

**Art**



📍 Inauguration of the exhibition "Art Deco. 1925".

## ❖ The Calouste Gulbenkian Museum



|                         | Amounts in euros |
|-------------------------|------------------|
| Personnel costs         | 2 065 106        |
| Operating costs         | 85 701           |
| Departmental activities | 2 123 554        |
| <b>Total</b>            | <b>4 274 361</b> |
| Receipts                | 803 908          |

The Museum's main objective is to use traditional means and new technologies to exhibit and promote the art collection acquired by Calouste Gulbenkian throughout fifty years of his life. This mission assumes that continuous attention will be given to the collection in order to preserve it in the best possible conditions for its enjoyment by future generations – given that it is the largest example of a particular enlightened taste and also represents a starting point for reflection on the superior artistic qualities of diverse cultures, at different times and in various geographical areas. No less important is the evidence of the cultural and artistic inter-influences between different peoples.

To better accomplish its objectives and in addition to the continuous attention given to safeguarding its art works, the Calouste Gulbenkian Museum also promotes their dissemination through publications which are intended to be treated as reference works, either catalogues that accompany temporary exhibitions, always related to the items drawn from the collection, or albums that reflect upon important sections of the same collection. The Museum's website is another tool that is widely used for publicising its activities in addition to being a place to attain information on emblematic art works. In activities that form part of its *Descobrir* programme, as well as others, the Education Department has, for many years, proved to be an effective means of bringing large numbers of children, adolescents, adults and families into closer contact with art, a mission that is achieved through numerous projects and courses of different durations.

The choice of methods used to promote the Museum and its collections and pedagogical activities has been shown to be successful by the great interest that has been demonstrated by the wider Portuguese public. At an international level, these activities have been marked by the Museum's policy of loaning art works for major exhibitions and by the distribution of its publications, which are available to the public at major bookshops, including those of museums.

In this way, it has been possible to accomplish the mission of reaching an ever greater number of visitors, for whom intellectual enrichment is provided, both through permanent exhibitions and, in a more proactive manner, through projects that stimulate greater public interest in the form of exhibitions, courses, and lectures and conferences.

## **Temporary exhibitions**

### **“Henri Fantin-Latour (1836-1904)”**

Exhibition dedicated to an artist of whom Calouste Gulbenkian once owned eight paintings, thus demonstrating his taste for discreetly executed work of great quality that it was considered important to bring to a wider audience.

This was the first exhibition of Fantin-Latour in Portugal. It was also shown in Madrid, thanks to the contribution, from the outset, of the Thyssen-Bornemisza Museum. Portraits, flowers and other allegorical paintings, the latter especially inspired by his taste for music, filled the exhibition gallery of the Foundation's headquarters from 26 June to 6 September. Vincent Pomarède, the curator of paintings at the Louvre Museum and a leading expert on 19th-century painting, was invited to curate the event. Luísa Sampaio, the curator of paintings at the Gulbenkian Museum, was the executive curator.

The exhibition was made possible thanks to generous loans from 38 museums, among which, due to the sheer number of pieces loaned, the museums of Grenoble and Orsay particularly stand out.

The exhibition project was designed by Mariano Piçarra.

The “Henri Fantin-Latour” exhibition was visited by 31,200 people.

### **“Art Deco. 1925”**

On display in the Exhibition Gallery at the Foundation's headquarters, where it was opened on 16 October, this exhibition ran until 3 January 2010. It was centred on the historical importance for the decorative arts of the International Exhibition of Modern Decorative and Industrial Arts, held in Paris in 1925.

Many of the displayed objects, amounting to one third of the pieces listed in the museum catalogue, were exhibited at the event and, although it showed art work from numerous countries, it served especially to highlight French creations, consisting of equipment designed for a highly luxurious modern lifestyle. More than 30 lenders, including museums and private collections, lent pieces, to which were added works from the same period belonging to the Calouste Gulbenkian Museum, including sculptures, glassware, drawings and books, by authors such as Janniot, R. Lalique and Paul Jouve, as well as a painting by Fernand Léger from the collection of the Modern Art Centre.

The executive coordinator for the exhibition was the curator Manuela Fidalgo, assisted by Clara Serra. The exhibition was curated by Chantal Bizot and Dany Soutot, specialists in this period.



✦ Aspect of the exhibition “Henri Fantin-Latour (1836-1904)”.



✦ Aspect of the exhibition “Art Deco. 1925”.

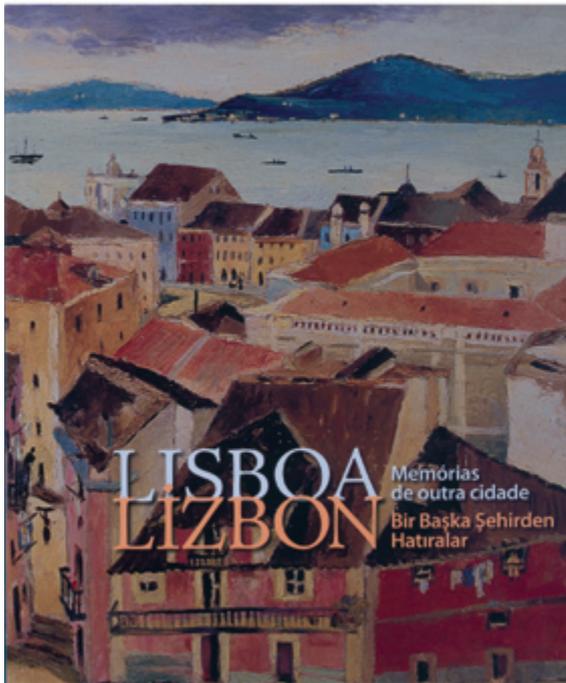
The exhibition project was designed by Mariano Piçarra.

The exhibition was visited by 24,068 people.

### “Lisbon. Memories of Another City”

As part of the official visit of the President of the Portuguese Republic to Turkey, the Foundation used the services of the Museum to organise a temporary exhibition, which was opened by the two Presidents at the Sabanc Foundation Museum in Istanbul on 13 May.

The project was coordinated by the Museum director and the curator was Maria Helena de Freitas from the Modern Art Centre. The exhibition consisted of a total of 74 works, including drawings and tapestries but primarily paintings, illustrating the city of Lisbon through its urban spaces,



its surrounding areas and its society from the last quarter of the 19th to the mid-20th century, by artists such as Columbano Bordalo Pinheiro, Alfredo Keil, João Vaz, José Malhoa, Sousa Lopes, Maria Keil and Almada Negreiros. Photographs of the city as seen by Joshua Benoliel and Mário Novais were exhibited exclusively in a room of the gallery. The exhibition was made possible through loans from the Lisbon City Museum, Dr. Anastácio Gonçalves House-Museum, Museum of Chiado, Arpad-Szènes – Vieira da Silva Museum, National Tile Museum, Lisbon Municipal Photographic Archive, and the Art Library and the Modern Art Centre of the Calouste Gulbenkian Foundation.

The similarities between the two cities suggested the title of the exhibition, inspired by the work of the winner of the Nobel Prize for Literature, Orhan Pamuk, *Istanbul, Memories of a City*.

The exhibition, which was scheduled to run from 14 May to 14 July, closed a month later than planned due to the great public interest that it enjoyed.

### A work of art in focus

#### “The 53 Stations of the Tokaido”

The set of Japanese prints – “Stations of the Tokaido” – was exhibited until 31 May and presented in groups of 18 prints, which were then replaced by a similar number each month for conservation reasons, in order to prevent excessive exposure to light. The exhibition of this series of engravings from circa 1845 enjoyed the support of JTI and was inaugurated on 25 November 2008.

## Exhibition projects

The preparatory work for the temporary exhibition on European still life painting from the 17th to 20th centuries, which was begun in 2008, continued with a series of new developments. These included the decision to organise the exhibition in two parts, since it was considered that the connecting thread would be better understood if accompanied by a suitable representation of each geographical region and of the various aesthetic languages, something that was clearly a more pressing matter in the approach to the 20th century.

The first part of this exhibition, “In the Presence of Things. Four Centuries of European Still Life Painting”, was inaugurated in February 2010 and, together with part II, inaugurated in October 2011, it will represent the most ambitious project ever undertaken by this museum.

## Participation in temporary exhibitions

The Museum is sensitive to the healthy exchange of works of art and always carefully analyses the requests that are made to it to lend the art works in its collection for inclusion in both national and foreign exhibitions.

The following pieces were loaned, based on consideration of the quality of the projects involved:

- › *Bust of St. Joseph* by Van der Weyden (inv. no. 79B), for “The Master of Flémalle and Rogier van der Weyden”, Gemäldegalerie, Staatliche Museum zu Berlin, Berlin, 20 March to 21 June;
- › *Bust of St. Joseph* by Van der Weyden (inv. no. 79B), for “Rogier van der Weyden, Master of Passions”, Louvain Museum, 18 September to 6 December;
- › *The Boy with Cherries* by Édouard Manet (inv. no. 393), in the context of the initiative “Obra Invitada” (Guest Work), Bilbao Fine Arts Museum, 30 June to 4 October;
- › *Book of Hours* (inv. no. LA 134), a French incunabulum from the late 15th Century, for the exhibition “Encompassing the Globe. Portugal and the World in the 16th and 17th Centuries”, National Museum of Ancient Art, Lisbon, 9 July to 4 November;
- › Thirty-four pieces by René Lalique, jewels, drawings, glassware and other objects (inv. nos. 1136, 1280, 1175, 1208, 1226, 1274, 1229, 1148, 1153, 2469, 1140, 2475, 1167, 1193, 1243, 2487, 1157, 1189, 2692, 1159, 1137, 1146, 2474, 1165, 1200, 1150, 1188, 1201, 2472, 1145, 1252 and 1247), for “René Lalique – a Retrospective”, at the Tokyo Art Centre, from 24 July to 7 September, and Moa Art Museum, Atami, 15 September to 23 December;
- › *The Reading* (inv. no. 67), *Basket of Roses* (inv. no. 69) and *Still Life* (inv. no. 67), by Henri Fantin-Latour, for “Henri Fantin-Latour (1836-1904)”, Thyssen-Bornemisza Museum, Madrid, 28 September to 10 January 2010;
- › Desk, bookcase and writing-table (inv. no. 37) by Pierre Garnier; book by Pierre-Jean Mariette, *Traité des Pierres Gravées* (inv. no. LA 195); drawing by Charles Nicolas Cochin, *Portrait of the*



✦ *Book of Hours of René II* (inv. no. LA147), loaned to the exhibition “Splendeur de l’Enluminisme. Le roi René et les livres”, Castle of Angers.

*Marquis of Marigny* (inv. no. 458); *Portrait of Madame du Barry* (inv. no. 435), copy according to J.B.A. Gant Gauthier Dagoty, for “The Greek Taste”, National Gallery of Athens – Alexandros Soutzo Museum, Athens, 28 September to 11 January 2010;

› *Anthology of Sultan Prince Iskandar* (inv. no. LA 161 A), illuminated manuscript *Baharistan de Jami* (inv. no. LA 169), Ottoman wall hanging (inv. no. 1384) and Mamluk glass bottle (inv. no. 2293), “Taswir, Islamische Bildwelten und Moderne”, Martin-Gropius-Bau, Berlin, 5 November to 18 January;

› *Book of Hours of René II* (inv. no. LA 147), France, 15<sup>th</sup> Century, for “Splendeur de l’Enluminisme. Le roi René et les livres”, Castle of Angers, 8 October to 25 January 2010;

› During 2008, the following works of art were loaned for temporary exhibitions and only returned in 2009: *Portrait of a Man*, Anton van Dyck (inv. no. 113), to the Jacquemart-Andre Museum, until 25 January; *The Departure of the Bucentaur*, Francesco Guardi and *Santa Maria della Salute Church seen from Giudecca*, a water colour by John Singer Sargent (inv. no. 75), to the Beyeler Foundation, Basel, until 25 January;

and also the *Bust of St. Joseph* by Rogier van der Weyden (inv. no. 79B), to the Städel Museum in Frankfurt, until 1 March, after which it was transferred to Berlin for the exhibition already mentioned.

## Publications

### Exhibition catalogues

#### ***Lisboa. Memórias de Outra Cidade***

Calouste Gulbenkian Museum, 213 pages

Text: Helena de Freitas

Editorial coordination: João Carvalho Dias, with the support of Davide Camilo and Filipa Teixeira Bastos (interns)

Bilingual version (Portuguese and Turkish)

In addition to pictures of all the works exhibited and the essay “Duas linhas de terra” (Helena de Freitas), the catalogue contains a message written by His Excellency, the President of the Portuguese Republic.

### ***Henri Fantin-Latour (1836-1904)***

Calouste Gulbenkian Museum, 269 pages

Texts: Vincent Pomarède, Olivier Meslay and Eduardo Lourenço

Scientific coordination: Vincent Pomarède

Editorial coordination: João Carvalho Dias, with the collaboration of Davide Camilo and Filipa Teixeira Bastos (interns)

Bilingual version (Portuguese and English)

With the aim of further investigating recent discoveries and taking into account the profound changes that have been brought to research into 19th-century pictorial art, this volume is an essential complement to the monographic exhibition dedicated to Henri Fantin-Latour, the author of a body of work that is as personal as it is reflexive. The magnificent group of portraits and still lifes assembled from the most important museums in the world is examined in the various chapters (corresponding to the different sections of the exhibition) by Vincent Pomarède, the director of the painting department at the Louvre Museum and the curator of this exhibition, and Olivier Meslay, a curator at the same museum, both of whom are experts in 19th-century French painting. The catalogue also includes an essay by Eduardo Lourenço, "Painting and Melancholy", which contains some reflections about the painter's work.

### ***Art Deco. 1925***

Calouste Gulbenkian Museum, 304 pages

Texts: Yvonne Brunhammer, Bruno Foucart, Chantal Bizot, Dany Sautot, Emmanuel Bréon, Tim Benton and Helena de Freitas

Editorial coordination: João Carvalho Dias, with the collaboration of Filipa Teixeira Bastos, Davide Camilo and Isabel Ramirez Garcia (interns)

Portuguese and English versions

The catalogue that accompanies the exhibition contains essays by a wide variety of experts in this field, including the exhibition curators themselves. These texts examine the different artistic components of the 1925 Exhibition, ranging from the decorative arts to architecture (including the interior of the pavilions) and from painting and sculpture to the design of the gardens, but also dealing with specific themes such as Art Deco jewellery and taking a panoramic look at the world of French manufactured wares through the prism of international and world exhibitions. Themes such as Art Deco in the Anglo-Saxon world and its expression in 'Modernist' Portugal are also explored, providing a transnational perspective of the Art Deco style. The volume also comprises biographies of artists and wares represented in the exhibition, a fully illustrated list of exhibits, and a specialised bibliography.

### **Pamphlets**

The following pamphlets were published, which were distributed free of charge to visitors to the temporary exhibitions:

#### ***Lisbon. Memories of Another City. Two Coast Lines – Photographs***

English version

**Henri Fantin-Latour (1836-1904)**

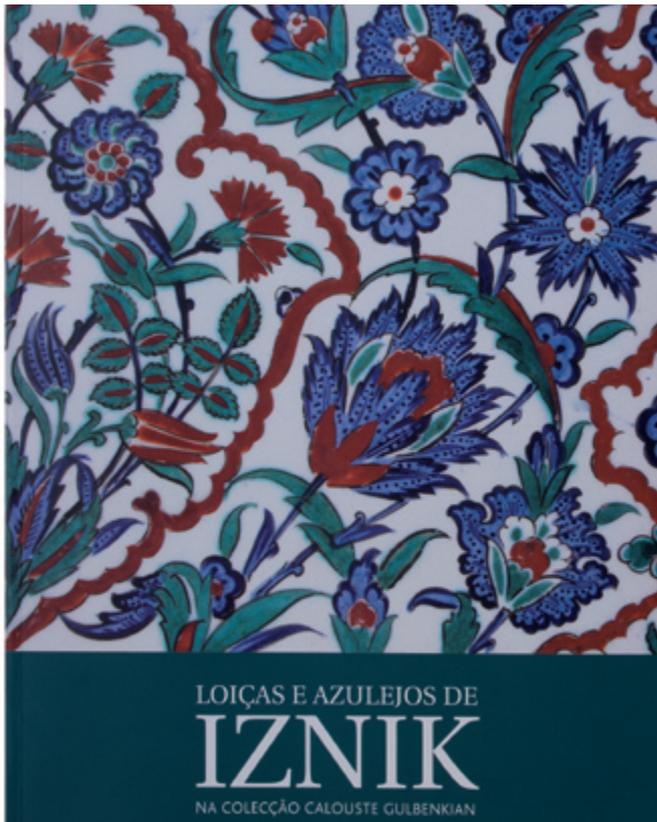
Portuguese and English versions

**Art Deco. 1925**

Portuguese and English versions

An “Exhibition Journal” was also published in both Portuguese and English versions

**Other publications**



***Iznik Pottery and Tiles at the Calouste Gulbenkian Collection***

Calouste Gulbenkian Museum,  
136 pages

Introduction:

João Castel-Branco Pereira

Texts: Maria Queiroz Ribeiro

Editorial coordination: João  
Carvalho Dias, with the support  
of Fátima Vasconcelos

Portuguese and English versions

The magnificent decorative repertoire and the sheer diversity, quantity and quality of the Ottoman ceramics collected by Calouste Sarkis Gulbenkian fully justify this publication, more than twenty years after the publication of the catalogue on Iznik pottery. This book, published by Scala (London), is based on a selection of 80 representative pieces from the various periods of production of this ceramic ware, spanning the period from the early 16th century until the industry's decline in the 17th century. After a brief

history of the collection, the first part introduces the various types of ceramic ware according to their decoration, taking chronological criteria into consideration. The second part, which is dedicated to tiles, deals with large panels, friezes and border tiles, most of which are on permanent display at the museum.

Published with the support of JTI, this book was presented to the public during the Book Fair on 19th December.



✚ Hubert Robert (1733-1808), *Le Tapis Vert*, France, 1775-1777 (inv. no. 626).

### ***Painting in the Calouste Gulbenkian Collection***

Calouste Gulbenkian Museum, 247 pages

Introduction: João Castel-Branco Pereira

Texts: Luísa Sampaio

Editorial coordination: João Carvalho Dias

Portuguese, French and English versions

In April 1899, Calouste Sarkis Gulbenkian acquired his first painting. More than half a century separates that date from 1953, the year in which he added the last canvas to his collection. The diversity of works contained in this section of the collection spans almost five hundred years of art history and reveals a particularly eclectic taste, a consideration that in fact extends to the great variety of works exhibited at the Calouste Gulbenkian Museum.

A dominant theme of the set of 229 paintings acquired and kept by the Collector, of which more than half are in storage, highlights the special interest he had in portrait and landscape painting, genres that have been given particular prominence in the group of paintings displayed to the public at the Calouste Gulbenkian Foundation in Lisbon since 2 October, 1969. The 112 paintings on permanent exhibition in the museum's galleries, which are presented in full in a publication by Skira (Milan), confirm this preference.

### **Under preparation**

#### ***Catalogue of Western Illuminated Manuscripts from the Calouste Gulbenkian Collection***

Work was continued on the revision of the translations of texts sent by the specialists invited to participate in the *Catalogue of Western Manuscripts* (Jonathan Alexander, François Avril,

Angela Dillon Bussi, Giordana Canova, Lieve de Kesel, James Marrow, Nigel Morgan and Federica Toniolo).

### ***Catalogue of Oriental Carpets from the Calouste Gulbenkian Collection***

Initial contacts have been made with Daniel Walker, an internationally renowned expert, with the aim of publishing the *Catalogue of Oriental Carpets from the Calouste Gulbenkian Collection*.

### ***Calouste Gulbenkian Museum Album***

Preparatory work was begun with a view to publishing the new *Calouste Gulbenkian Museum Album* in 2011.

### ***Facsimile edition. Book of Hours*** (France, 15th century), inv. no. LA 135.

Contribution to the study that will accompany the publication of this illuminated manuscript, due to be made available to the public in 2010.

## **Internships at the Museum**

It is standard practice for the Museum to receive interns who have already graduated and/or are studying for master's degrees in order to provide them with an opportunity to apply the theoretical knowledge acquired at university and to better prepare them for entry into the labour market.

The interns were incorporated into the museum's various teams. Working in the area of conservation and restoration was Ana Luísa Neves; in museography, Sofia Henriques, Cláudia Guerra and Kemal Elden; and in research support, Davide Camilo and Filipa Teixeira Bastos.

## **Concerts 2009**

In association with the Music Department, nine of the customary Sunday concerts were held throughout the year in the Library/Museum Hall. These concerts were attended by about three thousand people, once again confirming their popularity with the public, as has been the case since 1972.

Pamphlets were produced to publicise the programmes and concerts in which the following musicians took part: the Arabesque Quartet, composed of Denys Stetsenko and Raquel Cravino (violins), Lúcio Studer (viola) and Ana Raquel Pinheiro (cello), and conducted by Rui Paiva (organ); the group Sete Lágrimas, conducted and with vocal accompaniment by Filipe Faria and Sérgio Peixoto, composed of Rosa Caldeira (voice), António Zambujo (voice and guitar), Pedro Castro (flutes and baroque oboe), Inês Moz Caldas (flutes), Denys Stetsenko (baroque violin), Hugo Sanches (theorbo, *vihuela* and lute), Tiago Matias (baroque guitar, romantic guitar and theorbo), Eurico Machado (Portuguese guitar), Duncan Fox (violone) and Rui Silva (percussion); the Euterpe Trio, composed of Eldevina Materula (oboe), Vera Dias (bassoon) and Inês Mendes (piano); included in the "Scholarship Holders from the Calouste Gulbenkian Foundation" Cycle, Vladimir Pavtchinski (clarinet) and Dimitri Demiashkin (piano); Inês Madeira (voice) and José Brandão (piano); Ana Pinto (voice) and Cristóvão Luiz (piano); the Taílda Ensemble, with Taissa Cunha (piano) and Matilde Loureiro (violin); Sandra Medeiros (soprano) and Francisco Sasseti (piano); Vera Dias (bassoon), Cristina Anchel (flute), Pedro Ribeiro (oboe), Ester Georgie (clarinet) and Jonathan Luxton (horn).

## Cooperation with the Foundation's other departments and outside institutions

The Museum worked with the Foundation's various departments, especially the Central Services Department, the Music Department, the Art Library, the International Department, the Modern Art Centre (CAM) and the Communication Department.

Especially noteworthy was the contribution made by the Art Library to the exhibitions "Art Deco. 1925" and "Lisbon. Memories of Another City", as well as the integration into its collection of the great number of works that the Museum receives either under exchange programmes or that it acquires within the specific context of its preparations of temporary exhibitions or other research projects; the collaboration with the Music Department, as mentioned above under the heading of "Concerts", two of which were programmed to coincide with the "Art Deco. 1925" exhibition; the work undertaken in conjunction with CAM, for the organisation of the exhibition held in Istanbul, "Lisbon. Memories of Another City"; the selection of pieces from the Collector's house in Avenue d'Iéna in Paris to be sent to the Museum in Lisbon for conservation purposes or for inclusion in the CAM collection; at the request of the Office of the President, the checking of Jorge de Sena's personal and private papers, sent to Lisbon between 1979 and 1998 and held in deposit at the Museum, in preparation for their transfer to the Portuguese National Library in April.

The Museum designer, Mariano Piçarra, completed the museographical project for the temporary exhibition "Casa Perfeitíssima – 500<sup>th</sup> Anniversary of the Foundation of the Convent of Madre de Deus 1509-2009" at the National Tile Museum, offered by the Foundation to the Institute of Museums and Conservation.

The curator Maria Fernanda Passos Leite became a member of the working group formed at the New University of Lisbon to study the pigments of Islamic textiles, and, at the invitation of CIETA (Centre International d'Étude des Textiles Anciens), she is co-ordinating a working group to prepare an updated glossary of the technical terminology used in Portuguese in relation to the subject of textiles.

The curator Rosa Maria Figueiredo participated in the annual meeting of the Executive Committee of FIDEM (Fédération Internationale de la Médaille d'Art), in Tampere, Finland, in her capacity as Secretary-General.

The Museum's deputy director joined the academic advisory board preparing the international meeting "L'Œil du Connaisseur", at the École du Louvre, due to be held in October 2010.

## Conferences, congresses and meetings

The customary lecture series took place between 16 April and 21 May. This year, the series consisted of six lectures all dedicated to "Images of Life and Power. Ancient Egypt at the Calouste Gulbenkian Museum". The first lectures took place in auditorium 3,



■ Bas-relief portrait of a pharaoh, Graeco-Roman Period (ca. 300-250 B.C.).

but the others were subsequently moved to auditorium 2 due to the large audiences. The Egyptologists Luís Manuel de Araújo (LMA) and José Candeias Sales (JCS) were the lecturers, and the following themes were discussed: “Nebet-Per: women in the figurative art of Ancient Egypt” (LMA); “Crowns, sceptres and insignias: the emblems of Pharaonic power” (JCS); “Chauabti and Uchebti: Egyptian funerary statuettes” (LMA); “Religious festivities in Ancient Egypt” (JCS); “Egyptian amulets: prophylactic adornments for life and death” (LMA); and “Coins as a means of propaganda in Ptolemaic Egypt” (JCS).

The Museum’s director took part in the conference “Pomp and Power: Carriages as Status Symbols”, presenting a paper entitled “*My carriage... threw the whole town into a stare*. The evolution of the paradigm of taste (1784-1825)”, at the Museum of London (12-13 November).

## **Publicising the Museum**

### **Photographic Archive**

The process of updating the Photographic Archive continued to consist of taking new photographs of pieces from the collection and other works. It also involved working in close coordination with the publications of new books and continuing to build up the archive of all documentation relating to the activities undertaken by the Museum, namely exhibitions, conferences, special visits and multimedia applications.

The Museum answered a total of 274 requests for images of pieces in the collection to be included in various works published abroad.

Through its Archives, the Museum used images from PowerPoint presentations at conferences and on its website and provided a total of 2,032 images to students, researchers, journalists and the Communication Department.

A total of 3,297 high and medium-resolution digital images of works from the collection and other Museum activities were added to the Archives.

### **Photographic work**

Work continued on producing images in digital format and 1,421 high-resolution pictures were taken of the art works in the collection. The total number of high and medium-resolution images that were produced to illustrate Museum activities rose to 1,876.

A number of images were produced for the Foundation’s various departments: 109 for the Art Library, 343 for the Central Services Department, 178 for the Modern Art Centre, 102 for the Communication Department, as well as 60 for the Office of the President.

A total of 456 images were used by technicians for activities both inside and outside the Museum, and 249 images were used for other services.

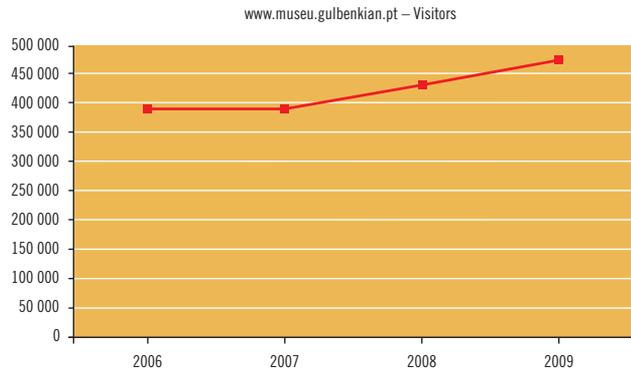
As a consequence, the museum’s activities, such as conservation, research, publicity and educational initiatives, as well as inaugurations and visits by important guests, were all properly recorded.

A total of 5,480 images were amassed during 2009. Not included in this number is the completion of three multimedia projects which were shown in temporary exhibitions and involved the digital treatment of 489 images.

## Multimedia

### The Museum website

The Museum website recorded 474,723 visits in 2009 (as compared with 431,687 visits in 2008). Its contents were updated regularly and mini-sites were developed for the temporary exhibitions. An “Agenda” page was created and was given full autonomy to create its own contents and introduce permanent updates, providing visitors with up-to-date news about all of the Museum’s initiatives, such as temporary exhibitions, lectures, conferences, concerts or educational activities, making it easier for them to plan their visit to the Museum. This platform also establishes a direct contact between the website user and the Museum.



### The Museum shop

Particular attention was again given to the Museum shop by renewing the selection of products on sale – pottery, textiles, jewels and stationery, among other pieces – that afford visitors the chance to enjoy a more vivid recollection of their visit to the Museum. New themes were selected, inspired by both the permanent collection and the art works shown in the temporary exhibitions.

The products on sale are chosen in association with the Central Services Department.

The themes of the albums are selected according to the importance of the different sections that comprise the collection and are a way of promoting its variety, while also publicising the Museum.

## Museography

### Conservation and restoration

Special priority was given to continuing the work of rebinding the books of European illuminated manuscripts already restored after the floods at the Pombal Palace in Oeiras, in 1967, where the collection was originally exhibited. Two Books of Hours (inv. nos. LA 131 and LA 133) were restored.

Efflorescence indicative of bronze disease was noted in the Egyptian sarcophagus from the 26<sup>th</sup> Dynasty, *Cat with Kittens* (inv. no. 21), justifying its removal from the permanent exhibition for treatment which could no longer be postponed.

Rui Xavier, the Museum's conservation and restoration technician, carried out a thorough restoration with an additional examination and analysis of six works from the Aga Khan collection, which, as was agreed with the person responsible, were kept at the museum after the closure of the exhibition "The Path of Princes", exhibited in 2008.

Work was begun on restoring a *chaise-longue* (inv. no. 98) and clock (inv. no. 1518), both of which are French works from the 18th century.

The scale model of the museum completed during the 1960s was restored and displayed in the Museum hall to celebrate the 40th anniversary of the inauguration of the Foundation buildings.

## **Educational Services**

The Gulbenkian Programme of Education for Culture "Descobrir", launched in 2008, combines in one single programme all the educational projects which have been in existence for several years in each sector of the Foundation (the educational services of the Gulbenkian Museum and the Modern Art Centre; "Discovering Music at the Gulbenkian" in the Music Department; and "Living the Gulbenkian Gardens" in the Central Services Department).

The Museum's Educational Service, which has now joined in this programme, continued to develop its own activities and programmes, centred specifically on the unique nature of the Museum's collections and its guiding principles and objectives.

## **Guided tours of the permanent exhibition and the temporary exhibitions**

The work undertaken with school groups and the preparation of visits with teachers to the permanent exhibition galleries resulted in a total of 685 visits for 11,931 students and teachers. These visits are designed for all areas of education, from pre-school to university students, including groups with special educational needs.

Guided tours were also held for other groups, such as Portuguese and foreign cultural associations, Portuguese and foreign interns, students taking master's degrees and doctorates in various university courses and Foundation guests, amongst others, resulting in a total of 202 visits involving 1,568 visitors.

The temporary exhibitions held by the Museum always merit a specific programme of guided tours, which are prepared in association with the curators and designed for children, young people and adults. Besides these guided tours, pedagogical activities are also organised, linked to the specific themes of each exhibition. 58 groups were accompanied on these tours, amounting to a total of 828 visitors.

Thus, a total number of 945 guided tours were organised by the Museum's Educational Services, covering 14,327 visitors.

## Other learning activities

(Weekend activities and special days)

### “Routes around the Museum”

A weekend activity consisting of thematic guided tours followed by workshops. Twenty-three such events were held, with different themes and activities, attended by 262 children.

### “Museum for the Family”

Based on a specially proposed theme, this scheme is designed to develop team spirit and foster family dialogue in a playful and creative manner. This activity was centred around nine modules and attended by 104 adults and children.

### “Holidays at the Museum”

An appreciation of works of art and an analysis and understanding of the cultures that they represent are the starting point for these modules, lasting from two to four full days. The aim is to stimulate curiosity and develop an interest in learning in a more informal setting during the holiday period. The results that have so far been obtained justify its continuity.

“Easter at the Museum” and “Christmas at the Museum” had four modules, each lasting two days and attended by 328 children.

The summer holidays saw 504 children participate in the “Great Adventure: Crossing the Bridge of Time”, an activity developed over seven modules, each lasting four days.



### Collaboration with the “Next Future” programme

The Educational Service worked in close association with this programme to create the following tour/workshop modules: “Who am I?”, “What is a Jewel?”, “The Magic of the Future”, “By Land and Sea to India”, “Palaces Closed with the World Inside”, “Emigrants and Immigrants” and “Gardens in the East and West”.

- ❖ “Great Adventure: Crossing the Bridge of Time”, included in the educational activity “Holidays at the Museum”.



### **“Special Days”**

These are days which are celebrated in a special manner:

- › 21 March – the Educational Service combined the “Drawing and Landscape Party”, from the *Descobrir* programme, with a workshop/tour entitled “Water and the Forest in the World and in Art”, The event was attended by 22 children.
- › International Museum Day, 18 May. As this day fell on a Monday, when museums are generally closed, it was celebrated on the previous day with the creation of a special reception, at which visitors were welcomed by the Educational Service and were given a small collection of postcards as a souvenir. The participants had a wide range of interests and asked a series of questions about the works of art, the Museum, the Foundation and its Founder, which were answered by the team from the Educational Service, and in some cases this was followed by small guided tours for a fuller understanding of the question. More than 400 visitors benefited from this personalised reception.
- › Children’s Day, 1 June. As this day also fell on a Monday, when the Museum is closed, it was celebrated on the previous day with a thematic workshop/tour, “Visit Venice”, intended for parents and children. This event was attended by 20 people. The day’s programme was completed with four tours of the museum, also for families, in which 70 people participated.

### **Programmes designed to increase awareness of the Museum’s collection and provide guidance for studies**

A monthly training course was organised for tour guides, translators and interpreters, as well as for students from undergraduate courses in tourism and the history of art. A total of 446 people enrolled for the course “Art, History and the World”, consisting of 10 modules of four mornings each. Forty-nine students from Portuguese and foreign universities received individual training about educational services in general and about the museum’s Educational Services in particular, since this was the area in which they were interested in presenting specific studies.

Amongst the delegations that came to visit the Museum from the educational departments of Portuguese and foreign museums, attention is drawn in particular to the delegation of 15 people from the Toy Museum, Muzeum Zabawek i Zabawy w Kielcach, in Poland, who spent a day with the Educational Service getting to know more about the Museum’s collections and inquiring about the inherent goals related with its educational objectives.

### **Special projects**

The Educational Service continued with the various projects that it has been developing, with special attention being given to those that involve people with difficulties in social integration (e.g. the Portuguese Refugee Council), school groups displaying a need for special learning stimulation, and neighbourhoods with special needs such as Cova da Moura. These projects were developed with the schools (e.g. the Professor Pedro d’Orey da Cunha School, from the second cycle of basic education) and/or cultural centres, in this case, the Portuguese Centre for Refugees and Moinho da Juventude, with the aim of progressively involving more of the population.

Various other programmes were developed with these institutions, namely “exchange” programmes, which included visits by these groups to the Museum and by the Museum to these institutions. These visits always enjoyed great participation and excellent results, as could be seen later on in the changed attitudes in the classroom.

The Educational Service made a point of being present at important moments in the lives of the institutions and neighbourhoods where these programmes were carried out throughout the year. The group of activities was planned and organised by the curator Deolinda Cerqueira.

## Visitors

In 2009, the Museum’s permanent exhibition galleries were visited by 162,779 people, while the temporary exhibitions had 55,268 visitors.

The Museum was visited by groups with a special interest in the formation of collections, such as the Friends of the Ceramics Museum of Barcelona and the Querini Stampalia Foundation of Venice. In order to further explore ways in which the various institutions could collaborate with each other, various museum directors paid us a visit, namely the director of the Ilha de Moçambique Museum; Alain Tapié, the director of the Lille Fine Arts Museum; and the director of the Valladolid National Sculpture Museum.

Amongst our special visitors were Sheika Mozah Bint Al Nasser Al Missmed, the president of the Islamic Art Museum Foundation of Qatar; Kristy Sword Gusmão, the president of the Alola Foundation in East Timor; Amin Maalouf, the winner of the Nobel Prize for Literature; the Spanish Secretary of State for Latin American Affairs; Christopher Patten, the last governor of Hong-Kong and a former European Commissioner for Foreign Affairs; the Slovakian Minister of Culture; Kassim-Jomart Tokayev, the president of the Senate of Kazakhstan; and the Winterthur Collectors Circle.



✦ Visit to the Calouste Gulbenkian Museum of the president of the Islamic Art Museum Foundation of Qatar, Sheika Mozah Bint Al Nasser Al Missmed.