

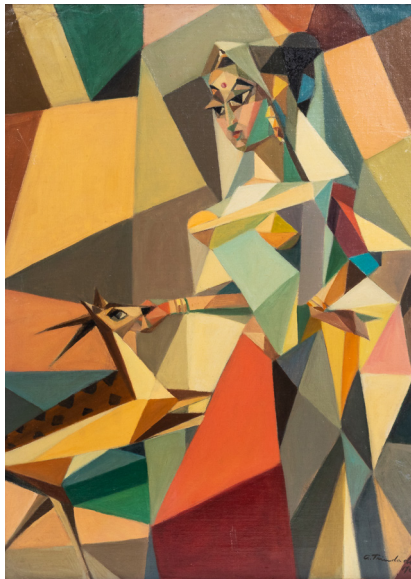


Ângela Trindade, *Mother and Child*, oil on canvas, 1959

Through the present selection of paintings, one can observe the younger Trindade's growth as an artist. Her early works were immensely influenced by her father's aesthetics and her western education as is evident in *Punjabi with Mandolin* (1949) or *Town Scene* (1948).

A versatile artist, Ângela became famous for both her Western portraits and paintings of Christian themes in Indian style as can be seen in works such as *Our Lady of Conception* (1956).

While fond of portraiture, she also explored a variety of other genres in her paintings such as landscapes, still-lives as well as non-representational forms. As her work matured, Ângela established her own style that came to be known as *Trinidadism*, a prime example of which is *Shakuntala and*



Ângela Trindade, *Shakuntala and the Deer*, oil on canvas, 1960

the Deer (1960). Using the cultural and spiritual dimensions of the triangle, Ângela demonstrated an individual approach to art which highlighted her individual as an artist.

On one of her many long visits to the United States of America in the 1960s, Ângela started to explore Tantric Art and Abstract Expressionism, as the painter believed that only through abstraction could she finally marry Eastern and Western influences in her art. Most of the work from this period still remains with her family members.

Ângela passed away unexpectedly in São Paulo, Brazil in 1980.

A prolific artist, Ângela Trindade's legacy is a perfect representation of the diverse influences and artistic tendencies found in the 20th century Indian arts.



A. X. Trindade, *Nasik Scene (I of IV)*, watercolour on paper, 1931

Fundação Oriente is a Portuguese private institution founded in 1988 with the main purpose of carrying out and supporting cultural, educational, artistic and philanthropic initiatives. It also seeks to maintain and strengthen the historical and cultural ties between Portugal and countries of Eastern Asia.

With headquarters in Lisbon, Fundação Oriente has branches in India (Goa), East Timor (Dili) and China (Macao). Our Delegation in India is based in Goa and is working under the guidelines of the ICCR since 1995.

In India, Fundação Oriente carries out an annual programme of cultural and philanthropic activities with the major aim of being a communication platform for mutual understanding and enrichment of an already solid relationship between India and Portugal.

The Trindade Collection was donated to Fundação Oriente by the Esther Trindade Trust in 2004. This collection includes works by the renowned Goan painter António X. Trindade (1870-1935) and that of his daughter Ângela Trindade (1909-1980), also an accomplished artist.

Since 2012, Trindade's works have been permanently exhibited at the Fundação Oriente Delegation in Goa. The inauguration of this new exhibition in 2021, reinforces Fundação Oriente's local engagement and contribution to Goa's vibrant cultural life.

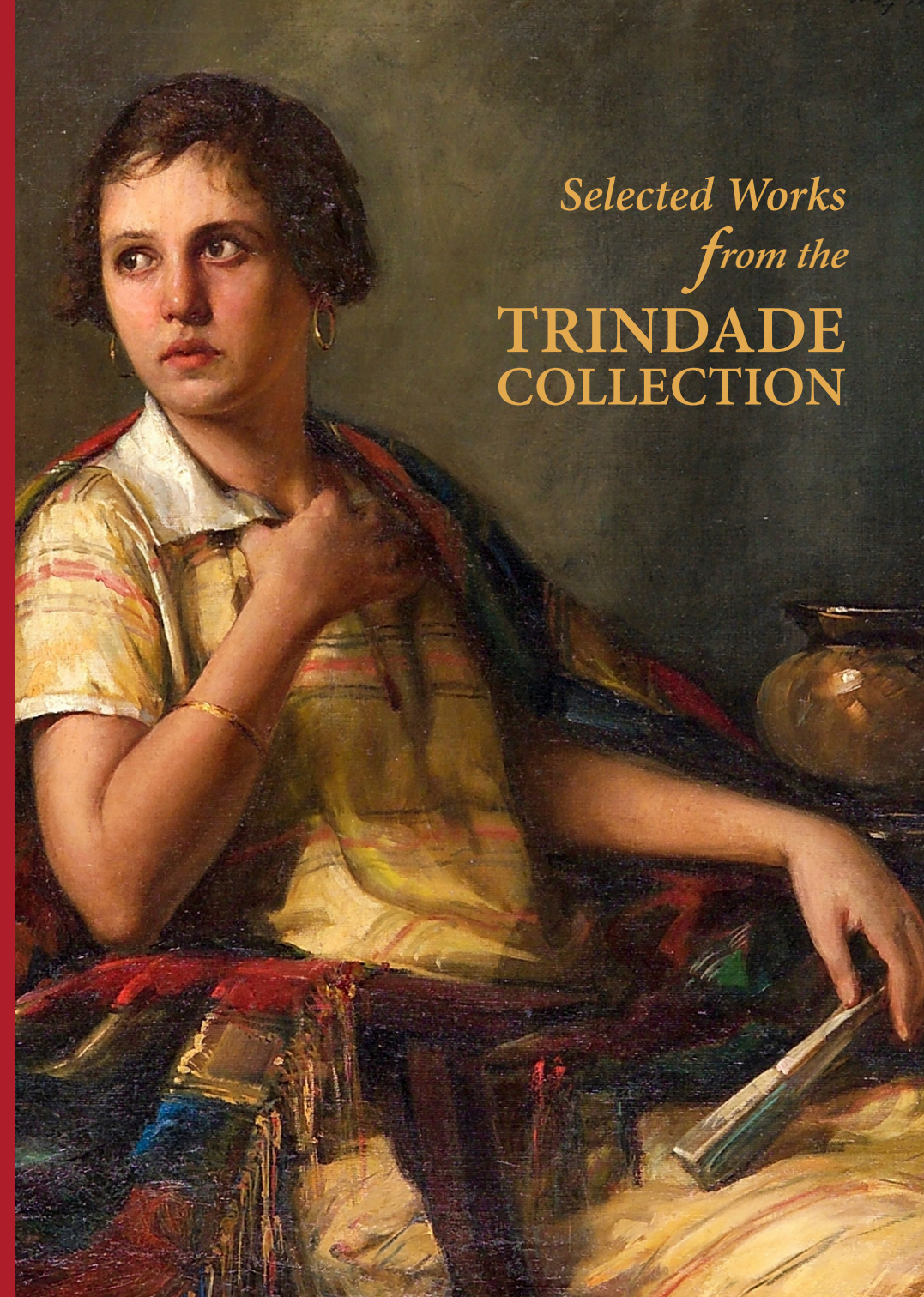
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cover: A. X. Trindade, *Miss Ferns*, oil on canvas, 1925

Selected Works from the TRINDADE COLLECTION



Selected Works *from the* TRINDADE COLLECTION

The present exhibition celebrates the occasion of António Xavier Trindade's 150th birth anniversary. *Selected Works from the Trindade Collection* introduces a new narrative to the Trindade Collection and adds a considerable number of recently restored paintings that have never been displayed before. For the first time, Ângela Trindade's work is also permanently exhibited, allowing the viewer to understand the creative exchange between the two artists, one that transcends their family ties.

The exhibition is divided into four main sections. The first three look at several aspects of the António Xavier Trindade legacy, and the last one is dedicated to Ângela Trindade's work.

António X. Trindade (1870-1935)

António Xavier Trindade was born in Sanguem, Goa in 1870. After being encouraged to pursue his artistic talent, Trindade enrolled at the Sir Jamsetjee Jeejeebhoy School of Art & Industry in Bombay, a prestigious institution dedicated to the teaching of painting, sculpture and design, which followed the traditions of European naturalism as expressed by the South Kensington system. Trindade was later appointed Teacher of Drawing and Painting in the same institution in 1898.

The artist married Florentina Noronha in 1901 and a couple of years later moved to Mahim with his family, fleeing the plague

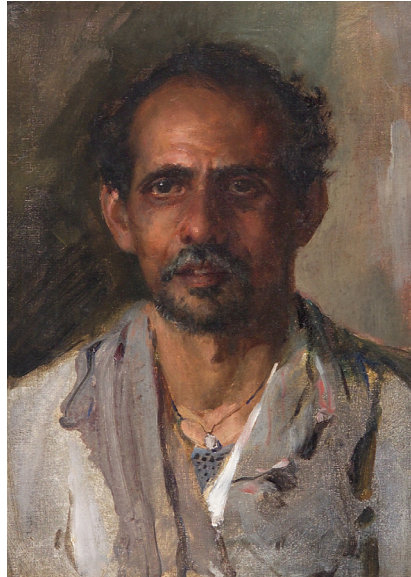


A. X. Trindade, *Self-portrait in Green*, oil on canvas, 1912

that ravaged Bombay. This location proved to highly influence his work.

Trindade's early works such as *Self-portrait in Green* (1912) and domestic scenes like *Family by Lamplight* (1916) can be viewed in the first section of this exhibition. Intimate scenes are extended through *Dulce Farniente* (1920), featuring his wife and *Esther Reclining* (n.d.), portraying one of his daughters.

This first selection of portraits also include paintings of people close to the artist, as in the case of *Mr. Amor* (1919), a Portuguese official assigned to Goa at the time, the family friend *Miss Ferns* (1925), the British suffragette *Annie Besant* (1927) and *John, the Family Cook* (1930). As a whole, these works reveal Trindade's strong understanding of his subject's psychological profile but also his fluency with the *chiaroscuro* technique.



A. X. Trindade, *John the Cook*, oil on wood, 1939

The artist's vast body of work matured in the 1920s and early 1930s, consisting mainly of portraits, landscapes and still-lives. Influenced by his western upbringing and European artistic trends of that period, Trindade knew how to integrate this inheritance in his paintings, either by the themes he chose or the way he approached them.

On display in the second and third sections of this exhibition are depictions of simple folk such as *The Armenian Sisters* (1932), traditional characters as in *Forsaken* (n.d.), and scenes portraying daily life and rituals such as *Sanyasi* (n.d.) and *Preparing for Puja* (1923). The depth of Trindade's perception and skill in composition have been proven a constant in his paintings, earning the artist the epithet of "Rembrandt of the East", even though the eloquence of his co-



A. X. Trindade, *Preparing for Puja*, oil on canvas, 1923

lour and light-dark techniques are perhaps more reminiscent of the Spanish masters Velásquez or Goya.

The third section of the exhibition adds another interesting dimension to the artist's work for its documental significance and distinct artistic approaches. Works such as *Nasik Scene with Bathers* (1932) and *Nasik Scene with Temples* (1932) capture the dynamics and variety of spiritual sentiments across multiple communities and belief systems in India. In addition, there are remarkable landscapes such as *Goan Fishing Boats* (1930). AXT's mastery of watercolour and drawing can also be found in the group of four paintings that comprise the *Nasik Scenes* (1931) and among newly restored works such as *Woman in Pink Sari* (n.d.) or *Head of a Bald Man* (1914).



A. X. Trindade, *Woman in Pink Sari*, watercolour on paper, n.d.

The work of António Xavier Trindade skillfully interweaves the cultural universes of the Indian Subcontinent and Western Europe, ensuring the painter great acclaim and the highest honours an artist could aspire to at that time. Despite opting for a Western style artistic career, the artist always remained loyal to the people and landscapes of India.

On the 16th of March 1935, António Xavier Trindade passed away peacefully at *Casa Bianca*, his family house in Mahim, Bombay, leaving behind an extraordinary artistic legacy.



Ângela Trindade, *Our Lady of Conception*, watercolour on paper, 1956

Ângela Trindade (1909-1980)

The last section of this exhibition is dedicated to the works of Ângela Trindade, António Xavier Trindade's daughter and artistic descendant. Born in Bombay in 1909, Ângela also enrolled in the Sir J.J. School of Art and, during this period, became the first woman painter to be granted a fellowship by the same institution.

The artist's western upbringing, liberal education and creative home environment made it easier for her to become one of the first women in India to take up painting as a profession.