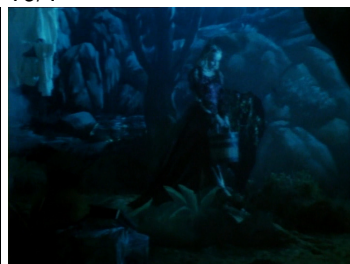
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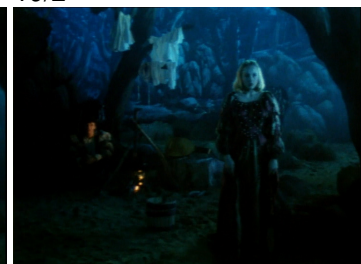
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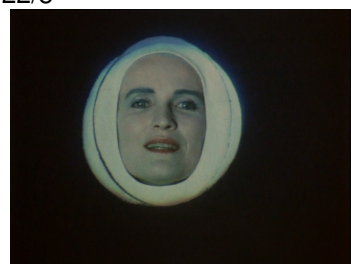
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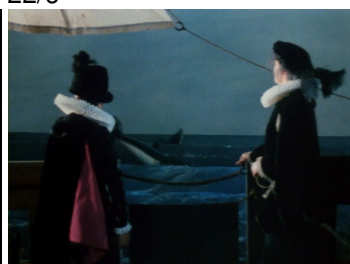
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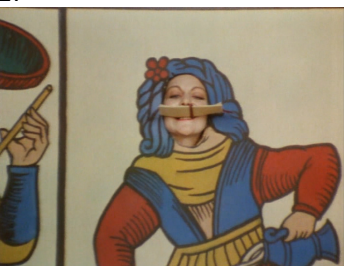
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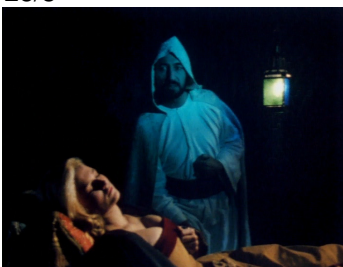
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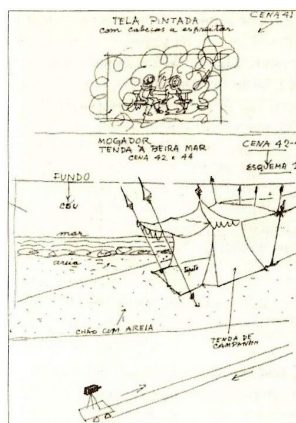
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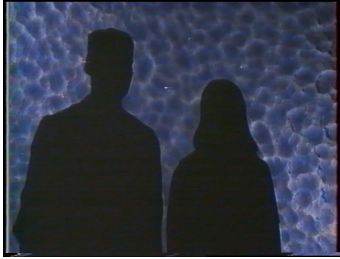


1. Esboço de M. de Oliveira para *Le Soulier de Satin*



2. Murillo, *A Imaculada Conceição*, c.1678

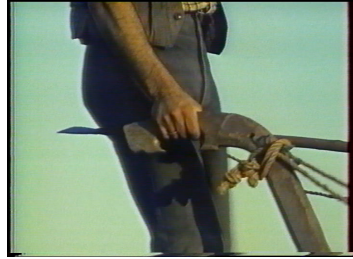
VII. CITAÇÃO DA PINTURA: O PÃO E *MON CAS*



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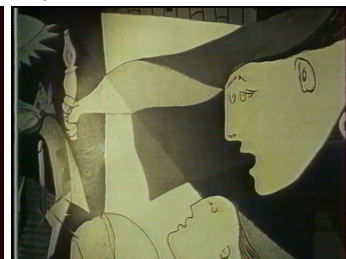
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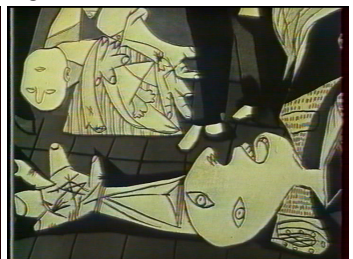
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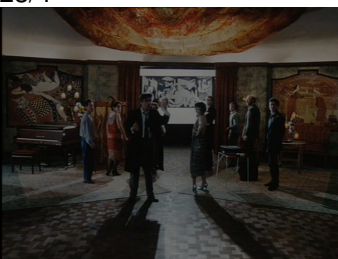
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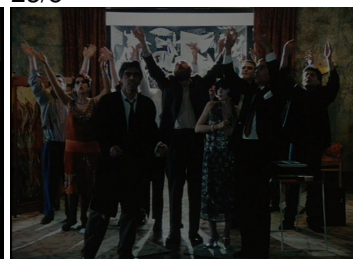
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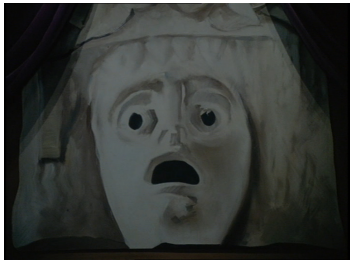
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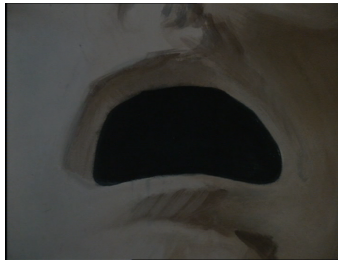
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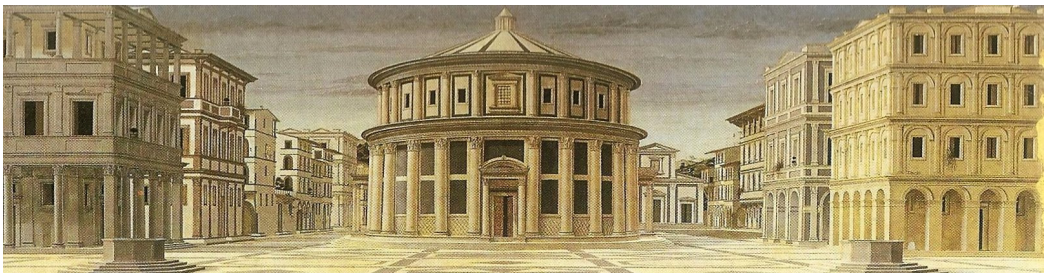
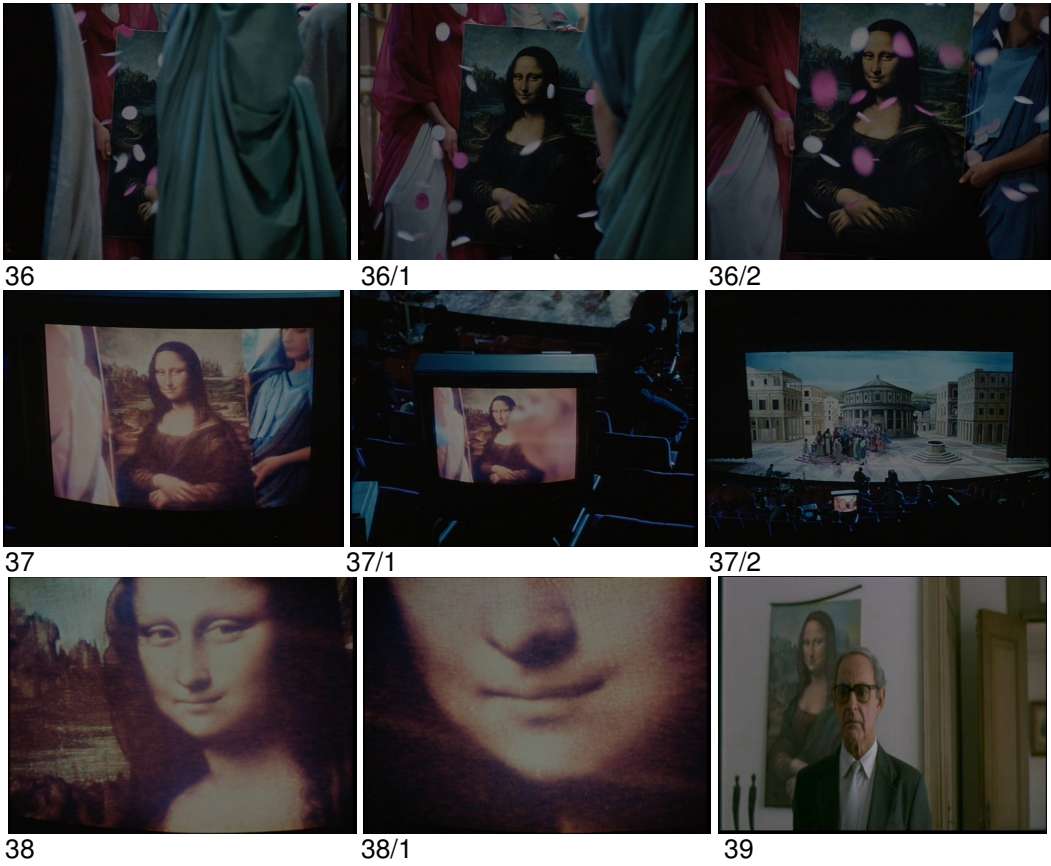
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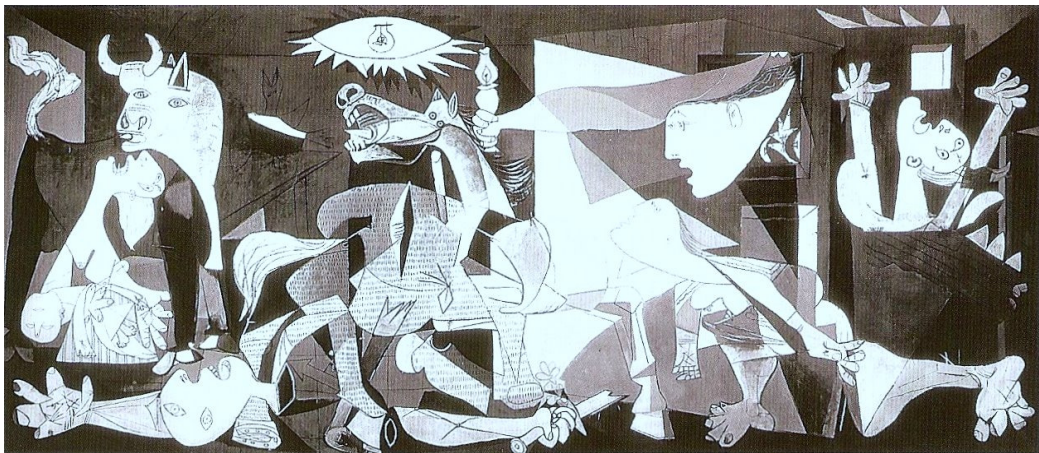
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1. Piero della Francesca, *A Cidade Ideal*



2. Pablo Picasso, *Guernica*, 1937