«DESENHADA PELO MAR, COLORIDA PELA TERRA…»: PROPAGANDA AND NATIONAL IMAGERY IN THE BAILADOS PORTUGUESES VERDE GAIO

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Resumo | Abstract

The Bailados Portugueses Verde Gaio, founded in 1940 under the patronage of the Secretariat of National Propaganda, constitute one of the most eloquent symbolic devices of the Estado Novo's cultural policy. Conceived within the so-called «politics of the spirit», the company translated the regime's identity aspirations onto the stage.The proposed communication starts from this premise to analyze how Estado Novo's propagandistic intentions are inscribed in Verde Gaio's images, focusing on the ballets Imagens da Terra e do Mar (1943) and Nazaré (1948). Considering that the concept of image is summoned in its many senses, as proposed by Belting, the analysis articulates the performative dimension with the iconographic study of visual sources from the Museu Nacional do Teatro e da Dança, allied with a short 1962 film by António Lopes Ribeiro.

Organized around two axes of political instrumentalization — the folklorization of popular culture and of the sea and maritime communities — this double lens allowed for the densification of the research by revealing the land-sea dichotomy, an innovative interpretation that updates the investigation of this dance company's propagandistic contents. The analysis demonstrates that these pieces are total visual texts that produce a strategically designed image of Portugal, intended for the domestic public and international cultural diplomacy. Thus, this work proposes an integrated reading of dance as a medium for the circulation of identity images, contributing to the study of the visual languages of authoritarianism and to the understanding of Verde Gaio as a paradigmatic case of the political instrumentalization of art.

Palavras-chave | Keywords

Bailados Verde Gaio; dance; Estado Novo; Propaganda.

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Resumo biográfico | Short biography

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