CURATORIAL PROJECT BY PAULO MENDES

CITIZENSHIP AND DEMOCRACY IN THE 50 YEARS OF THE OMBUDSPERSON

YOUR RIGHTS, YOUR VOICE!

SECTION

01

TITLE

MEMORY OF AN EXHIBITION AND A COLLECTIVE ARCHIVE UNDER CONSTRUCTION

AUTHOR PAULO MENDES CURATOR

The exhibition unfolds thematically across three distinct spaces. On the entrance level, beyond the grand staircase and on the opposite side of the building, the Library provides the historical point of departure for the exhibition. Here, past and present are brought into dialogue through the presentation of the Chronology of the Ombudsperson's Office, alongside original documents, objects and photographs relating to the origins and histories of Vilalva Palace. Reconstructed in the nineteenth century by José Maria Eugénio de Almeida, the palace is today the headquarters of the Ombudsperson's Office.

Returning to the grand staircase, which architecturally and symmetrically divides Vilalva Palace, the exhibition is presented on the upper floor, the noble floor, across its two principal salons. Ascending the staircase, visitors are confronted by an extensive Archive-Bookcase, whose fifty compartments evoke the fifty years of work undertaken by the successive teams of the Ombudsperson's Office. From this point, visitors may choose to proceed into either the room to the left or the room to the right.

In the *Salão das Abelhas* and the *Salão das Rosas*, approximately fifty interventions undertaken by the Ombudsperson are presented-interpreted, selected from among the thousands of cases held in its archives.

These cases have been grouped according to certain perspectives, articulated through introductory texts, and subsequently organised into seven exhibition cores – Respect, Protect, Defend, Guarantee, Promote, Balance, Support – distributed across the two rooms.

The cases presented are described concisely and grounded in relevant information and documentation. Wherever possible, contemporary media sources are incorporated to provide a chronological context for the various issues addressed by the Ombudsperson's Office.

The work of the Ombudsperson's Office is presented in a serial and systematic manner throughout the area surrounding the exhibition route – offering an observational exercise into the institution's backstage workings. Meanwhile, along the interior passageway of the scenographic structure, the precariousness of the hoarding walls reveals a series of artworks that coexist with other documentary materials, giving material form to a dynamic, organic, metaphorical and disruptive everyday reality.

EXHIBITION ORGANISATIONAL STRUCTURE

CORES
B | C | G

SALÃO DAS ABELHAS

[B] RESPECTING

B1 EQUAL RIGHTS

[1999] Recognition of foreign nationals as disabled members of the Armed Forces
[2001] Access to the National Health Service by foreign nationals
[2012] Access to the Integration Social Benefit

B2 RELIGIOUS FREEDOM

[1999] Religious neutrality in public schools

B3 NON-DISCRIMINATION

[1991] Gender discrimination in the workplace
[2012] HIV and access to public service careers

B4 PERSONS DEPRIVED OF LIBERTY

[1996] Our Prisons
[1996] Protection of persons at particular risk
[2017] Detention in a migration context
[2024] Conditions of presentation before a judicial authority

[G] DEFENDING

G1 ACCESS TO JUSTICE

[1990] Appearance before a judge following arrest
[2004] Pre-trial detention

G2 FREEDOM OF ASSEMBLY

[1994] Monitoring of student demonstrations

G3 PROPORTIONALITY

[2010] Use of taser devices in prison settings

G4 FREEDOM OF ASSOCIATION

[1985] Restrictions on police officers' trade union freedom

G5 SUFFRAGE

[1980] Neutrality of public service broadcaster (RTP) during election campaigns
[2004] Candidacies by groups of eligible voters

G6 PROTECTION OF PRIVATE LIFE

[1987] Information technology and data protection

[C] PROTECTING

C1 LIFE WITH DIGNITY

[2013] Social water tariff
[2015] Review of the special rehousing programme

C2 ACCESS TO PUBLIC SERVICES

[2018] Telephone access to public services

C3 CONSUMERS

[1999] Value-added services

[2011] Protection in games of chance

C4 WORKERS

[2006] Recruitment for public service positions
[2012] Tackling precarious employment
[2013] Social protection in unemployment
[2016] Reinstatement of unduly paid remuneration

CORES
A | D | E | F

SALÃO DAS ROSAS

[D] BALANCING

D1 TAX JUSTICE

[2008] Taxation of late-paid income
[2016] Automatic fines upon cessation of activity

D2 PROPERTY RIGHTS

[2000] Good faith in expropriation proceedings
[2006] Compulsory acquisition of land for public purposes

[E] PROMOTING

E1 EUROPEAN CITIZENSHIP

[2019] Pensions within the European space

E2 BEING A CITIZEN

[1991] The right to a name and nationality
[2017] Identification Card for people without a fixed address

[F] GUARANTEEING

F1 RIGHTS IN A PANDEMIC CONTEXT

[2020] Family assistance in cases of birth and death
[2020] Moratorium on bank loans
[2021] Refunds for unused air tickets

F2 PARTICIPATION

[1999] Public participation in transport planning

F3 STATE RESPONSIBILITY

[1977] Guarantees for fire-fighters injured in the line of duty
[2017] Wildfires of 2017: compensation for victims and their families

F4 ENVIRONMENT AND SUSTAINABLE DEVELOPMENT

[2003] Non-agricultural uses of the National Agricultural Reserve
[2003] Natural light in buildings
[2018] Quarry Operations

[A] SUPPORTING

A1 ELDERLY PEOPLE

[2018] Pension delays: “Pension on the Spot”

A2 CHILDREN AND YOUNG PEOPLE

[1997] Prevention of abandonment and strengthening of civil registration
[2015] Allocation of school places: “actual residence”

A3	**PERSONS WITH DISABILITIES**
[1994]	Tax benefits for buying a car
[2018]	Inclusive education
[2020]	Delays in the issuance of the Multi-Purpose Medical Disability Certificate
A4	**VICTIMS OF DOMESTIC VIOLENCE**
[2025]	Transfer of workplace
A5	**FAMILY LIFE**
[1989]	Recognition of civil unions in tenancy issues
[1999]	Expulsion of foreign nationals with Portuguese minor children
[2009]	Protection of maternity rights and unemployment benefits
[2013]	Taxation of people in civil unions
A6	**PROTECTION OF HEALTH**
[1978]	Medical Emergency Helpline (115)
[2015]	Restraint measures in psychiatric care

SECTION

02

TITLE

OUR RIGHTS!

AUTHOR

LUÍSA NETO

OMBUDSPERSON

The Office of the Ombudsperson in Portugal was established just a few months after the April 1974 Revolution, prior to the adoption of the Constitution of the Portuguese Republic. In the early days of democracy in Portugal, this institution played a central role in consolidating the then-emerging rule of law, with a focus on protecting citizens and giving them a voice in the face of the exercise of public powers. Throughout its fifty years of existence, the Ombudsperson has pursued this mission independently, affirming its unique role within the Portuguese constitutional system. Amid varied social, economic and political contexts and in the face of increasingly complex challenges, it has maintained a continuous presence in safeguarding fundamental rights and freedoms.

In a period marked by growing public distrust in democratic principles of representation and legitimacy, and by pronounced social fragmentation, the celebration of the institution's fiftieth anniversary aims to raise public awareness of the Ombudsperson's mission and work, and to strengthen ties between the institution and the public. It is within this context of promoting legal literacy and raising awareness of rights that a documentary exhibition is presented, illustrating the importance of the work carried out by this State body in protecting people's rights.

Through real-life stories and specific cases – some of which are of notable public interest, while others may perhaps be less visible but no less significant – the exhibition explores various social issues, systemic interventions and periods of paradigm shifts. It revisits some of the key moments in the Ombudsperson's work and highlights the role — whether prominent or discreet — played in developing fair and equitable solutions, as well as in consolidating and further developing the legal provisions governing certain fundamental rights and freedoms.

Over the years, the Ombudsperson's wide-ranging, informal and diverse work has taken many forms, including recommendations addressed to public authorities, requests for constitutional review, many of which have been upheld by the Constitutional Court, and opinions issued at the request of the Parliament. It has also involved informal acts of mediation and persuasion, among numerous other forms of intervention.

Throughout these five decades, the Ombudsperson has consistently served citizens, standing at the heart of civic life. At times, the institution has been a pioneer in bringing certain issues into the public discourse, giving a voice to those who needed it, including the most vulnerable, and on other occasions, taking an impartial stance in ongoing debates in accordance with the demands of justice and the rule of law.

The various functions that today are carried out by the institution represent distinct dimensions of the same mission, all converging towards a common goal: greater protection for individuals. As Ombudsperson, it receives and acts upon individual complaints concerning shortcomings or failures to act on the part of the Public Administration; as National Human Rights Institution, it contributes to the multi-level monitoring of public authorities, ensuring a cross-cutting perspective on fundamental rights and guaranteeing the promotion of human rights at national level; and as National Preventive Mechanism, it contributes significantly to the prevention of torture and ill-treatment, particularly in the context of deprivation of liberty.

On 9 June 1976, the Ombudsperson officially opened its doors to the public. Since then, those doors have never closed. Even in exceptional circumstances, such as the COVID-19 pandemic, the institution has continued to operate without interruption, remaining accessible and available and, above all, attentive and ready to act.

Today, this initiative seeks to go further, opening to the public not only the institution's doors, but also its history, its work and the very space it occupies. Since 2023, the Office of the Ombudsperson has been based at Palácio Vilalva, a historic State-owned building. Opening it to the public offers an opportunity for people to enjoy and discover the building.

The exhibition incorporates a selection of objects and contemporary artworks curated by Paulo Mendes, offering an interpretation of social realities and daily life over the past fifty years. In dialogue with the documentary material on display, the artistic and cultural reflection on social issues deepens and enriches the understanding of this institution and its constitutional mission.

Celebrating the Ombudsperson's fifty years with you is therefore an opportunity to look back on a historical journey shaped by citizenship and democracy, while also reaffirming a commitment to the future and to the trust of citizens.

SECTION

03

TITLE

OUR VOICE!

AUTHOR PAULO MENDES CURATOR

The Ombudsperson's Office is one of the fundamental pillars of a democratic system and of citizens' right to justice. The institution continues the tradition of the Ombudsperson as an independent representative of the people, a figure first established in Sweden in 1809.

In Portugal, where the judiciary power was under the control of the dictatorial regime, the Revolution of 25 April 1974 ushered a necessary reform of the country's judicial system. A proposal by Mário Raposo, member of the commissions for the Reform of Justice, was subsequently embraced by Salgado Zenha into his Plan for Justice, approved by the Second Provisional Government in September 1974. This process culminated in the establishment of the Ombudsperson's Office on 21 April 1975, followed by the appointment, in December of that year, of Portugal's first Ombudsperson: Manuel da Costa Brás, a lieutenant colonel and one of the military officers of the 25 April Revolution.

In 2026, the celebration of fifty years of activity dedicated to the protection of fundamental rights continues through an exhibition-installation conceived to reveal to visitors and citizens the often invisible work of the Ombudsperson's Office: carefully undertaken and instrumental in bringing about substantial improvements in quality of life, as well as changes in behaviours and ways of living within Portuguese society.

YOUR RIGHTS, YOUR VOICE! is an exhibition about our historical present. About the temporal layers that constitute history. In a contemporary world increasingly detached from its own memory, it becomes all the more essential to reaffirm that memory within society and among new generations. There can be no humanity without history, and no history without memory.

The programmed collective anaesthetisation of our minds and the atomisation of citizens deprive us of the collective strength of community and, consequently, of our capacity for indignation and claim-making. Our ability to have a VOICE! is being taken away from us.

In an exhibition of this nature, documentary material – whether photographs, films, period objects, newspapers, magazines, books, press cuttings or other original documents – functions as a link to everyday reality. The Ombudsperson's documentary records, generated through its casework, provide factual evidence and construct a narrative around the different cases, which are systematically organised into seven exhibition nuclei across the two rooms on the upper floor. The Library, meanwhile, is devoted to establishing the historical context of the Palace and the institution it now houses, as well as to presenting a chronology of the Ombudsperson Office's five decades of activity. As the visitor traverses-performs the exhibition space, they encounter the work carried out by the Ombudsperson alongside the lived reality of a country, contextualised through documentary material from different periods and brought into dialogue with other forms of historical heritage and contemporary artworks. Presented across a trans-temporal and trans-generational arc, spanning from the nineteen-sixties to the present day, the artworks engage, both apparently and positionally, with the themes addressed by the different exhibition sections, while retaining their subjective autonomy and polyphony of meaning. They resist the role of illustration, instead creating a continuous short circuit between the different levels of interpretation that each visitor-citizen may draw from their individual journey through the exhibition. The artworks, drawn from public and private collections invited to contribute to the project, reflect the contexts of a Portuguese historical time – the small histories that collectively constitute the larger history, and through which embody collective social and political memory.

YOUR RIGHTS, YOUR VOICE! is an iconoclastic exhibition-installation – a quality that art should always claim for itself. Every artwork, every exhibition, every theatrical, cinematic, choreographic or literary creation constitutes a political statement. Art bears witness; it offers a critical reading of the social and political context in which it is situated, while creating an archaeology of the future. It is a visual-written discourse, articulated through a vocabulary of images and forms.

I conceive exhibitions as unstable structures. In a state of constant transformation. Continuously reconfigurable. They carry multiple meanings, tensions and intensities. Within a normative and homogenising society, contemporary creation should embody the organic nature of life itself –its perpetual metamorphosis – which unfolds through movement within the exhibition space, with the visitor-spectator becoming a performer.

An exhibition is a machine for thought, designed to exercise the mind rather than to rest the eyes.

Artists and curators create projects grounded in processes of research and in the critical engagement with documentary material. This cartographic practice often results in site-specific installations, involving the active participation and engagement of the viewer.

When confronted with reality, process-related questions therefore become fundamental. It is through this phase of research and the search for documentation that the work gradually takes shape. Meaning emerges from, or is transmitted through, the chaos of the process, and a new experience is never a failure, but rather another possible configuration through which we may come to understand how reality operates.

To conceive exhibitions as processes of dissent is to approach architectural spaces through a disruptive reading that challenges their traditional functionality as structures of power. Institutional symbolism. Introducing into this "architectural body" a sense of fragility that resonates with the vulnerability of citizens' everyday lives, thereby assuming a new and resilient mode of presenting and of being present.

Architecture is not innocent.

The building now known as Vilalva Palace once marked the limits of the city in the eighteenth century. Then known as the Larres Palace, it was the residence of the Provider of the Warehouses. In 1858, José Maria Eugénio de Almeida acquired the palace in ruins and commissioned its extensive and refined reconstruction from the French architect Jean Colson. Vilalva Palace, which embodied private, economic and political power in the nineteenth century, is now the headquarters of a public institution, established by the State in the aftermath of the Revolution of 25 April 1974 to represent the People.

The architectural symmetry of Vilalva Palace is disrupted by the asymmetry of the architectural-scenographic structure conceived as a receptacle for the artworks and documentary material on display.

The Ombudsperson Office's documentation-information are presented through a rigorously measured construction; by contrast, the interior circulation through the exhibition nuclei is deliberately irregular. Its rough surface – reminiscent of temporary hoardings – signals a precarious and fragmented reality, a critical collective archive made visible through the artworks.

In its multisensory dimension – image, sound and lighting – the scenographic device operates as a space between centre and periphery, public and private: a necessarily incomplete record, a possible representation of the people from outside the frame.

In the face of the erasure of memory, the temporarily occupied hoarding walls become a metaphor and a testimony to reality, to the urgency of protest.

Artists are called upon to observe; the Ombudsperson's Office is called upon to act.

The subjectivity of artworks. The objectivity of laws. The incompleteness of both processes.

The Ombudsperson's Office scrutinises injustices and violations of fundamental rights, anticipating developments by questioning the inertia of social structures and political institutions. What do they reveal. What do absences have to say.

The citizen's right to indignation. To lose language is to lose reason.

Scenography as an abstract space. As a stage. A theatre of society. The exhibition as a space for the work of memory, of resonances, of politics. Zones of (re)invented reality.

There is no single linear history, but multiple histories unfolding simultaneously. The classical narrative has fractured into a plurality of micro-narratives – we are confronted with a shattered reality, a *cadavre exquis* of multiple forms of writing.

The exhibition is an operation of magnifying reality. From the macro to the micro. From the real to the particular. Each significant case is a long-term process, inscribed within a cumulative temporality. An ongoing attempt to protect. An ongoing attempt to give citizens a voice. A practice of knowledge and experience, of recommendations and of transforming the laws that govern us.

To celebrate fifty years of the Ombudsperson Office in dialogue with contemporary artistic practice is also a bold gesture on the part of the institution, an opening towards another reality.

The intersection between the practice of the Ombudsperson's Office and the social seismograph articulated by artworks and documentary records enables an "invasion" of the institutional space, making it more permeable to the contamination of the real and bringing it closer to the ordinary citizen.

Disquiet. Let us hope it is not too late.

At a moment when the truth of lies is becoming normalised and disseminated, and stale forms of populism and patriotism are (re)emerging, circulated and legitimised by the technocracies of the new oligarchs, it is vital to celebrate and remember the institutions that uphold the rule of law and the values that the Portuguese people won in April 1974: DEMOCRACY and FREEDOM.

When asked, "What kind of exhibition is this?", I would answer that I am not interested in labels or classifications. Instead, I respond through the contingencies and imprecisions of lived experience, as an open field for critical (absent) discussion of the present moment. Imprecision is not a flaw to be corrected, but the very condition through which experience takes place. It is the impossibility of totality: an ephemeral fragment of reality. An exhibition is a stage of fiction, and the public is an (a)political performer, an active-passive agent in the construction of its own reality.

The study of history is a critical and subjective confrontation: a questioning of the past in order to better understand the present. It is necessary to produce a disruptive discourse over the ruins of the contemporary world and the catastrophic reverberations of capitalist production across social, political and economic structures. To provoke thought into action in response to a reality that demands the use of devices and strategies capable of confronting collective political powerlessness, and of prompting us to abandon our condition as zombies.

Art is an act of resistance.

This curatorial project is an exercise in critical practice immersed in history, a subjective reflection articulated as an exhibition essay, in dialogue with an institution that safeguards our VOICE!

SECTION

04

TITLE

CHRONOLOGY

1971

José Magalhães Godinho publishes an article defending the creation of a national council for the defense of the fundamental rights and freedoms of the human person, with the power to verify the effectiveness of constitutional and legal norms, receive complaints, and "promote understandings with the Government and public bodies" for the protection of rights.

1972

1972/11/15 • During the I National Congress of Lawyers, Vasco da Gama Fernandes defends the institution of the Ombudsperson in Portugal. This proposal is included in the conclusions, drafted by Mário Raposo.

1973

1973/04/04 • At the III Congress of the Democratic Opposition, in Aveiro, Vasco da Gama Fernandes reiterates his proposal for the creation of the Ombudsperson.

1974

1974/06/18 • Publication of Decree-Law No. 261/74, creating commissions for the Reform of Justice. The general commission accepts the proposal by Mário Raposo, member of the commission of the Supreme Court of Justice and the Administrative Audit of Lisbon, for the creation of the Ombudsperson. This institution's role will be to fight against the passivity of the Administration in complying with legal obligations, establish greater fairness towards citizens, and free them from the "consequences of delays in administrative services."

1974/09/20 • The II Provisional Government (Minister Salgado Zenha) approves the Plan for Justice, providing for the creation of the Ombudsperson, both for the immediate scrutiny of specific cases and for the preparation of reforms (giving prisons, police forces, and the fight against corruption as examples).

1975

1975/04/21 • Publication of Decree-Law No. 212/75, which creates the Provedor de Justiça (Ombudsperson). It is the result of a Comparative Law study conducted at the Attorney General's Office (Procuradoria-Geral da República) by Alberto Sampaio da Nóvoa.

1975/08/26 • Approval by the Constituent Assembly of the provisional text of the future Article 24, concerning the Provedor de Justiça. It is based on proposals by the PS, PPD, and CDS, which respectively named it defender for citizens, parliamentary commissioner for citizens' interests, and — the proposal that ultimately prevailed — Provedor de Justiça.

1975/12/31 • Publication of the Order of the President of the Republic, appointing Lieutenant Colonel Manuel da Costa Braz, a military officer of the April Revolution, as the first Provedor de Justiça (Ombudsperson).

1976

1976/01/18 • The appointed Ombudsperson and Alberto Sampaio da Nóvoa, the future first coordinator of the Office, visit counterpart institutions in Denmark and France.

1976/02/11 • Publication of Decree-Law No. 120/76, providing that the Ombudsperson may issue opinions upon request by the President of the Republic, the Council of the Revolution, or the Government. It foresees the possibility of requesting the Public Prosecutor's Office to carry out investigative measures, grants the Ombudsperson the right to publish official notes, and establishes that the Administration must provide requested information with the utmost urgency.

1976/03/15 • Decree-Law No. 189-A/76 creates the Serviço do Provedor de Justiça (Ombudsperson Office), currently designated as the Provedoria de Justiça.

1976/03/17 • Swearing-in ceremony of Manuel da Costa Braz as Ombudsperson

1976/04/02 • Approval of the Constitution.

1976/06/09 • Inauguration of the Ombudsperson Office at Avenida 5 de Outubro, 38, in Lisbon.

1976/07/23 • Resignation of Manuel da Costa Braz as Ombudsperson

1976/10/12 • Election of the first constitutional Ombudsperson by the Parliament.

1976/11/05 • Decree-Law No. 794-A/76 adapts the legal regime of the Ombudsperson to the Constitution, namely regarding the method of election.

1976/11/12 • Swearing-in ceremony of José de Magalhães Godinho as Ombudsperson.

1977

1977/11/22 • Law No. 81/77 approves the new Statute of the Ombudsperson.

1977/12/13 • The Statute of Judicial Magistrates (Law No. 85/77) includes the *Provedor de Justiça* as a member of the High Council for the Judiciary (*Conselho Superior da Magistratura*), which will last until 1985.

1978

1978/03/02 • Law No. 10/78 approves the Organic Law of the Ombudsperson Office.

1978/10/06 • Law No. 64/78 grants the Ombudsperson the standing to request the dissolution of fascist organizations.

1981

1981/02/03 • Swearing-in ceremony of Eudoro Pamplona Corte-Real as Ombudsperson.

1982

1982/09/30 • The 1st Constitutional Revision requires a qualified majority for the election of the *Provedor de Justiça*, granting a seat on the Council of State and conferring general competence to request the review of unconstitutionality by omission.

1982/12/11 • The National Defense and Armed Forces Law (Law No. 29/82) establishes restrictions on the right to complain by active-duty military personnel, requiring the exhaustion of hierarchical channels and excluding operational or classified matters from review.

1985

1985/05/16 • Swearing-in ceremony of Ângelo de Almeida Ribeiro as Ombudsperson.

1985/10/25 • Decree-Law No. 446/85 (General Contractual Clauses) grants the Ombudsperson standing to request the Public Prosecutor's Office to file lawsuits within this scope.

1986

1986/09/30 • Law on the State of Siege and State of Emergency (Law No. 44/86): The Ombudsperson Office remains in permanent session, with a view to fully exercise its powers to uphold democratic legality and people's rights.

1987

1987/07/16 • Law No. 34/87 criminalizes coercion and refusal to cooperate with the Ombudsperson by political officeholders.

1989

1989/09/08 • The 2nd Constitutional Revision enshrines the duty of cooperation with the Ombudsperson.

1990

1990/06/05 • Swearing-in ceremony of Mário Raposo as Ombudsperson.

1991

1991/04/09 • Current Statute of the Provedor de Justiça (Law No. 9/91).

1991/12/18 • Resignation of Mário Raposo as Ombudsperson.

1992

1992/02/04 • Swearing-in ceremony of José Menéres Pimentel as Ombudsperson.

1992/05/12 • Law No. 7/92 integrates a person designated by the Ombudsperson into the National Commission for Conscientious Objection.

1992/12/14 • Start of operations at Rua Pau de Bandeira, 9, in Lisbon.

1993

1993/08/11 • Organic Law of the Ombudsperson Office (Decree-Law No. 279/93).

1993/10/18 • Launch of the Children's Helpline Line (*Linha Recados da Criança*).

1995

1995/07/13 • Law No.19/95 establishes the regime for complaints to the Ombudspersonregarding national defense and the Armed Forces.

1996

1996/07/26 • Inauguration of the facilities in Angra do Heroísmo: opening of the delegation in the Autonomous Region of the Azores.

1996/08/14 • Law No. 30/96: amending the Statute of the Ombudsperson, it provides that the scope of action may extend to relations between private entities that involve a special relationship of dominance, within the framework of protecting rights, freedoms, and guarantees.

1998

1998/04/18 • Decree-Law No. 98/98: integrates a person designated by the Ombudsperson into the organ currently known as the National Commission for the Rights of Children and Young People (*Comissão Nacional para os Direitos das Crianças e Jovens*).

1999

1999/12/30 • Accreditation by the Global Alliance of National Human Rights Institutions (GANHRI), with 'A' status, as a National Human Rights Institution (NHRI).

1999/07/15 • Launch of the Elderly Citizen Helpline (*Linha do Cidadão Idoso*).

2000

2000/02/22 • Inauguration of the facilities in Funchal: opening of the delegation in the Autonomous Region of Madeira.

2000/06/09 • Swearing-in ceremony of Henrique Nascimento Rodrigues as Ombudsperson.

2001

2001/06/27 • Decree-Law No. 195/2001: enshrines in law the delegations in the Autonomous Regions.

2009

2009/06/03 • Resignation of Henrique Nascimento Rodrigues as Ombudsperson.

2009/07/15 • Swearing-in ceremony of Henrique Nascimento Rodrigues as Ombudsperson.

2010

2010/10/08 • Resolution of the Council of Ministers No. 27/2010: provides for the participation of a representative of the Ombudsperson, acting as an NHRI, in the National Commission for Human Rights (*Comissão Nacional para os Direitos Humanos*).

2011

2011/06/01 • Closure of the previous facilities in the Autonomous Regions, transitioning to the use of premises provided by the respective Representative of the Republic.

2013

2013/01/10 • Law No. 2/2013: grants legitimacy to challenge the acts and regulations of public professional associations.

2013/02/18 • Law No. 17/2013, amending the Statute of the Ombudsperson: legal provision for the functions of monitoring mechanism and National Human Rights Institution (NHRI), the possibility of specializing a Deputy Ombudsperson (*Provedor-Adjunto*) in children's rights, and the explicit inclusion, within the scope of action, of "independent administrative entities,

public associations, namely professional orders, private entities exercising public powers or providing services of general interest."

2013/04/22 • Launch of the Citizen with Disabilities Helpline (*Linha do Cidadão com Deficiência*).

2013/05/20 • Resolution of the Council of Ministers No. 32/2013: designation as the National Preventive Mechanism, under the Optional Protocol to the United Nations Convention against Torture.

2013/07/31 • Swearing-in ceremony of José de Faria Costa as Ombudsperson.

2014

2014/11/21 • Resolution of the Council of Ministers No. 68/2014: first provision for a representative of the Ombudsperson in the National Monitoring Mechanism for the implementation of the Convention on the Rights of Persons with Disabilities.

2017

2017/11/02 • Swearing-in ceremony of Maria Lúcia Amaral as Ombudsperson.

2019

2019/09/02 • Law No. 71/2019: legal enshrinement of a representative of the Ombudsperson in the National Monitoring Mechanism for the implementation of the Convention on the Rights of Persons with Disabilities.

2021

2021/10/06 • Current Organic Law of the Ombudsperson's Office (Decree-Law No. 80/2021).

2023

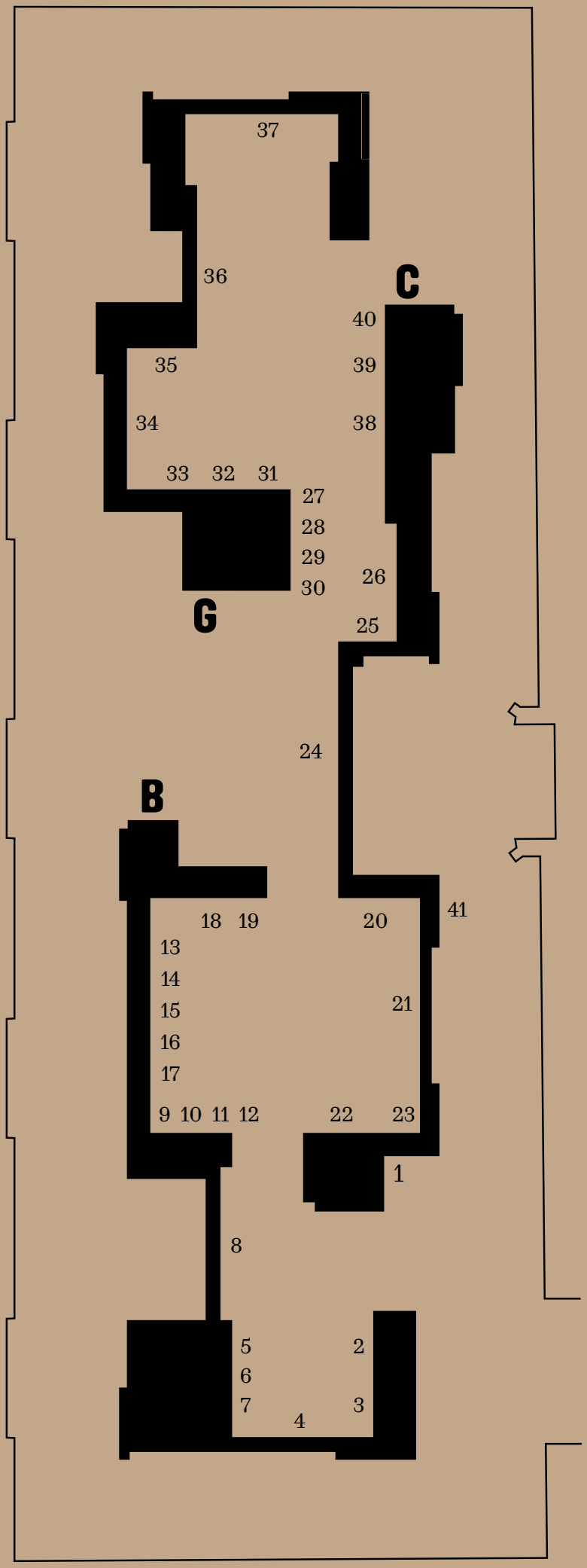
2023/11/15 • Start of operations at the Vilalva Palace (*Palácio Vilalva*).

2025

2025/06/04 • Resignation of Maria Lúcia Amaral as Ombudsperson.

2026

2026/07/15 • Swearing-in ceremony of Luísa Neto as Ombudsperson.



SALÃO DAS ABELHAS

[B] RESPECTING

B1 EQUAL RIGHTS
B2 RELIGIOUS FREEDOM
B3 NON-DISCRIMINATION
B4 PERSONS DEPRIVED OF LIBERTY

[C] PROTECTING

C1 LIFE WITH DIGNITY
C2 ACCESS TO PUBLIC SERVICES
C3 CONSUMERS
C4 WORKERS

[G] DEFENDING

G1 ACCESS TO JUSTICE
G2 FREEDOM OF ASSEMBLY
G3 PROPORTIONALITY
G4 FREEDOM OF ASSOCIATION
G5 SUFFRAGE
G6 PROTECTION OF PRIVATE LIFE

ARTISTS

1. Fábio Colaço
2. José Chambel
3. Alfredo Cunha
4. Pedro Barateiro

5/6. Júlia Ventura

7. Fábio Colaço
8. Luísa Cunha

9/10/11. Mattia Denisse

12. Daciano da Costa
13. Valter Vinagre
14. Augusto Brázio
15. Kiluanji Kia Henda
16. Valter Vinagre
17. Leonel Moura
18. Jorge Molder
19. António Olaio
20. René Bértholo
21. José Almeida Pereira
22. Joaquim Bravo
23. Sara & André
24. João Tabarra
25. Miguel Carneiro
26. André Alves
27. Paulo Cintra
28. João Abel Manta
29. Carlos Gil
30. Pedro A. H. Paixão
31. Fábio Colaço
32. Marco Mendes
33. Arlindo Silva
34. João Pedro Vale + Nuno Alexandre Ferreira
35. António Caramelo
36. Julião Sarmento
37. Diogo Evangelista
38. Pedro Letria
39. Ângelo de Sousa
40. Musa paradisiaca
41. Miguel Manso

SALÃO DAS ROSAS

[A] SUPPORTING

A1 ELDERLY PEOPLE
A2 CHILDREN AND YOUNG PEOPLE
A3 PERSONS WITH DISABILITIES
A4 VICTIMS OF DOMESTIC VIOLENCE
A5 FAMILY LIFE
A6 PROTECTION OF HEALTH

[D] BALANCING

D1 TAX JUSTICE
D2 PROPERTY RIGHTS

[E] PROMOTING

E1 EUROPEAN CITIZENSHIP
E2 BEING A CITIZEN

[F] ENSURING

F1 RIGHTS IN A PANDEMIC CONTEXT
F2 PARTICIPATION
F3 STATE RESPONSIBILITY
F4 ENVIRONMENT AND SUSTAINABLE DEVELOPMENT

ARTISTS

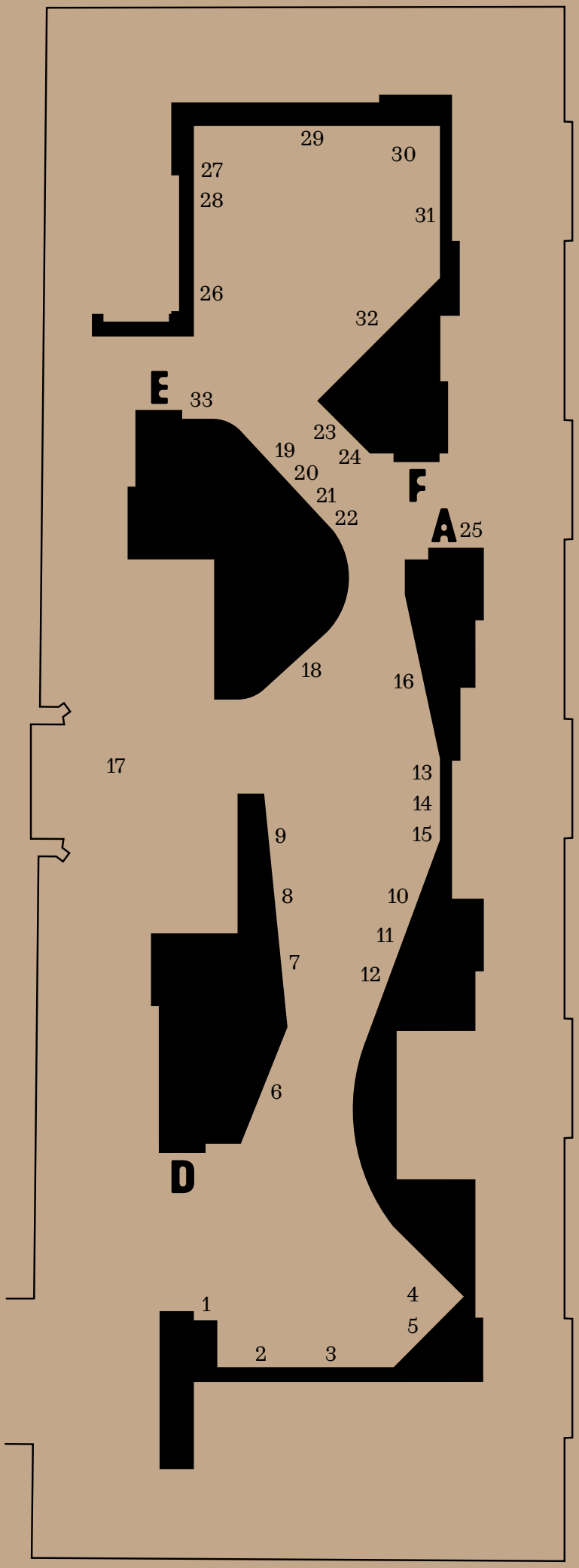
1. Nuno Sousa Vieira
2. Paula Rego
3. Álvaro Lapa
4. Carlos Gentil-Homem e Ernesto de Sousa
5. António Areal
6. António Júlio Duarte
7. Pedro Cabrita Reis
8. Augusto Brázio
9. Pedro Pousada
10. Graça Pereira Coutinho
11. Noé Sendas
12. Carla Filipe
13. João Onofre
14. Bárbara Fonte
15. Augusto Brázio
16. Priscila Fernandes
17. Hugo Canoilas
18. Fernando J. Ribeiro
19. Jorge Molder

20/21/22. Leonel Moura

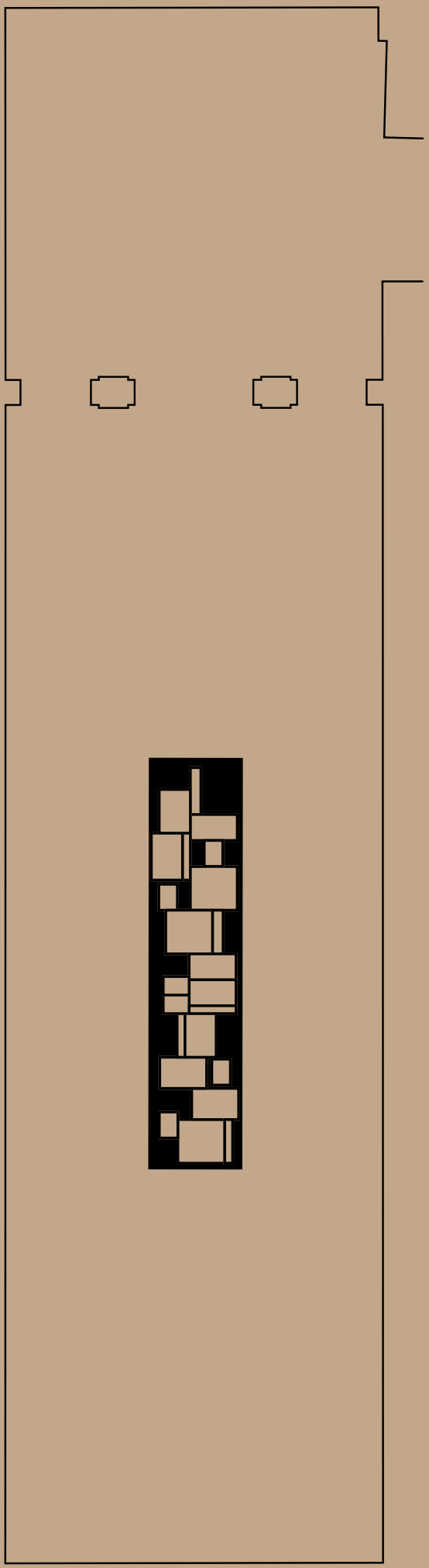
23/24. Paulo Catrica
25. Fábio Colaço
26. Isabel Cordovil

27/28. Augusto Brázio

29. Tiago Baptista
30. Mané Pacheco
31. Tito Mouraz
32. Hugo de Almeida Pinho
33. Miguel Carneiro

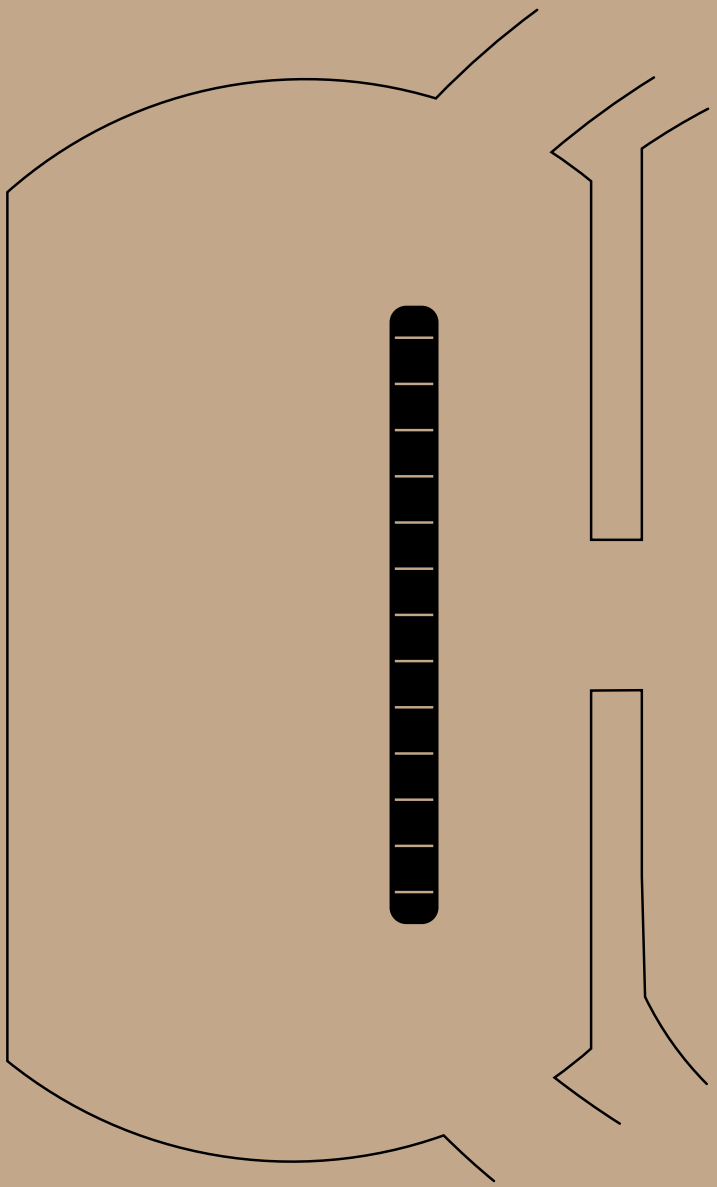


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