

[Rego at Victoria Miro](#)

[Rego at the Tate](#)

[Rego at Saatchi Gallery](#)

Dame Paula Rego (Portuguese-British, 1935-2022)

Rego had one of her first retrospectives in 1988, produced by the Fundação Calouste Gulbenkian in Lisbon and the [Serpentine Gallery](#) in London. The Fundação shared more about their portion of the [exhibition](#) in their tribute to the artist upon her death.

From 1989 to 1990, Rego was the second artist in residence at the [National Gallery in London](#), a residency that significantly impacted her career. The 2023 exhibition [Paula Rego: Crivelli's Garden](#) is a tribute to her time there and legacy of making art in the UK.

Tate Britain installed a [retrospective](#) in 2005 featuring some of the artist's rarely-displayed collage works.

[The Museo Nacional Centro de Arte Reina Sofía](#) launched a major retrospective of Rego's work in 2007 that traveled to the National Museum of Women in the Arts in Washington, D.C. Read a [review](#) of the D.C. edition of the exhibition in Artforum.

In 2010, the [Museum of Contemporary Art](#) in Monterrey, Mexico installed a solo exhibition of Rego's work. Read a 2011 [interview](#) with the artist in The White Review.

Rego's son, Nick Willing, directed a documentary entitled [Paula Rego, Secrets & Stories](#) in 2017. Read an article about the documentary in [Artnet](#) featuring an interview with the director. [The Guardian](#) also published an article about the artist and her relationships with her children. Watch a [conversation](#) with Willing and curator Catherine Lampert.



Rego in her London studio, 2018
Photograph: Chris Steele-Perkins/Magnum Photos

Read a 2018 interview conducted by [AnOther Magazine](#) when Rego's work was part of the Tate Britain exhibition [All Too Human](#). And another in [Studio International](#): "I'm interested in seeing things from the underdog's perspective. Usually that's a female perspective."

[Paula Rego: An Enduring Journey](#) was on display at Cristea Roberts Gallery, her first solo exhibition with the gallery that represents her original prints.

In 2021, the [Tate Britain](#) installed the largest and most comprehensive retrospective of Rego's work to date. It then traveled internationally to the [Museo Picasso Málaga](#) and the [Kunstmuseum Den Haag](#). Read a review of the London edition in [The Guardian](#) and one of the Málaga edition in [Art Daily](#).

[Paula Rego: Subversive Stories](#) was on display at Arnolfini in 2022, featuring 80 prints that spanned the artist's career in lithography and etching. Watch a [TateShots video](#) about why drawing and printmaking are so important to her practice.

Read a [2022 obituary](#) in The Guardian commemorating Rego's life, legacy, and career as an artist.



Rego, 1987
Photograph: ITV/Rex/Shutterstock

Dame Paula Rego (Portuguese-British, 1935-2022)

Untitled No. 5 [from the Abortion Pastels], 1998-1999

Pastel on paper mounted on aluminum

Private Collection; L2022:112.1

Dame Paula Rego was born in Lisbon, Portugal, and moved to the United Kingdom for finishing school in the early 1950s. The artist is well-known for her paintings that engage with traditional Portuguese folktales and storybooks, but she was also a dedicated feminist and abortion rights activist. Rego spoke openly of the multiple abortions she received before her marriage to Victor Willing (1928-1988) when both were attending the Slade School of Fine Arts in the 1950s. **Untitled No. 5 [from the Abortion Pastels]** is part of a series documenting illegal abortions in Portugal in critical response to the country's failure to pass a referendum on abortion in 1998. Rego's powerful imagery and activist approach is often credited for the referendum's successful passing in 2007.

According to the artist: "The series was born from my indignation.... It is unbelievable that women who have an abortion should be considered criminals. It reminds me of the past.... I cannot abide the idea of blame in relation to this act. What each woman suffers in having to do it is enough. But all this stems from Portugal's totalitarian past, from women dressed up in aprons, baking cakes like good housewives. In democratic Portugal today there is still a subtle form of oppression.... The question of abortion is part of all that violent context."

On view December 12, 2022 – March 12, 2023

