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Manta de Gouveia e Casa Vergílio Ferreira –
Para Sempre

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Vasco à la minute

Daniel Melo

Vasco was born in Ferreira do Zêzere in 1934, but was forged in a Transmontane and literary crucible in Vila Real during the 1930s-50s. His full name, Agostinho Vasco da Rocha e Castro, was already a tribute to his great-grandfather Agostinho da Rocha e Castro (a journalist friend of Guerra Junqueiro) and to his grandfather Vasco da Rocha e Castro, who was part of the Coimbra group Boémia Nova (with António Nobre, Agostinho de Campos, Alberto de Oliveira, and António de Mello). From his great-uncle João da Rocha e Castro, a Freemason lawyer, he inherited a taste for voracious reading, and from his father, Afonso da Rocha e Castro, a taste for the poetic dimension of life. ● From an early age, he linked his life to newspapers, first as the author of newsletter-newspapers at school, then as a correspondent for Mundo Desportivo at the age of 15. He then had his baptism of fire in satirical drawing, a series of caricatures of teachers during the Race Day ceremony, which was immediately awarded with an 8-day suspension and failure in the 7th grade due to excessive absences. From then on, he would never let go of cartoons and the press. ● During his journey through the capital in the 1950s, he embraced the vocation of cultural activist: As cultural director of the Lisbon Academic Association, he organized lectures, exhibitions of young artists (such as Costa Pinheiro, Gonçalo Duarte, Escada, and João Vieira), and co-founded the theatrical group Jograis de Hoje, in which he also acted. His Law degree took a backseat. To make a living, he took on odd jobs in radio, TV, and cartooning for the newspapers *Riso Mundial*, *Picapau* (with his own page in 1956, signing as Vasco or Agostinho), *Cara Alegre*, *Parada da Paródia*, *Diário de Lisboa*, *República*, and *Diário Ilustrado*. His drawing style was initially inspired by Saul Steinberg. A few years later, he changed his style, following a new generation of sharp French cartoonists: Bosc, Chaval, and, above all, Siné. He accessed them all through the magazine *Paris-Match*. He also took up painting, frequented the surrealist gathering at Café Gelo, in Rossio (with Cesariny, Gonçalo Duarte, Escada, Virgílio Martinho, Ernesto Sampaio, and António José Fortes), and created artistic manifestos (such as “O verdadeiro sentido,” in 1958). He also collaborated on the cultural supplement of “A Planície” and the magazine *Coordenada – Cadernos de Convívio*. ● He deserted in 1960, shortly before the Colonial War broke out,

“In the caricature, the aesthetic of portraiture is exercised, by definition and in its entirety, as a seismograph of all modern earthquakes, caricatures whose identity has always surpassed the field of satire, and its literary supports, to establish itself also at the center of aesthetic operation.” *Vasco de Castro*



and went into exile in Paris in 1961. He then did various odd jobs until he debuted in the press under the pseudonym «Tinho», in the communist *L'Humanité* and in *France-Observer*. ● He began to sign as Vasco in 1964/5, following the stylistic “cut” towards new realism, according to photographic models and inspired by «Pop français», in Warhol, Arroyo, and Rauschenberg, as highlighted by Osvaldo de Sousa. He already had the intuition that satirical drawing always followed painting, “the new plastic values,” returning to painting, but ephemerally, considering it too absorbing. Understandable for someone who was also involved as a political activist, cultural promoter, and film actor (between 1968 and the 1970s). ● His conception of life and the world converges political and artistic activism through cross-affinities: anti-dictatorial exile, emigrant and internationalist solidarity, leftist revolutionism, libertarian utopia, and interventionist art. This commitment extends through numerous political-civic-cultural acts, ranging from the Union of Portuguese Students in France (which he co-founded in 1961) to diving head first into the Paris May of ‘68, via the Comité de Liaison Ouvrier Étudiant Portugais, with a subsequent passage through the FRG and involvement in leftist exile organizations, such as Núcleos “O Comunista” (1968-72). As a cartoonist, his activity intensified in the post-May 1968 period: he launched IX (1969), considered the first French “underground” publication, which lasted only 8 months due to censorship by the Pompidou presidency, co-founded the Prix du Dessin Abject (awarded to Tim, a cartoonist for *L'Express*), and invested in anti-Franco cartoons with such ferocity that it would provoke reprisals against anti-Francoists from the group that published him, Ruedo Ibérico, supported by the bookseller-publisher François Maspero. He then maintained the «Pop» style, but with an approach to the Anglo-Saxon school. ● On the more artistic front, he also created two publishing houses: Éditions Trait Tiré (1969-73), for promoting portfolios of his cartoons of cultural figures (Artaud, Sartre, Céline, Vailland, Beckett, and Jimmy Hendrix) and friends (Barbe and Kerleroux, also planned by Philippe and Soulas), initially exhibited at Galère 3 (St. Germain des Prés, Paris); and Éditions le champ du possible (from 1973, for political publications and works by revolutionary writers and artists). ● The 25th of April 1974 was a call to him, who had a false passport and an expulsion order since 1964. On April 30, he returned to Lisbon after 13 years of exile. A renewed personal commitment was immediately accompanied by a brilliant revolutionary ardor. In this phase, he returned to *Sempre Fixe* (2nd series), *República*, and *Diário de Lisboa*, and became involved with *página um* (1976-78), where he served as editor-in-chief. He

resumed his role as a catalyst, organizing the exhibition «8 desenhadores satíricos de Paris» (Opinião gallery, August 14-30, 1974), which showcased him and some of his French friends and leading names, such as Siné, who also immersed himself in the Portuguese revolution. At the end of 1974, he launched the album *Desenhos políticos*, engaged as a chronicler of the revolution, alongside another great cartoonist, João Abel Manta. This was followed by a period of disillusionment and a return to utopian yearning and artistic refinement. ● In April 1978, to break free from the feeling of being besieged in his own country, he exhibited again at the Opinião gallery and launched the respective album, *Situações, faces & formas: desenhos 1965-1978*, as a review of a more aesthetically and politically engaged phase. The album was then published by Cultarte Editora, a label of Ulmeiro (it would have a 2nd edition by Ulmeiro in the 90s). That year, 1978, marked a new aesthetic reformulation, now favouring the Anglo-Saxon line of graphic expressionism (via Ralph Steadman), which he would later develop in exhibitions and catalogues on Pessoa (1981-85) and Mário Soares’ political friends (1984), as well as in posters and painting, influenced in the latter also by Bacon. He complemented this with a reflection of utopian complicity and lucid demand, through writing in chronicles: in *página um*, in *Montpamasse, mon village* (1985), a book of chronicles originally published by *Diário de Notícias* (and updated in 2008), and *Foto/maton* (1986), a book of chronicles originally appearing in the magazine *Mais*. He also published a book dedicated to Leal da Câmara (2006), for considering him a master of Portuguese caricature (alongside Rafael Bordallo Pinheiro and Celso Herminio). ● In 1983, he opted for internal exile in Fontanelas, seeking solitude and feeling artistic incomprehension. In 1984, he returned to political caricature, creating a series dedicated to Mário Soares’ friends for the book *Soares, Portugal e a liberdade*, from Moraes. However, in this decade

and the following ones, there is also a return to graphic reflection around prominent figures in arts and letters, recovering one of the thematic paths initiated in Paris. Only instead of focusing on personalities of the international cultural space, it will now focus on Portuguese heritage. Among the favourite figures will be Camões, Bocage, Herculano, Antero, Camilo, Eça, Leal da Câmara (the first press cartoonist to be recognized abroad), Pessoa, Mário de Sá-Carneiro, Natália Correia, Amália, Vergílio Ferreira, Saramago, and António Lobo Antunes. This facet also shines through in humorous and biographical writing, highlighting the biography of Leal da Câmara (whom he considered one of the references of the Portuguese scene, alongside Bordalo) and in editorial direction, with a Poetic Anthology dedicated to his father, prefaced by Mário Cláudio. ● He will continue to publish satirical drawings (especially political) in *Extra*, *Diário de Notícias* (with regular collaboration in the 1980s), *O Bisnau* (1983/4), *Pasquim* (1985), *O Jornal*, *JL*, *Jornal do Fundão*, *Mais*, *Opção*, *Pão com Manteiga*, *Combate*, and *Cadernos do Terceiro Mundo*. ● In 1987, he won the Stuart Prize and had a major retrospective, *Viagem às Amores da China*, in Vila Real. In the 1990s, he participated in several solo and group exhibitions (among the latter, the Salão Nacional de Caricatura and Cartoon Xira, an annual review with António, Cid, Sam, and Maia), and became a regular contributor to the new newspaper *Público*, until his forced departure in 2007. In this newspaper, he illustrated a column of chronicles by Rui Cardoso Martins, «Levante-se o réu», dealing with judicial cases, which were later adapted into several books. ● Since then, he has held more solo exhibitions, notably the retrospectives «Vasco: satirical drawings 1955-2000» (Museu Nacional de Imprensa - MNI, 2000), «Ena pá... Cá está ele outra vez!» (Museu Bordalo Pinheiro, 2019), and «Vasco Preto no Branco» (Museu do Trabalho de Setúbal, 2021), and the one on «Retratos Literários de Vasco» (also at MNI, in 2003). This latter series was conceived to be part of the reading guide for the «Mil Folhas» book collection (from the newspaper *Público*, 2004), thus resuming the portraiture of universal literature writers, including 6 Portuguese ones. In 2001, he launched the online satirical newspaper *Vascosatiri.com*, along with journalists António Melo, Fernando Carneiro, José Sousa Monteiro, and Rogério Rodrigues. ● He is represented in anthologies and encyclopedias on humour and/or satirical drawing, including the renowned Anthologie Planète collection. He became a corresponding member of the Academia Nacional de Belas-Artes in 1992. He received several accolades, including the Prémio Stuart Carvalhais, from his hometown municipality, in 1987. ● He died on July 11, 2021, after a prolonged illness. ●

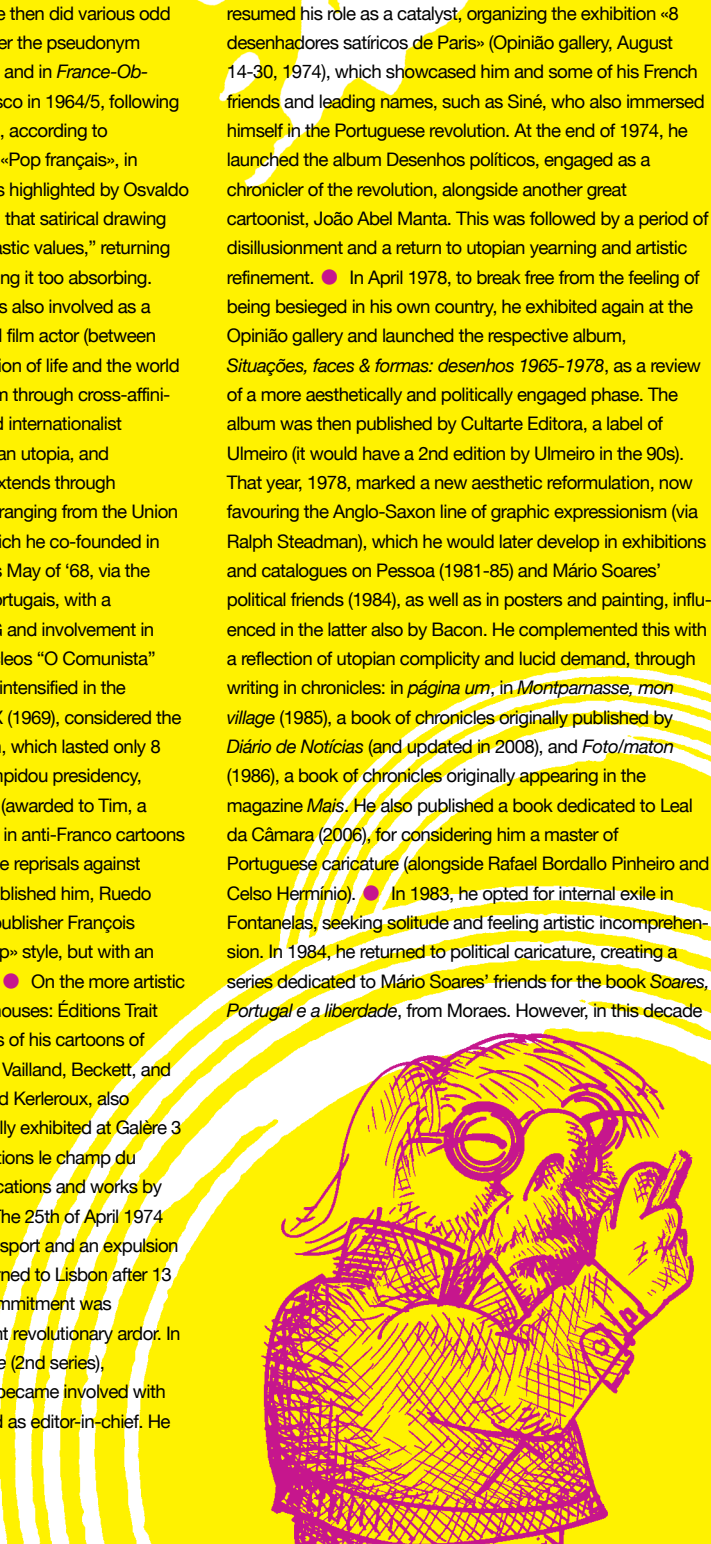
The portrait as a seismograph

**VASCO DE CASTRO
REVISITED**



ABEL MANTA MUNICIPAL
MUSEUM OF MODERN ART

07.AUG—05.OCT.2026





[Vergílio Ferreira, Agustina Bessa-Luís, António Lobo Antunes and Maria Velho da Costa], untitled and undated, Indian ink on paper, 21,3 x 30,9 cm (col. EGEAC/Museu Bordalo Pinheiro).

1. Paris, city of light (the background)

It is impossible to understand Vasco the chronicler of the 1974/75 revolution without going back to his utopian and libertarian formation in Paris in the 60s/70s. ● After spending the previous decade in the capital of the last European Empire, Vasco felt that national horizons were too narrow and embraced a double exile, political (as a deserter from the Army) and cultural, to free himself from the dull routine of Portuguese gatherings and mingle with the artists (especially French ones) he admired. ● With his talent and commitment, he managed to integrate into the new generation of satirical drawing in the French capital, publishing in some of its main newspapers and specialized periodicals. The work of this generation moved from the press to galleries, catalogues, and encyclopedias, such as the Anthologie Planète. Vasco also dedicated himself to painting and incorporated innovations from the plastic arts into satirical drawing, particularly from French “pop” art. ● Vasco’s conception of life and the world brought together ideas, creation, and action, which were fully affirmed in the City of Light, through his involvement in the Union of Portuguese Students in France (which he co-founded in 1961), in May ‘68 (via the Comité de Liaison Ouvriers Étudiants Portugais, going to the bidonvilles with Sérgio Godinho, José Mário Branco, and others), and in leftist organizations of exiles. ● As a cartoonist, his activity intensified after May 1968: he launched IX (1969), co-founded the Prix du Dessin Abject (awarded to Tim, a cartoonist for L’Express), and invested in anti-Franco cartoons with such ferocity that it would provoke reprisals against anti-Francoists from the group that published him, Ruedo Ibérico, then supported by the iconic bookseller-publisher François Maspero. ● He also created two publishing houses: Éditions Trait Tiré (1969-73), for the promotion of his own satirical drawing portfolios (from 1970-72) and those of friends; and Éditions le champ du possible (from 1973, for political publications and those by revolutionary writers and artists). ●

2. Lisbon, a crimson city

The 25th of April 1974 was a call to arms for Vasco, who had a false passport and an expulsion order from France dating back to 1964. On April 30th, he returned to Lisbon after 13 years in exile. A renewed personal civic commitment was immediately accompanied by a brilliant and ephemeral revolutionary fervour. ● His fervent graphic record of the revolutionary thousand days can be interpreted according to 4 main criteria. The first refers to a reckoning with dictatorial pasts and presents (with the tyrants Salazar, Franco, and Pinochet at the forefront), deepening the animalization of Franco in the Cuadernos Ruedo Ibérico of the 1970-72 period. The second is the opposition between the

revolutionary left and the rest, and can have a more metaphorical representation (capitalists vs. workers) or a real one (including political leaders). The third is the exaltation of the collective hero, evident in the virile pose of workers, peasants, and soldiers. In a rare drawing, they even pair with the emigrant, amplifying the “People-MFA alliance” sublimated by João Abel Manta. Finally, a fourth criterion exclusively deals with the chronicle of events, positions, or acts of political and social leaders or groups. It oscillates here between denunciation, criticism, and praise. ● In this phase, he spread his work across Sempre Fixe (2nd series), República, A Capital, and Diário de Lisboa, and, above all, became involved in the newspaper Página Um (1976-78), of which he would be the main cartoonist and editor-in-chief. He also resumed his role as a catalyst, organizing the exhibition “8 Satirical Cartoonists from Paris” (Gal.ª Opinião, August 14-30, 1974), showcasing himself and some of his French friends and prominent names. Like Siné, who also delved into the Portuguese revolution. At the end of 1974, Vasco released the album Desenhos Políticos, fully embracing his role as an engaged chronicler of the revolution, alongside another great cartoonist, João Abel Manta. ●

3. The world is a village

It is said that revolutions devour their children, and this one was no exception. The revolution of 1974/5 and the death throes of the “popular power” struggles, around 1978, were followed by a hangover and Vasco’s return to utopian yearning and artistic refinement. ● In April 1978, to break free from the feeling of being besieged in his own country, he exhibited again at the Opinião gallery and launched the corresponding album, Situações, faces & formas. Drawings 1965-1978, as a way of turning a page and taking stock of a more aesthetically and politically engaged phase. The album was published by Cultarte Editora, a label of Ulmeiro, in a print run of 2500 copies (it would have a 2nd edition by Ulmeiro in the 90s). That year, 1978, thus marked a new aesthetic rupture, now pro-Anglo-Saxon line, of graphic expressionism (via Ralph Steadman), which he would later develop in exhibitions and catalogues on Pessoa (1981-85 and 2012) or on Mário Soares’ political friends (1984), but also in posters and painting, influenced in the latter also by Bacon. ● In 1983, he opted for internal exile in Fontanelas (a village in the municipality of Sintra), desiring solitude and a feeling of artistic incomprehension. He would remain there until the end of his days. In the neighbouring village of Gouveia, he would interact with the writer Vergílio Ferreira, who had a house there from the mid-1980s onwards. This prolonged relationship resulted in mutual admiration, reflected in texts by the writer dedicated to the artist (the critique of Vasco’s Pessoa exhibition inserted in Conta-corrente of 1987 and in the novel Na tua face, of 1993) and in caricatures and texts by Vasco dedicated to Vergílio, published in an album in 1985 (Foto/maton) and in an exhibition in 2016 (at the Museu Abel Manta). In the text of his diary from 1985, regarding that Pessoa exhibition, Vergílio would say that Vasco was “one of the greatest and

most incisive commentators through images of our political and cultural world.” And this is because, for Vasco, caricature did not aim to demean figures like Pessoa, but rather to humanize them, as it “disorganizes the model in its pomp,” thus removing their status as idols and the appetite for idolatry. ● In this phase, he continued to publish satirical drawings (especially political ones) in Extra, Diário de Notícias (with regular collaboration in the 1980s), O Bisnau (1983/4), Pasquim (1985), O Jornal, JL, Jornal do Fundão, Mais, Opção, Pão com Manteiga, Combate (at the invitation of designer Jorge Silva) and Cadernos do Terceiro Mundo. ●

4. Arts & letters (and national history)

Literary inspiration began early, in adolescence, under Camilo’s influence, and fully asserted itself in Parisian exile. There, alongside his zoomorphic endeavours, which targeted Spanish and French politicians (as previously discussed), he produced a series of portraits/caricatures of then-popular writers, as well as musicians like Jimmy Hendrix. ● In Portugal, only after the political effervescence did this path resume, in the 1980s, but now focusing primarily on prominent figures in Portuguese arts and letters (as well as journalism, politics, and sports). Aside from Camões, this frieze can be divided into three groups: the great 19th-century writers (Bocage, Herculano, Antero, Camilo, Eça), modernist authors (Leal da Câmara, Pessoa, Almada, Sá Carneiro, Stuart, and Júlio Pomar), and contemporary figures (such as Amália, Natália Correia, Luiz Pacheco, Vergílio Ferreira, Cardoso Pires, Saramago, António Lobo Antunes, Maria Teresa Horta, Graça Morais, Alberto Pimenta, and Lídia Jorge). This facet also appears in his humorous and ‘biographical’ writing, notably the biographical profile of Leal da Câmara (whom he considered a reference on the Portuguese scene), and in his editorial direction, with a Poetic Anthology (Antologia Poética) dedicated to his father, prefaced by Mário Cláudio. In the 1986 album Foto/maton, a profuse gallery of Portuguese figures, journalists (e.g., Norberto Lopes, Carlos Pinhão, Mário Zambujal, and António Paulouro), directors, set designers, film-makers, and actors (e.g., Mário Viegas, Mário Alberto, Fonseca e Costa, Fernando Lopes, João Botelho, Henrique Viana, Raul Solnado, and Lia Gama) are also highlighted. This work combines caricature with profiles of those portrayed by Vasco himself, a selection of 36 profiles from approximately 300 he had created in 1982/3 for an illustrated magazine. ● This is a literary vision, but not exclusively: there is also a critical revisitation of national history, evident in the fact that several of these writers (and other cultural figures) were also historians and/or politicians (like Herculano and Antero), anti-Salazarist opponents (like Palma Inácio, Maria Belo, and António Paulouro), or had a strong reflection on national identity (cases such as Pessoa, Saramago, and Lobo Antunes). Furthermore, there is a critical reading of a certain messianic perspective (a portrait of a blood-stained D. Sebastião), jingoistic (e.g., in the cartoon with Mouzinho de Albuquerque and Gungunhana), or nostalgic-pastist (the implicit critique in the 1985 series Vida e obra exemplares de Fernando Pessoa). ● This prism is reinforced in the 2000s with a return to figures of universal literature. Among foreigners, notable are Eco, García Márquez, Amado, Hemingway, Simenon, Steinbeck, Calvino, Bulgakov, Levi, Woolf, Duras, Faulkner, Pavese, Orwell, Tabucchi, Mann, Yourcenar, Kafka. Among the Portuguese, Saramago, Lídia Jorge, Álvaro Guerra, Mário de Carvalho, Luísa Costa Gomes, and João de Melo appear. This production was first showcased at the exhibition Retratos literários de Vasco (at the National Press Museum, in 2003), sponsored by the newspaper Público, and later in the reading guide for the Mil Folhas book collection (from the same newspaper, 2004), for which he had conceived this series, totalling 31 illustrations. ● However, the directly political line persisted, and there was even a revisit of French politicians, now in a less acidic tone – focusing on the circle of statesman François Mitterrand, a friend of Soares and Vasco since the 1960s – through the book Soares, Portugal e a liberdade (Moraes, 1984). This refers to the ‘portrait’ in its more specific sense. ● Following exhibitions dedicated to Pessoa and Soares, the Foto/maton frieze was featured in a major retrospective, Viagem ós Amares da China (accompanied by

the Stuart Prize, both in Vila Real, 1987). In the 1990s, he participated in various solo and group exhibitions, the latter including annual reviews with António, Cid, Sam, and Maia (the National Salon of Caricature and Cartoon Xira), and the grand exhibition 20 anos de democracia satírica: Mário Soares visto por caricaturistas, held at the Palácio de Belém in 1995, which featured the cream of Portuguese cartoonists of the time. These exhibitions (and many others) were curated by Osvaldo de Sousa, a journalist, curator, and historian specializing in graphic humor. Also noteworthy is his participation in Karikatur Europäische Künstler der Gegenwart, an international exhibition of contemporary satirical drawing at the prestigious Wilhelm Busch Museum (Hannover, 1992). In that decade, Vasco also became a regular contributor to the new newspaper Público, until his forced departure in 2007. At this newspaper, he illustrated a column of chronicles by Rui Cardoso Martins, Levante-se o réu, on judicial cases, which was later adapted into several books. He returned strongly to political cartoons, as exemplified by the series exhibited on the governments and/or presidencies of Cavaco Silva, Guterres, Sócrates, Mário Soares, and Sampaio. ● Since then, he has held more solo exhibitions, notably the retrospectives Vasco: desenhos satíricos 1955-2000 (National Press Museum – MNI, 2000), «Ena pá... Cá está ele outra vez!» (Bordalo Pinheiro Museum, 2019), and Vasco Preto no Branco (Setúbal Labor Museum, 2021), and Retratos literários de Vasco (also at MNI, in 2003). This latter series was conceived to be part of the reading guide for the Mil Folhas book collection (from the newspaper Público, 2004), thus resuming the portraiture of universal literature writers, including 6 Portuguese. In 2001, he launched the online satirical newspaper Vascosatiri.com, along with “Leitor Devidamente Identificado” and journalists António Melo, Fernando Carneiro, José Sousa Monteiro, and Rogério Rodrigues. ● He complemented this creation with written reflections characterized by utopian complicity and lucid demand: in página um (e.g., the 10-text series dedicated to “political satire in the press,” 1976/7), in Montparnasse, mon village (1985), a book of chronicles originally published by Diário de Notícias (and updated in 2008), and Foto/maton (1987), a book of chronicles originally published in the magazine Mais. He also published a book dedicated to Leal da Câmara (2006), considering him a master of Portuguese caricature (alongside Bordalo Pinheiro). Curiously, he had begun publishing about Leal da Câmara as early as 1982 (in Diário de Notícias), already highlighting his international projection. ●

5. Self-portraits

The reflection on art and other artists is also a way for the author to see himself in the mirror, to reflect on his own artistic practice and condition, and Vasco did this in several ways. He also made many literal self-portraits, both in drawing and painting. ● In the idealized polis by Vasco, which crosses art and politics, there is room for both the self-portrait of the artist in his splendid vanitas and the portrait of the bohemian artist, the artist-Eros, and the worker artist at his work easel. In several self-portraits, Vasco depicted himself alongside other artists or friends he admired, such as Rafael Bordalo Pinheiro, Siné, and Osvaldo Sousa. ● Since his exile, Vasco has made it a point to publish catalogues of his individual and collective exhibitions, adopting an international practice that was also in vogue in Paris at the time. This attention to memorial record would be continued in Portugal, with almost all these catalogues still containing his own reflective texts, as does the present exhibition. ● This section also shows some portraits of Vasco made by friends. ●

6. Multimedia

Excerpts from the reports “Das Artes e Ofícios” (RTP1, 1974) and “Cartoon em Portugal” (“Crónica Portuguesa”, RTP1, 1993) are shown, as well as from the documentary Guerra ou Paz by Rui Simões (2012). ●