



The photographs exhibited here result from a 20 year search and pursuit through the city of Lisbon. During these years, shooting pictures was my way of relating to the world. I began to notice them in 1979, I was then engaged in photographing the taverns of Lisbon. I always traveled alone, with a 35 mm camera and black and white film. In some taverns, I found amateur, eccentric “fadistas” or fado singers, from all of walks of life, with thin guitars, singing lamentations; they were passionate about their art. When they sang, conversations stopped and strangers approached. I began to recognize them then.

From time to time, I would find a new tavern with fado, more withdrawn. They were always men, mostly retired, but also workers, truckers, dock employees, salesmen. Something bound them, they sang for pleasure, they weren't concerned about the audience. One or two tourists could also show up. This would happen in the neighborhoods of Alfama and Bairro Alto, as well as in Mouraria, Madragoa, Alcantara, Beato, Bica, and in Campo de Ourique. They weren't very popular places, some not even known, but singing was the same as it was in the popular neighborhoods of Lisbon. Photographing in these places was not recommended. I was just a stranger, taking pictures, stealing images (and perhaps of their souls), who knows what for; I could be with the police, or the IRS. Several times I had problems in the taverns.

I kept shooting Lisbon in the mid-80s for other projects and found them again, the singers, in the community and recreational centers. In the long and hot nights of June, the fado appears mixed with the smell of grilled sardines and linguça, with caldo verde and red wine. Groups of amateur singers would organize nights of fado, that stretched until dawn, they would get the children and the old to sing to the “desgarrada” or strings of the guitars. Big names recall those glorious days: Grupo Excursionista os Amigos do Minho, Grupo Desportivo da Mouraria, O vai tu, Academia de Recreio Artístico, Grémio de Instrução Liberal de Campo de Ourique.

But in the mid-80s, Acacio was the greatest place in Lisbon for popular fado. In the heart of Bairro Alto, they would sing every night at dinner. Customers sang, while dining or having coffee; the place's regulars sang; the amateur fado singers sang, going from tavern to tavern to be listened to. Viola was a child, the son of the tavern's owners, Mr. Acacio and Mrs. Ermelinda. Musicians from other places would also come and play guitar. The house would get full, piled up with smoke, vapors and aromas of boiled salt cod with chickpeas. The clatter of dishes and cutlery, mixed with conversations and tuning guitars; locals mingled with intellectuals, students, tourists and revolutionaries. The atmosphere was very friendly. They tolerated me, always with the camera. To win them over, I would give them the photographs in the following days. There were few photographers at that time, and the black and white photographs were well received.

From Acacio's you would go to Sabina's, on 13 Atalaia St., a humble



tavern, tiny in size, with large doors stone tables, and a long counter where singing took place every night. The house was poor, served little more than wine, beer and peanuts. But the show was superb; the singers followed one another continuously, with many people registering and asking to sing. At the door, gathered a crowd that occupied the entire Atalaia St. It was always packed with people and among them, Lisbon intellectuals and tourists.

Over the years, my approach went from casual and spontaneous to professional. To shoot a night of Fado I would go there the day before, asking for permission, license to install lights, I would prepare myself, I arrived earlier. In 1994 I worked hard in preparing for the Fado exhibition at the Museum of Ethnology. Not alone anymore, I was part of a team that prepared the sessions, filmed and interviewed the singers. A professional studio light was mounted in the room. The photos came out much more technically perfect, the lighting consistent and uniform, but lost in genuineness.

Milu's on Calçada da Bica Grande was one of the most emblematic places for popular fado at that time; a large eatery, serving sangria and blood sausage. On Fridays and Saturdays customers occupied the whole room and the stairs in front of the door to hear the fado being sung. A round of singers would show up to perform, regulars who had to schedule times to get heard. The hostess, Milu, ruled the night of fado with an iron fist, imposing silence, kicking out the drunkards and the bullies. She would sing to the “desgarrada” and was adored by all. The sessions lasted until 4am, despite complaints from neighbors about the noise and the permanent incidents on the cobble staircases of the Grande Calçada da Bica.

This entire world is now gone. In Bairro Alto the poor taverns and tascas became luxury or fado restaurants, and pushed away the true fado singers. Other places have come up with singers, but it is not the same. Nothing remains of it, except memories and some photographs.

Luis Pavão / March 2012

LUÍS PAVÃO - Bio

Luis Miguel Segurado Pavão Martins was born in Lisbon in 1954, and at a very early age, fell in love with photography.

He received a bachelor's degree in Electrical Engineering at Instituto Superior Técnico in Lisbon (1981). His passion for photography flourished during his tenure as an undergraduate when Pavão worked as a photographer at the National Museum of Archaeology in Portugal.

Since then, he never stopped working in the field of photography. He went on to receive a master's degree in Fine Arts and Photography at the Rochester Institute of Technology in New York (1989) to refine his skills in photography, mainly in the fields of conservation and digitization.

While abroad in New York, he worked in the field of photography conservation at Eastman House and Image Permanence Institute between 1986 and 1999.

Currently, Luis Pavão combines his academic life as a teacher with an entrepreneurial spirit, simultaneously holding a position as Chief Officer of a photography related services company, Luis Pavão, Co.

He holds a position as Director of a Masters Program on Ancient Photography Processes at *Instituto Politécnico de Tomar*, where he also teaches undergraduate photography courses.

His company, “Luis Pavão, Co.” is devoted to photography conservation and digitization, cooperating with several public and private institutions, such as Calouste Gulbenkian Foundation, Institute of Housing and Urban Regeneration, City Hall of *Golegã*, Carlos Relvas Collection, Port of Lisbon and other institutional entities.

He is also the official conservator of the photography collection at Lisbon City Hall Archives, and a respected writer, with many his own books released. He has been invited countless times as a lecturer to share his vast knowledge of photography and to present his work at several national and international conferences.

Pavão also has an innate aptitude for taking photographs, having already displayed his work at many of exhibitions, which have earned excellent critical claim.

Recent Individual Photo Exhibitions

- *Bailes ao Sábado em Lisboa*, at Grupo Excursionista Os Amigos do Minho, Festival Todos, Lisbon, 2010.
- *Lojas da Baixa Chiado*, Governo Civil de Lisboa, October, 2010.
- *Lisboa à Beira Tejo*, Arquivo Municipal de Lisboa, Arquivo Fotográfico, 2010.
- *O Centro Comercial da Mouraria*, Arquivo Municipal de Lisboa, 2006.
- *Lisboa em Vésperas do Terceiro Milénio*, Arquivo Municipal de Lisboa, Arquivo Fotográfico, 2004.

Edited Books

- *Fado Português*, EAR BOOKS, Edel Classics, GmbH, 2005.
- *Lisboa em vésperas do terceiro milénio*, Assírio e Alvim, Lisbon, 2002.
- *Conservação de Coleções de Fotografia*, Dinalivro, Lisbon, 1997.
- *The Photographers of Lisbon, Portugal, from 1886 to 1914*, Occasional Papers no.5, George Eastman House, Rochester, New York, 1990.
- *Dicionário e Glossário de Termos Técnicos Usados em Conservação de Fotografia*, Fundação Calouste Gulbenkian, Lisbon, 1990.
- *Fotografias de Lisboa à Noite*, Assírio e Alvim, Lisbon, 1983.
- *Tabernas de Lisboa*, Assírio e Alvim, Lisbon, 1981.

A MESSAGE FROM THE CONSUL GENERAL

Fado, the most traditional Portuguese music genre, was added to UNESCO's list of World's Intangible Cultural Heritage in 2011. According to UNESCO, intangible heritage includes traditions and skills passed on within cultures. The Boston Portuguese Festival (BPF) will also pay tribute to this sentimental music expression, which we now gladly share with the Portuguese-American, Lusophone and American Communities of the greater Boston area.

It is my pleasure to introduce to you Luís Pavão's photography exhibit, *Fado Vadio*, a very special event of the 7th edition of the BPF, that demonstrates our desire to care for, understand and promote Fado, especially in its primary popular form – Fado Vadio, where Fado first began, in the old bohemian and picturesque Lisbon neighbourhoods, Mouraria, Alfama and Bairro Alto.

Through the 40 photographs you will be taken on a journey, deeply rooted in Lisbon's history, where Fado and the city grew "hand-in-hand". The characters shown are ordinary people, who were photographed in action, whose feelings are outstandingly revealed in Pavão's photos and melodies, full of expressions and movements. Portuguese people know that Fado cannot be translated into words: it's all about feelings, about "Saudade", a song sung by the people for the people, and those characteristics are masterfully presented in all his works, giving us a sense of what is going on in their minds and those places where Fado grows spontaneously – the old taverns, traditional restaurants, popular festivities and community clubs.

The movie to be shown immediately after, "Fados", directed by the renowned Carlos Saura, is a collection of Fado performances. They come together to portray the musical style that is reflective of the history of the people of Portugal.

The dissemination of Fado through emigration and the world music circuit have reinforced its image as a symbol of Portuguese identity, leading to a process of cross-cultural exchange overcoming the barriers of culture and language. Fado world-renowned singers such as Amália Rodrigues, Carlos do Carmo, Mariza, Ana Moura, Carminho, Kátia Guerreiro, and so many others have been taking Fado music around the world.

The Boston Portuguese Festival and the Consulate General of Portugal in Boston, in partnership with our sponsors and Emerson College, also a major partner in this initiative, would like to thank Luís Pavão, for his great contribution to the 2012 edition of the Festival.

Paulo CUNHA ALVES
Consul General

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Boston Portuguese Festival



Consulado Geral de Portugal em Boston



The Boston Portuguese Festival
and The Consulate General of Portugal present

FADO VADIO

Photograph Exhibiton
by LUÍS PAVÃO

Huret & Spector Gallery
Tuft Performance and Production Center
Emerson College
10 Boylston Place, 6th Floor, Boston, MA 02116

Photo Exhibit:
Opening reception: Wednesday, May 16, 6^{pm}, 6th floor
On display until May 25, 2012

Film Exhibit:
Wednesday, May 16, 7^{pm}, 3rd floor

FADOS

Director: Carlos Saura
Producers Ivan dias; Luís Galvão Teles; António Saura; José Velasco
Release Date: 2007/Running time: 90 minutes



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