

**Art**



✦ Opening of the exhibition "The Path of Princes. Masterpieces from the Aga Khan Museum Collection", attended by Prince Aynn Aga Khan.

## ❖ The Calouste Gulbenkian Museum



	Amounts in euros
Personnel costs	2 083 629
Operating costs	85 214
Departmental activities	1 460 863
<b>Total</b>	<b>3 629 706</b>
Receipts	960 726

The main aim of the Calouste Gulbenkian Museum is to present to the public, for their enjoyment, the collection put together by its Founder, exhibited with quality and under the best possible conditions of conservation. It also undertakes research into the Collection and disseminates it through exhibitions and publications that are intended to serve as works of reference. The Museum has a programme of temporary exhibitions, which either comprise its own pieces or touch upon themes related with the Collection. As the works of art that make up the Collection have been produced by different cultures, the Museum maintains close and privileged relations with international collections.

Both the Collection and the museum's activities are publicised in a variety of ways, either through the Education Department, which develops projects and courses for young people, adolescents, adults and families, or through recourse to the new technologies, paying attention to the updating and improvement of the information provided through the Museum's website. Its publishing activities are seen as an essential complement to the common aim: to attract more visitors to the Museum, encouraging them to take part in its activities and providing them with greater intellectual enrichment, whether through leisure or study.

### Temporary exhibitions

#### **"The 'Greek Taste'. The Birth of Neoclassicism in France, 1750-1775"**

Organised by the Department of Decorative Arts of the Louvre Museum, the exhibition was first presented at the Royal Palace of Madrid, opening at the Calouste Gulbenkian Foundation on 14 February 2008 and remaining on public display until 4 May.



✦ Opening of the exhibition “The ‘Greek Taste’. The Birth of Neoclassicism in France, 1750-1775”, attended by the Minister of Culture and the French Ambassador to Portugal.

An exhibition of around one hundred works of art, mainly from the Louvre Museum, associated with some pieces from the Spanish National Heritage and from the Calouste Gulbenkian Museum itself, enabled visitors to discover a period that has been little studied, illustrating the first years of the neoclassical taste in France, a style that was to make itself felt all over Europe in the period stretching from the mid-18th century to the first half of the 19th century. Curated by: Marie-Laure de Rochebrune, curator of the Louvre Museum Organised by: Manuela Fidalgo

**“The Path of Princes. Masterpieces from the Aga Khan Museum Collection”**

Following Parma, London and Paris, the exhibition was shown in Lisbon, with a number of variations, from 14 March to 27 July, bringing together a group of works from the collection of the future Aga Khan Museum, due to open in Toronto (Canada).



✦ Aspect of the exhibition “The Path of Princes. Masterpieces from the Aga Khan Museum Collection”.

The exhibition was organised around two main themes: “The Word of God” and “The Power of the Sovereign”, including a remarkable selection of miniature paintings, manuscripts, jewellery, ceramics, wood and metal objects, among other art works. These works of art bear testimony to the great diversity of the cultural heritage of Muslim civilisations, covering a wide geographical region extending from the Iberian Peninsula to China, over a thousand-year period of history, from the 9th to the 19th century.

The exhibition was held in association with the Aga Khan Trust for Culture (AKTC), of Geneva, under the high patronage of His Highness the Aga Khan

and His Excellency the President of the Republic of Portugal.

Curated by: Benoît Junod (AKTC)

Organised by: Maria Queiroz Ribeiro

### **“The Art of the European Book in the Calouste Gulbenkian Collection”**

Coinciding with the holding of the annual conference of the Association Internationale de Bibliophilie at the Foundation, from 21 to 26 September, the Museum collaborated with the Art Library in the organisation of a representative exhibition of the collection of European books put together by Calouste Gulbenkian. After being visited by the specialists who attended the conference, the exhibition remained open only to a restricted audience and to professionals and researchers working in the area of the book, for guided visits provided by the Museum’s Education Services, closing at the beginning of December.

## **A work of art in focus**

### **“Religion in Ancient Greece. Olympic Gods Represented in the Calouste Gulbenkian Collection”**

The exhibition of Greek coins from the Collection, centred around the theme of the main divinities in the Greek pantheon, opened on 17 July 2007 and remained on display until 13 November 2008, in view of the interest shown by the public.

Organised by: Maria Rosa Figueiredo

### **“The 53 Stations of the Tokaido”**

The “Stations of the Tokaido” series of prints acquired by Calouste Gulbenkian is part of a set of about 200 Japanese woodblock prints from the 18th and 19th centuries which is usually kept in storage due to conservation reasons. Signed by three great masters – Hiroshige (1797-1858), Kunisada (1786-1865) and Kuniyoshi (1797-1861) – the 55 prints, published circa 1845 by different publishers, depict legends and tales related to the stations of the Tokaido, the road that linked Edo (present-day Tokyo) to Kyoto. The complete, sequenced presentation of this famous series has had to be carried out rotatively to prevent its being exposed to the light for too long, although visitors are able to view the missing prints through an interactive multimedia presentation. Therefore, every month, from 25 November to 31 May 2009, each set of 18 prints will be replaced by a new one.

The museographical project and the coordination of the installation of all the exhibitions was the responsibility of Mariano Piçarra, with the support of Ricardo Viegas, as well as Dora Carrilho, Iolanda Ótão and Cláudia Guerra.

- ❖ A work of art in focus: “The 53 Stations of the Tokaido”. Station No. 20, Fuchu, print by Ando Hiroshige (1797-1858), Japan, Edo, ca. 1845 (inv. no. 2437).



## Exhibition projects

Throughout 2008, the Museum worked on the preparation of the following exhibitions, to be presented in coming years.

### “Art Deco”

A broad selection of art deco pieces, representing the new taste rooted in the 1910s that was so warmly received at the 1925 Paris Universal Exposition.

### “Henri Fantin-Latour (1836-1904)”

The first presentation in Portugal of this French painter from the second half of the 19th century, represented at the Calouste Gulbenkian Museum through four works.

The exhibition is the result of the collaboration between the Calouste Gulbenkian Museum and the Thyssen-Bornemisza Museum (Madrid), where it will be presented later.

### “The Silence of Matter. Still Life in Europe, 16-20th Centuries”

An anthology of four centuries of a theme that became autonomous in the late 16th century and was recurrent in European painting. Rembrandt, Goya, Cézanne and Picasso will be some of the artists represented in the exhibition.

## Participation in temporary exhibitions

Maintaining its customary policy of cultural exchanges, in 2008 the Calouste Gulbenkian Museum loaned works from its collection to the following exhibitions:

- › “Marie-Antoinette”, at the Galleries of the Grand Palais, Paris, *Armchair*, by Jacob (Inv. No. 38) (15 March to 30 June).
- › “Thomas Hope. Regency Designer”, at the Victoria and Albert Museum, London, *Statue of Djedhor*, Egyptian antiquity (Inv. No. 403), *Head of a Satyr*, 2nd-century Roman sculpture (Inv. No. 681), *Vitelius*, 18th-century bust (Inv. No. 683) (22 March to 22 June).
- › “Venice. From Canaletto and Turner to Monet”, at the Beyeler Foundation, Basle, *The Departure of the Bucintoro*, painting by Francesco Guardi (Inv. No. 392), and *Santa Maria della Salute Church seen from Giudecca*, a water colour by John Singer Sargent (Inv. No. 75) (28 September to 25 January 2009).
- › “Weltliteratur, Madrid, Paris, Berlin, Saint Petersburg, the World!”, at the Calouste Gulbenkian Foundation, Lisbon, *The Boy with Cherries*, by Édouard Manet (Inv. No. 395) and *The Reading*, by Henri Fantin-Latour (Inv. No. 257) (30 September to 4 January 2009).
- › “Antoon van Dyck. Portraits”, at the Jacquemart-André Museum, Paris, *Portrait of a Man* (Inv. No. 113) (8 October to 25 January 2009).
- › “The Master of Flémalle and Rogier van der Weyden”, at the Städel Museum, Frankfurt, *Bust of St. Joseph* (Inv. No. 79B) (21 November to 1 March 2009).



✚ *The Departure of the Bucintoro*, painting by Francesco Guardi (1712-1793) (inv. no. 392), loaned to the exhibition “Venice. From Canaletto and Turner to Monet”, at the Beyeler Foundation, Basle.

› “Beyond Boundaries. Islamic Art across Cultures”, at the Museum of Islamic Art, Doha, Qatar, *Giuramento di Francesco priolo, Procurator della Chiesa di San Marco*, Renaissance book (Inv. No. LA140) (1 December to 22 February 2009).

The temporary loans of pieces are decided after an assessment has been made of the projects presented by the exhibition organisers.

#### **Collaboration with the National Museum of Ancient Art and the Soares dos Reis National Museum**

Long-term renewable loans were made to the National Museum of Ancient Art (MNAA) of the oil painting *Jâcome Rattón*, by Thomas Lawrence (1769-1830), two portraits of the second Marquises of Pombal, by Domenico Pelligrini (1759-1840) and two 18th-century Italian credences. Two 18th-century Portuguese beds and two 17th-century Flemish tapestries were loaned to the Soares dos Reis National Museum (Porto) under the same conditions. These pieces have formed part of the Foundation’s Collection for a long time, without ever having had the chance of being seen by the public, so that now they can be displayed on permanent exhibition at those museums. It should be remembered that, in 2006, the MNAA made a long-term deposit to the Calouste Gulbenkian Museum of the torso dating from the 1st century BC to the 1st century AD, a Roman copy of the Greek original, which Calouste Gulbenkian had given to the Portuguese State.

## In Art Premium

### Computer software for the management of museums

Over the year, more items were introduced into this software about the works in the Museum Collection, while some of the data that had already been introduced in previous years were revised, namely the sections of Islamic Art and the Far East, textiles – carpets, fabrics and works by René Lalique – books and prints.

## Publications

### Exhibition catalogues

#### ***The “Greek Taste”. The Birth of Neoclassicism in France, 1750-1775***

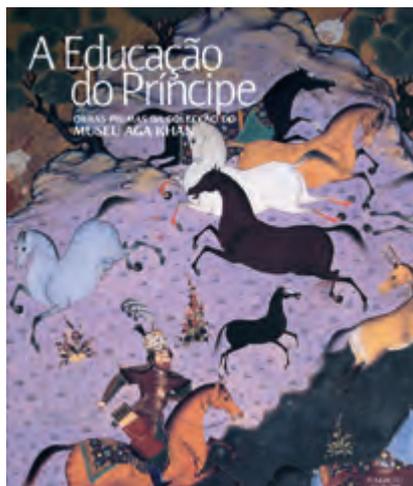
Calouste Gulbenkian Museum, 319 pages

Texts: Marie-Laure de Rochebrune, Marc Bascou, Nuno Gonçalo Monteiro, J.-M. Pérouse de Montclos, Vincent Droguet, Guilhem Scherf and Catherine Gougeon

Editorial coordination: João Carvalho Dias and Catherine Gougeon, with the collaboration of Madalena Martins and Carla Paulino

Portuguese version

Besides detailed information about all the works exhibited, the catalogue contains the essays “O gosto ‘à grega’ ou a primeira fase do Neoclassicismo francês” (Marie-Laure de Rochebrune), “A herança dos grandes amadores de arte do século xviii: obras-primas de mobiliário do Museu do Louvre” (Marc Bascou); “Guerra, diplomacia e cultura: as relações entre a França e Portugal, 1750-1777” (Nuno Gonçalo Monteiro); “A arquitectura francesa e o modelo grego” (J.-M. Pérouse de Montclos); “Existe um gosto ‘à grega’ na pintura?” (Vincent Droguet); “Estudar o antigo para aprender a ver a natureza: a escultura em meados do século xviii” (Guilhelm Scherf); “O triunfo do gosto ‘à grega’ nas artes decorativas francesas” (Marie-Laure de Rochebrune); “Os precursores” (Marie-Laure de Rochebrune and Catherine Gougeon); “Madame du Barry e o apogeu do gosto ‘à grega’” (Marie-Laure de Rochebrune).

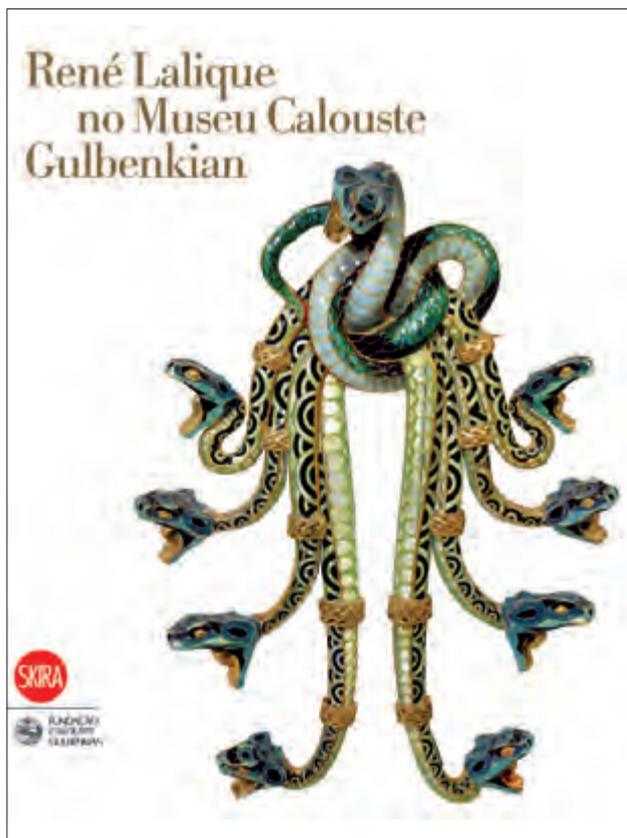


#### ***The Path of Princes. Masterpieces from the Aga Khan Museum Collection***

Calouste Gulbenkian Museum, 308 pages

Texts: Luís Monreal, Azim Nanji, Sheila Canby, Aimée Froom, Alnoor Merchant, Sophie Makariou, Monique Buresi, Carine Juvin and Charlotte Maury  
Editors: Ladan Akbarnia, Benoît Junod and Alnoor Merchant  
Executive coordination: João Carvalho Dias and Maria Queiroz Ribeiro, with the collaboration of Catarina Teixeira (intern)  
Portuguese and English versions

The essays and catalogue entries, written by international specialists in Islamic art, provide a study on the great diversity of objects that form part of the Aga Khan Collection, including miniature paintings, manuscripts,



jewellery, ceramics, and textiles. The catalogue includes: “The historical context” (Azim Nanji); and the introductory texts to the different chapters: “The Koran and its supports”; “Mysticism and devotion”; “The garden as paradise”; “Great historical courts” and “On the path of princes” (all written by Sheila Canby).

### Pamphlets

**“The Path of Princes. Masterpieces from the Aga Khan Museum Collection”**  
Bilingual version (Portuguese/English)

**“The 53 Stations of Tokaido”**  
Bilingual version (Portuguese/English)

### Other publications

***René Lalique at the Calouste Gulbenkian Museum***  
Calouste Gulbenkian Museum,  
136 pages

Introduction: João Castel-Branco Pereira

Texts: Maria Fernanda Passos Leite

Editorial coordination: João Carvalho Dias with the support of Fátima Vasconcelos  
Portuguese, French and English versions

The 80 pieces presented in this album, published by Skira editore (Milan), are exhibited in a room specially dedicated to the work of René Lalique, a space that chronologically closes the itinerary of the Calouste Gulbenkian Museum.

The set of jewels, *objets d’art*, glassware and drawings acquired by the Collector directly from the artist, with one single exception, between 1899 and 1927, is fully representative of the great diversity of his work. The album seeks to respond to the expectations of our visiting public, who know that they will find here the most impressive collection of jewels made by René Lalique existing in any museum.

## Internships at the Museum

It is the standard practice to receive interns for varying periods of time, depending on the section in which they are working. Nonetheless, it is understood that such trainees should never stay for less than six months so that they can have the opportunity to gain a more complete knowledge

of the many different activities undertaken at the Museum and be better prepared to face the world of work with more practical experience and greater security. During 2008, the Museum welcomed the following interns: Catarina Teixeira, Dora Carrilho, Iolanda Ótão, Ana Patrícia Santana and Laura Lustre Dias.

## **Concerts**

In association with the Music Department, eight of the customary Sunday concerts were held during the year in the Library/Museum Hall, with a total audience of roughly 1200 people.

As usual, pamphlets were produced to publicise the programmes and the concerts in which the following musicians took part: Sandrina Carrasqueira (violin) and Cristóvão Luiz (piano), two musicians included in the “Scholarship-holders from the Calouste Gulbenkian Foundation” Cycle; Nuno Vaz (French horn), José Pereira (violin) and Joana Gama (piano); the Artzen Quartet, composed of Ana Cristina Pereira and Ana Filipa Serrão (violins), Carolina Matos (cello) and Joana Cipriano (viola); the Delos Ensemble, led by the recorder player António Carrilho and composed of Adriana Alcaide (baroque violin), Marcel Beckman (tenor), Santi Miron (viola da gamba), Cristiano Holtz (harpsichord); Catarina Sereno (soprano) and Ja Yeon Kang (piano); Virginia Figueiredo (clarinet) and Paulo Pacheco (piano), included in the “Scholarship-holders from the Calouste Gulbenkian Foundation” Cycle; Heloísa Ribeiro (violin), Natalia Riabova (piano); Miguel Simões (violin) and Sander Sittig (piano), also included in the Scholarship-holders Cycle.

## **Cooperation with the Foundation’s other departments and other institutions**

The Museum worked with the Foundation’s various departments, especially the Central Services Department, the Music Department, the Art Library, the International Department, CAMJAP, the Communication Department and the Education and Scholarships Department. Attention is drawn in particular to the work undertaken with the Art Library in organising the already mentioned exhibition on the books from the Collection and in including in its own collection many works that the Museum receives under an exchange system or which it acquires under the specific scope of its activities. Mention should also be made of the support that was provided in the installation and dismantling of the exhibition “Weltliteratur – Madrid, Paris, Berlin, Saint Petersburg, the World!”, organised by the Education and Scholarships Department.

The Educational Services continued to form part of GAM (the working group studying greater accessibility to museums), in association with other museums in Portugal.

The Museum welcomed specialists from a variety of areas and supported their research, both for individual projects and for the institutions where they work.

## **Publicising the Museum**

### **Photographic Archive**

The process of updating the Photographic Archive continued throughout 2008. The Archive provided support for the Museum’s publications, exhibitions and other activities that were organised.

As in previous years, many pictures of pieces from the Collection were used in the Foundation's publications and, given the Collection's international nature, they are also licensed for use in foreign editions.

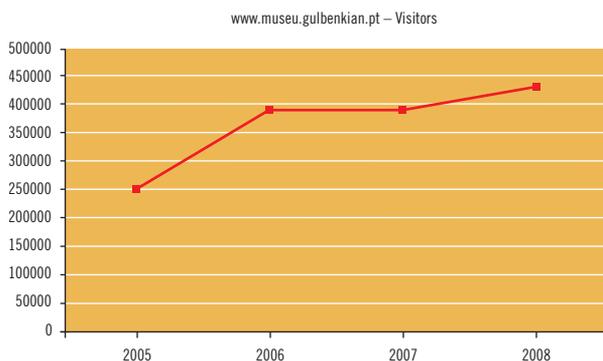
The Archive continued to provide support for the Communication Department, specifically for the *Newsletter*, as well as updating the Museum's site and creating new mini-sites for temporary exhibitions.

## Documentation

Subscriptions to essential journals to support the various sections of the Department were maintained, and publications were exchanged with Portuguese and foreign institutions, allowing greater dissemination of the activities organised. When the publications received are of interest to readers at the Art Library, they are sent on to that section.

## Photographic work

During 2008, use continued to be made of digital imagery, and a total of 2,559 high-resolution pictures were taken of works in the Collection. In addition, a further 2,028 images were created using different materials to support the Museum's activities (conservation, research, conferences, the Education Department, openings and coverage of visits by special guests).



## Multimedia

### The Museum website

The Museum recorded 431,687 hits (as against 387,624 hits in 2007). Besides the changes that were introduced into the homepage in order to make it more dynamic and functional, the contents were constantly updated and mini-sites were developed for the temporary exhibitions.

A thematic mini-site was also launched, entitled "A Piece of Louis XV Furniture in the Calouste Gulbenkian Collection", in which a piece of furniture belonging to the Museum is highlighted, not only from the point of view of its history and style, but also looking closely at the techniques and materials used in its making. This project had a script that was prepared by the curator Clara Serra, consultancy was provided by the conservation and restoration technician Rui Xavier, while the coordination was ensured by Clara Serra and João Carvalho Dias.

## The Museum shop

Particular attention was again paid to the Museum shop, selecting new objects – pottery, textiles, jewels and stationery among other pieces – and constantly trying to present new themes and offer

the public specific pieces related to each temporary exhibition.  
The objects are selected in association with the Central Services Department.

## Museography

### Conservation and restoration

The programme was begun for the rebinding of the books of European illuminated manuscripts already restored after the floods of 1967. This work was carried out by the restoration technicians, Helena Nunes and Vasco Antunes and involved three works: *The Book of Hours of the Master of Greys of Delft* (Inv. No. LA137), *The Book of Hours according to the Customs of Rome* (Inv. No. LA145) and *The Book of Hours according to the Customs of Rome* (Inv. No. LA217).

The Archefactu company gave appropriate treatment to the *Torso of King Pedubast*, a fragment of an Egyptian bronze statue from the 23rd dynasty (818-793 BC) (Inv. No. 52).

The armchair by Georges Jacob, commissioned by Marie Antoinette for her private apartments at the Palace of Fontainebleau (Inv. No. 38) was cleaned and consolidated. This work was carried out by Maria Odete Barreto, a restorer of textiles.

Besides the control that was undertaken of the state of conservation of all the pieces received and loaned out for temporary exhibitions, both abroad and at the Foundation, the supports for the Collection's paintings were renovated and mounted, and the silver binding of *The Book of Hours according to the Customs of Rome* (Inv. No. LA217) was conserved and restored. This work was carried out by the Museum's conservation and restoration technician, Rui Xavier.

### Conferences, congresses and meetings

In 2008, the customary cycle of lectures, which normally takes place in the third quarter of the year, was brought forward to coincide with the holding of the temporary exhibition "The 'Greek Taste'. The Birth of Neoclassicism in France, 1750-1775": 14 April, "The 'Greek Taste' or the First Phase of French Neoclassicism", by Marie-Laure de Rochebrune (curator of the exhibition and curator at the Louvre Museum); 21 April, "France and Portugal, 1750-1777: Interconnections and Pluralities", by Nuno Gonçalo Monteiro (research coordinator at the Institute of Social Sciences of the University of Lisbon); 28 April, "The Count of Caylus and his Role in the Appearance of the 'Greek Taste'", by Marc Fumaroli (member of the Académie Française and Professor at the Collège de France). The lecture cycle was coordinated by the curator Manuela Fidalgo.

A lecture programme was also organised under the scope of the exhibition "The Path of Princes. Masterpieces from the Aga Khan Museum Collection", together with two sessions dedicated to the Aga Khan Award for Architecture: 5 May, "Trade Routes and Innovation in Islamic Arts", by Jessica Hallett (researcher, CHAM, New University of Lisbon); 7 May, "The Double-Headed Eagle: a Symbol of the Sultan? An Analysis of the Double-Headed Eagle Emblem and an Explanation of its Islamic Significance", by Nasser Rabbat (Aga Khan Professor of Art and Architecture, MIT, USA); 8 May, Aga Khan Award for Architecture, with the presence of Farrokh Derakhshani (Director of the Award Programme): 1st session – moderator: Fernando Varanda (architect and town planner) "Innovation and Intervention in the Public Sphere" – panel: Nasser Rabbat (Aga Khan Professor of Art and Architecture, MIT, USA), Bartolomeu Costa Cabral (architect); "Designing Local Contemporaneity" – panel: Mariana Correia

(architect) and Paulo Providência (architect); 2nd session – moderator: Nasser Rabbat, “Boundaries – Physical, Psychological and Conceptual” – panel: Gonçalo Byrne (architect) and Vasco Costa (engineer); conclusions and debate, by Farrokh Derakhshani, Fernando Varanda, Nasser Rabbat and José Gil (philosopher); 12 May, “Pluralism and Diversity: Expressions of Islam in the World Today”, by Azim Nanji (Director of the Institute of Ismaili Studies, London); 19 May, “Reconciling Conservation and Development: the Aga Khan Historic Cities Programme”, by Francesco Siravo (architect, Historic Cities Programme, Aga Khan Trust for Culture); and 26 May, “The Aga Khan Museum and the Gulbenkian Islamic Art Collections: Convergences and Complementarities”, by Ladan Akbarnia (curator, Brooklyn Museum, New York), Maria Fernanda Passos Leite (Head Curator, Calouste Gulbenkian Museum) and Maria Queiroz Ribeiro (Islamic Arts Curator, Calouste Gulbenkian Museum). The lecture programme was coordinated by the curators Maria Fernanda Passos Leite and Maria Queiroz Ribeiro.

The curators Maria Rosa Figueiredo and Manuela Fidalgo prepared a practical lesson on “Inventory Techniques at the Gulbenkian Museum”, under the scope of the subject of Inventory Management

✦ “Pluralism and Diversity: Expressions of Islam in the World Today”, by Azim Nanji (director of the Institute of Ismaili Studies, London), lecture included in the programme held under the scope of the exhibition “The Path of Princes. Masterpieces from the Aga Khan Museum Collection”.



Techniques for the Artistic Heritage, of the undergraduate degree course in History of Art at the Faculty of Letters of the University of Lisbon.

The conservation and restoration technician Rui Xavier took part in the international conference of ICOM – Committee for Conservation, in New Delhi, 15th Triennial Meeting (22 to 26 September), at which he was appointed assistant coordinator of the “Wood, furniture and lacquer” working party for the period 2008-2011.

The assistant director gave a lecture on “Indo-Portuguese Decorative Arts: An “Export” Art”, included in the lecture programme “On the Route to India with Vasco da Gama”, on 10 May (Lagos) and presented the paper “Goldsmiths’ Workshops in Goa. 16th and 17th Centuries” as part of the 4th Monographic Course: the Art of the Goldsmith and Jewellery of the Department of Art History of the New University of Lisbon, on 27 November. He also took part in the colloquium “The Douro Baroque of Nicolau Nasoni”, at the Douro Museum, Peso da Régua, where he presented the paper “The Goldsmiths of Rome and the Modernisation of the Portuguese Art of the Goldsmith in the 18th Century”, on 5 December, as well as the colloquium “The Iconography of Christmas”, held at the National Tile Museum, where he presented the paper “Silver Cribs and Cribs in Silver”, on 11 December 2008.



The director took part in the 1st Spring Open Course in the History of Art, promoted by the Institute of Art History of the Faculty of Letters of Lisbon University, on the theme of “Collecting and Collectors of Art Works”, where he gave a lecture on “Calouste Gulbenkian: Knowing how to Choose”, on 8 May; and in the international colloquium “The Decorative Arts and Portuguese Expansion. Imagination and Voyage”, organised by the Higher School of Decorative Arts (Lisbon), where he presented the paper “Representations of the Continents in Ceremonial Carriages”, on 15 May.



## Educational Services

The Gulbenkian Programme of Education for Culture – *Descobrir* (PGEC), launched in 2008, combines in one single programme all the educational projects that have existed for various years in each sector of the Foundation (the Educational Services of the Gulbenkian Museum and CAMJAP;

- ✦ “Great Adventure – A Trip to Greece”, organised under the scope of the learning activity “Holidays at the Museum”.

the “Discovering Music at the Gulbenkian” and “Living the Gulbenkian Gardens” programmes in the Central Services Department).

The Museum’s Educational Services, which joined in this programme, continued to develop their own activities and programmes, whose specificity is linked to the singular nature of the Museum’s collections, 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 the teachers resulted in a total of 536 guided theme tours for 10,185 students. These visits embrace all areas of education, from nursery school to university level and also include special needs groups.

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 114 tours, which involved 1,175 visitors.

The temporary exhibitions held by the Museum always merit a specific programme of guided tours, which are prepared in association with their scientific curators and designed for audiences of children, young people and adults. Besides these guided tours, pedagogical activities are also organised, linked to the specific themes of each exhibition. 122 groups were accompanied on these tours, amounting to a total of 1,895 visitors.

Pedagogical activities are also organised, linked to the specific themes of each exhibition. 205 tours/workshops were organised in this area, involving 2,314 children and adults.

The total number of guided tours organised by the Museum’s Educational Services was 977, for a total of 15,569 visitors.

### **Learning activities**

(Activities taking place at weekends and on special days)

#### **“Routes around the Museum”**

This weekend activity includes guided theme tours followed by workshop activities. 33 such events were held, attended by 495 children.

#### **“Museum for the Family”**

Intended to offer a playful and creative development of the joint work undertaken and to stimulate family dialogue based on a specially proposed theme, this activity was centred around nine modules attended by 104 children and adults.

#### **“Holidays at the Museum”**

The observation of art works and the analysis and understanding of the cultures that they represent are the starting point for these modules, lasting for two to four whole days. The aim is to stimulate the curiosity and taste for learning in a more informal situation during the holiday period.

The activities “Easter at the Museum” and “Christmas at the Museum” had four modules, each lasting two days, attended by 288 children.

In the Summer Holidays, 1,160 children took part in the “Great Adventure – A Trip to Greece”, an activity undertaken in the form of six modules, each lasting four days.

### “Special Days”

These are days that are celebrated in a special fashion:

- › Children’s Day – The five activities undertaken were adapted to the specific requirements of the 153 children taking part.
- › On the day when the *Descobrir* programme was launched, the Educational Services held seven guided tours and two tours/workshops involving 150 visitors. Most of the 665 visitors were welcomed individually in a reception area specially assembled for this purpose, where they were given the opportunity to learn about the dynamics of this new programme organised by the Foundation.

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

- › A training scheme was organised on a monthly basis for guides, translators and interpreters, as well as for students from the undergraduate courses in Tourism and Art History. 443 people enrolled for the scheme, which consisted of 10 modules of four mornings each.
- › Eighteen students from Portuguese and foreign universities received individual training about educational services in general and about the Museum’s Educational Services in particular, as this was the area in which they were interested in presenting specific studies.

### Special projects

The Educational Services continued with the projects that they have been developing, dedicating themselves above all to those that involve neighbourhoods with special needs, such as Cova da Moura and the Bairro da Boavista. These projects, which have quite different features depending on each neighbourhood, are initiated either by the schools or by cultural centres, with the aim of progressively involving the whole of the local population.

Amongst other activities, the “Our Neighbourhood” project was implemented with a group of 25 children and 10 monitors from CATL (Leisure Time Activities Centre) of the “Moinho da Juventude” Association, in Cova da Moura. This programme, which lasted for eight months, began with training activities for trainers, who would later be the ones to accompany the children in their multiple work sessions with the team from the Educational Services, both at the Association and at the Museum.

The aim of the project was to help the children, mostly originating from Cape Verde, to discover other cultures and other realities, encouraging them to use their critical expression and thought processes. The outcome was the building of a model of the neighbourhood in the way that they saw it, conceived of it or would like it to be, which became the centrepiece of the exhibition held by the Educational Services at the Moinho da Juventude Association and opened during the festivities of Kola San Djon. The children involved in the project and their trainers acted as guides for the roughly 400 children from the neighbourhood of Cova da Moura and their relatives.

This group of activities was planned and organised by the curator Deolinda Cerqueira.

## Visitors

In 2008, the Museum's permanent exhibition galleries were visited by 169,566 people (45,059 Portuguese and 124,507 foreigners).

The temporary exhibition "The Greeks. Art Treasures from the Benaki Museum, Athens", which had already been visited by 49,800 visitors in 2007, was seen by another 3,729 people in 2008, during the five days when it was open to the public, resulting in a total of 53,529 visitors.

The temporary exhibition "The 'Greek Taste'. The Birth of Neoclassicism in France, 1750-1775" was seen by 19,777 visitors, while "The Path of Princes. Masterpieces from the Aga Khan Museum Collection" was seen by 80,026 visitors.

The special visits included the King and Queen of Sweden, the President of the Indonesian People's Parliament, the President of the Moroccan Parliament; the President of the Cypriot Parliament, Prince Ayn Aga Khan, Prince Hussain Aga Khan and Princess Khaliya, the presidents of the foundations belonging to The Hague Club, the Friends and Patrons of MoMa, V. S. Naipaul, winner of the Nobel Prize for Literature, and a group of representatives from "Europa Nostra" – the Pan-European Federation for Cultural Heritage.



✦ Visit of the King and Queen of Sweden to the Calouste Gulbenkian Museum.



✦ “Great World Orchestras” cycle – SWR Sinfonieorchester Baden-Baden und Freiburg, conducted by Sylvain Cambreling, Coliseu dos Recreios, 29 January, 2008.

## Music Department



	Amounts in euros
Personnel costs	6 186 332
Operating costs	178 342
Subsidies and grants	460 383
Departmental activities	6 291 989
<i>Investment 18 871</i>	
<b>Total</b>	<b>13 117 046</b>
Receipts	2 219 749

	Amounts in euros
Personnel costs <i>(management and general support)</i>	1 469 793
Operating costs	178 342
<b>Departmental activities</b> <i>(including personnel and operating costs)</i>	11 008 528
Gulbenkian Orchestra	7 405 642
Gulbenkian Choir	663 446
<b>Other activities</b>	
Great World Orchestras	941 671
Recitals and chamber music	1 505 003
Jazz in August	228 391
Educational activities	212 515
Courses in musical development	25 339
Works commissioned from composers and musicology	26 521
<b>Subsidies and grants</b>	460 383
Cultural decentralisation plan	4 190
Subsidies and support for musical creativity	25 000
Dance Support Programme	151 528
Scholarships	279 665
<i>Investment 18 871</i>	
<b>Total</b>	<b>13 117 046</b>
Receipts	2 219 749

## Introduction

In 2008, the activity of the Music Department was once again centred on the production of the Gulbenkian Season of Music, whose mainstays are the Foundation's permanent groups, the Gulbenkian Choir and Orchestra. Top-level guest musicians performed during the season, offering a diversified range of music, based on a carefully selected programme of leading international composers and performers, bringing together different repertoires and styles of interpretation, representing an innovative reflection on the music that is heard nowadays and the best ways of listening to it. There was a significant participation of contemporary music, both in the programmes that were dedicated entirely to this component and in the introduction of works by modern-day composers in more conventional programmes, with a large number of works either being premièred worldwide or being performed for the first time in Portugal. At the same time, the same concern was shown with presenting a repertoire that was less commonly heard in concert halls, not only in the Early Music programme, but also in all other musical areas.

Besides implicitly guaranteeing musical enjoyment in the Foundation's regular programme, special attention was given to the formation of new audiences, seeking to expand and diversify the supply through a series of different activities, ranging from pre-concert commentaries (preparing audiences to listen to programmes that were not immediately accessible to them because of their lack of musical information) to the presentation of programmes dedicated entirely to young and family audiences.

The area of musical education was also given significant attention in terms of professional training, through programmes of scholarships and grants (music and dance) and courses organised by the Music Department, further complemented by activities in the area of musicology.

## Departmental activities

### Gulbenkian Orchestra

In 2008, the Gulbenkian Orchestra's activities focused, as usual, primarily on the Gulbenkian Season of Music, in which 63 of its 76 public performances took place.

Besides frequently performing major works from the orchestral repertoire of the classical-romantic period and the 20th century, the Gulbenkian Orchestra continued its strategy of disseminating less well-known music from outside the conventional concert circuits. In this area, mention should be made of the presentation of works such as *Fantasy for Violin and Orchestra*, by Josef Suk, *Die erste Walpurgisnacht*, by Felix Mendelssohn-Bartholdy, *L'Ascension*, by Olivier Messiaen, *Faust Cantata* by Alfred Schnittke, the Concerto for Violin by Igor Stravinsky, *La Chute de la Maison Usher*, by Claude Debussy, the Concerto for Violin, by Ferruccio Busoni, as well as works by composers that are still active, almost all of which were given their first performance in Portugal, such as *Giro*, by Esa-Pekka Salonen, *Partita*, by Elliott Carter, the Concerto for Clarinet by Magnus Lindberg, *Motto-Studien*, by Dan Dediú, and *Conjurer: Concerto for Percussionist and String Orchestra*, by John Corigliano (this latter work being jointly commissioned by the Calouste Gulbenkian Foundation, the Pittsburgh Symphony Orchestra, the Nashville Symphony Orchestra, the Royal Scottish National Orchestra, the Dallas Symphony Orchestra and the National Arts Centre Orchestra, of Ottawa).

As far as Portuguese music is concerned, for the sixth year running, the Gulbenkian Orchestra continued its dissemination of the work of composers at the beginning of their careers through its workshop for young Portuguese composers, in what continues to be a pioneering activity in Portugal. For two weeks, the composers had an opportunity to work on their compositions in close contact with a conductor and an orchestra. The works included in the workshop were selected by a jury chaired by the composer Emmanuel Nunes, culminating in their public performance in two concerts. The composers chosen to take part in this workshop were Carlos Miguel Marques [ka'mi], Sílvia Mendonça, Nuno Miguel Henriques, Bruno Gabirro, Diogo Alvim and João Fernandes.

The Gulbenkian Orchestra played an important role in the “Discovering Music at the Gulbenkian” educational project, which, in the second half of 2008, was included in a broader educational programme run by the Foundation – the Gulbenkian Programme of Education for Culture – holding 11 commented concerts, dedicated to young and family audiences. At the same time, as a complement to its performances in the Gulbenkian Music Season, the Gulbenkian Orchestra played at two concerts held in the Open-Air Amphitheatre in the Gulbenkian Gardens, as part of the Gulbenkian Distance and Proximity Programme, and also took part in the “Live Music” festival, the “Music in Leiria” festival, the Young Musician’s Award (RDP) and a concert organised for the European Broadcasting Union and broadcast to several counties belonging to that network. Outside Lisbon, the orchestra performed in Leiria, Maia and Porto.

The Gulbenkian Orchestra recorded a CD for Pentatone of two concertos for piano by Frédéric Chopin with the young Chinese pianist Sa Chen.

In 2008, the Gulbenkian Orchestra was conducted by Alexander Lazarev, Bernhard Klee, Bertrand de Billy, Christian Badea, Erwin Ortner, Fabio Luisi, Gennadi Rozhdestvensky, Joana Carneiro, John Nelson, Kirill Petrenko, Lawrence Foster, Lionel Bringuier, Michael Boder, Michel Corboz, Ricardo Kanji, Rolf Beck, Rumon Gamba, Simone Young and Zoltán Kocsis.

The soloists who performed with the Gulbenkian Orchestra were sopranos Arianna Zukerman, Elena Prokina, Eva Urbanová, Genia Kühmeier, Letizia Scherrer, Miah Persson, Paula Almerares, Rachel Harnisch and Sally Matthews; mezzo-sopranos Anke Vondung, Barbara Hölzl, Dagmar Peckova, Giovanna Lanza, Heidi Brunner, Katja Lytting, Maria Luísa de Freitas, Maria Soulis, Marina Prudenskaja, Nora Gubisch and Paula Morna Dória; countertenor Daniel Taylor; tenors Aldo Caputo, Christophe Einhorn, Fernando Guimarães, Johan Botha, John Graham-Hall, John Mark Ainsley, Keith Lewis, Laurence Dale,



✦ Miah Persson and the Gulbenkian Orchestra, conducted by Simone Young, Grand Auditorium, 7 November, 2008.



✚ Gulbenkian Choir and the Chamber Orchestra of Europe, conducted by Thomas Hengelbrock, Grand Auditorium, 20 January, 2008.

Marius Brenciu, Paul Groves, Stefan Vinke, Werner Gūra and Yann Beuron; baritones Andreas Schmidt, Dalibor Jeniš, Daniel Sumegi, Diogo Oliveira, Luís Rodrigues, Massimiliano Gagliardo, Nuno Dias, Philippe Fourcade, Scott Hendricks and Willard White; basses Anatoli Kotscherga, Ante Jerkunica, Sergei Aleksashkin, Stephan MacLeod and Victor Torres; violinists Arabella Steinbacher, David Lefèvre, Frank Peter Zimmermann, Isabelle van Keulen, Janine Jansen and Julia Fischer; cellists Jian Wang and Truls Mørk; pianists Alexander Toradze, António Rosado, Arcadi Volodos, Artur Pizarro, Eurico Rosado, Ingrid Fliter, Katia and Marielle Labèque, Rudolf Buchbinder and Zoltán Kocsis; clarinetist Kari Kriikku, organist Marcelo Giannini, percussionist Evelyn Glennie and viola da gambist Sérgio Álvares.

In 2008, Lawrence Foster continued as the Gulbenkian Orchestra's musical director and chief conductor, with Claudio Scimone as honorary conductor. Simone Young and Joana Carneiro were respectively principal guest conductor and guest conductor.

## **Gulbenkian Choir**

In 2008, the activity of the Gulbenkian Choir continued to be predominantly linked to that of the Gulbenkian Orchestra, the two working together on all of the choral-symphonic repertoire presented under the auspices of the Gulbenkian Music Season. Twenty-one of the choir's 23 public performances were with the Gulbenkian Orchestra, the other two taking place with the Chamber Orchestra of Europe, conducted by Thomas Hengelbrock, for the performance of the work *A German Requiem*, by Johannes Brahms.

The Choir's work with the Gulbenkian Orchestra, which allows for the permanent diversification of the repertoire performed during the Gulbenkian Music Season, made it possible to present *Requiem* by Antonín Dvořák, *Missa Solemnis*, by Ludwig van Beethoven, *Elias* and *Die erste Walpurgisnacht*, by Felix Mendelssohn-Bartholdy, *Faust Cantata*, by Alfred Schnittke, *St. John Passion*, by Johann Sebastian Bach, *Missa in tempore belli*, by Joseph Haydn, *La Damnation de Faust*, by Hector Berlioz, *Rinaldo (Cantata)*, by Johannes Brahms, and *Missa de Santa Cecília* by José Maurício Nunes Garcia. In the same context, mention should also be made of the Gulbenkian Choir's participation in the presentation, in a concert version, of the opera *Evgeny Onegin*, by Piotr Ilitch Tchaikovsky.

In parallel to its activities in the Gulbenkian Music Season, the Choir also took part in five concerts, performing in Lisbon (Teatro Nacional de Dona Maria II), Porto (Casa da Música), Santiago do Cacém and Sintra.

In 2008, the Gulbenkian Choir was conducted by Bertrand de Billy, Erwin Ortner, Gennadi Rozhdestvensky, John Nelson, Lawrence Foster, Ricardo Kanji, Rolf Beck and Simone Young, besides its chief conductor, Michel Corboz, and its associate and assistant conductors, Fernando Eldoro and Jorge Matta, respectively.

The following soloists sang with the Gulbenkian Choir in 2008: sopranos Elena Prokina, Eva Urbanová, Genia Kühmeier, Johannette Zomer, Letizia Scherrer, Paula Almerares, Rachel Harnisch and Sally Matthews; mezzo-sopranos Anke Vondung, Barbara Hölzl, Dagmar Peckova, Giovanna Lanza, Heidi Brunner, Katja Lytting, Maria Luísa de Freitas, Maria Soulis, Marina Prudenskaja, Nora Gubisch and Paula Morna Dória; countertenor Daniel Taylor; tenors Aldo Caputo, Christophe Einhorn, Fernando Guimarães, Johan Botha, John Mark Ainsley, Keith Lewis, Laurence Dale, Marius Brenciu, Paul Groves, Stefan Vinke, Werner Gûra and Yann Beuron; baritones Andreas Schmidt, Dalibor Jenis, Daniel Sumegi, Diogo Oliveira, James Creswell, Luís Rodrigues, Massimiliano Gagliardo, Nuno Dias and Willard White; basses Anatoli Kotscherga, Ante Jerkunica, Sergei Aleksashkin, Stephan MacLeod and Victor Torres; organist Marcelo Giannini and viola da gambist Sérgio Álvares.

Various recordings that the Choir had previously made were also released during 2008: the recordings with motets by Pedro Gambôa and the *Missa pro defunctis* by Lourenço Rebelo (Portugaler), *Vilancicos Negros* from the 17th century (Portugaler), the *Madrigais Camonianos* by Luís de Freitas Branco (PortugalSom/Numérica) and *a cappella* works by Fernando Lopes-Graça (PortugalSom/Numérica).

### **“Great World Orchestras” cycle**

During 2008, six concerts were presented as part of the “Great World Orchestras” cycle, continuing the aim of enabling audiences to hear a diversified symphonic repertoire of the highest quality, since the concerts are habitually performed by the world's leading orchestras. The concerts took place at the Coliseu dos Recreios, and the initiative was, once again, organised in partnership with the Banco Português de Investimento (BPI). Performances were given by the Southwest German Radio Symphony Orchestra from Baden-Baden and Freiburg, conducted by Sylvain Cambreling, the Saint Petersburg Philharmonic Orchestra, with the pianist Elisso Virsaladze,



❖ Musicians of the Gulbenkian Orchestra, conducted by Lawrence Foster, in a performance of *L'Histoire du Soldat*, Grand Auditorium, 6 December, 2008.

conducted by Yuri Temirkanov, the Royal Concertgebouworkest, conducted by Daniele Gatti, the Sächsische Staatskapelle Dresden, conducted by Fabio Luisi, the London Symphony Orchestra, conducted by Colin Davis, and the BBC Symphony Orchestra with the soprano Christine Brewer, conducted by Jiri Belohlávek.

### **Residency of the Chamber Orchestra of Europe**

In 2008, the Music Department implemented an unprecedented project of residencies for foreign ensembles in Portugal, providing a multifaceted series of activities, ranging from concerts to training sessions for a variety of audiences and master classes for young musicians. In its first experience in this field, the Foundation welcomed the Chamber Orchestra of Europe (COE), a prestigious ensemble of roughly 50 musicians originating from all over the continent, most of whom already have their own distinguished autonomous careers as soloists. During its two weeks of work in Lisbon, the COE presented four concerts (three different programmes), two of them in collaboration with the Gulbenkian Choir, being conducted by Yannic Nézet-Séguin, Douglas Boyd and Thomas Hengelbrock, with performances being given by the following soloists: soprano Johannette Zomer, baritone James Creswell and violinist Valeriy Sokolov. Besides the public performances given by the orchestra, two master classes were given by Jaime Martin (flute) and François Leleux (oboe), as well as a workshop led by Joe Rappaport about the Feldenkreis method, focusing on the correct posture for instrumentalists in order to help professional musicians avoid pain and body tension.



✦ “Great World Orchestras” cycle – BBC Symphony Orchestra, conducted by Jiri Belohlávek, Coliseu dos Recreios, 2 November 2008.

## Recitals and chamber music

Besides the customary division of the recitals given by guest artists into cycles of piano, chamber music and song, 2008 also brought a series of three concerts centred upon the English tenor Ian Bostridge, with the collaboration of pianist Julius Drake and the Belcea Quartet.

The following musicians took part in the cycle of song recitals: soprano Christiane Oelze, mezzo-soprano Anke Vondung, tenor Christoph Genz and bass Stephan Genz (with the pianists Eric Schneider and Daniel Lorenzo), soprano Véronique Gens (with Susan Manoff), mezzo-soprano Magdalena Kožená (with Malcolm Martineau), mezzo-soprano Angelika Kirchschrager (also with Malcolm Martineau), baritone Ildar Abdrazakov (with Mzia Bachtouridze) and bass Robert Hall (with Oleg Maisenberg).

The piano cycle once again included the presentation of the Toradze Piano Studio, an initiative led by the virtuoso pianist Alexander Toradze, who, together with some of his more advanced disciples from Indiana University (South Bend, USA), proposed the presentation of a piano repertoire dedicated to just one composer and concentrated into a short period of time, which he has termed a Piano Marathon. In 2008, the marathon was dedicated to Sergei Rachmaninov. Besides Toradze himself, the following pianists also took part in this recital: Daria Scarano, Ketevan Badridze, Sean Botkin, Vakhtang Kodanashvili, Maxim Mogilevsky, Edisher Savitski, Svetlana Smolina and Irma Svanadze. Also taking part were violinist David Lefèvre, cellist Clélia Vital and the Orthodox Christian Choir of Georgia. Besides this project, the piano cycle also involved the following pianists: Angela Hewitt, Simon Trpceski, Krystian Zimerman, Nicholas Angelich, Ivo Pogorelich, Katia & Marielle Labèque, Boris Berezovsky, Evgeny Kissin, Christian Zacharias and Alfred Brendel.

As far as other instrumental recitals were concerned, the cycle of chamber music included a duet consisting of cellist Daniel Müller-Schott and pianist Angela Hewitt, the Trio Jean Paul, the Kuss Quartet, the Borodin Quartet, the Petersen Quartet, the Takács Quartet, a quartet formed from violinist Viktor Tretjakov, violist Yuri Bashmet, cellist Natalia Gutman and pianist Vassily Lobanov, and another quartet consisting of violinist Viviane Hagner, clarinetist Kari Kriikku, cellist Alban Gerhardt and pianist Steven Osborne.

Also included in the programme of recitals and chamber music were the cycles dedicated to young musicians of special talent just starting out in their career and to chamber music projects developed by the instrumentalists of the Gulbenkian Orchestra, which were held in the Foundation's Auditorium II. Taking part in the "New Performers" cycle were cellist Marco Pereira (with pianist Ofélia Montalván), pianist Luísa Tender and violinist Otto Michael Pereira (with pianist João Crisóstomo). The performers in the "Gulbenkian Orchestra Soloists" cycle were violinists Alexandra Mendes, Bin Chao, David Lefèvre, Jorge Teixeira, Pedro Pacheco and Istvan Balazs, violist Maia Kouznetsova, cellists Clélia Vital, Jeremy Lake and Maria José Falcão, pianists António Rosado and Nicholas McNair and the MusArt Quartet (composed of violinists Gareguin Aroutiounian and Pedro Pacheco, violist Maria Kouznetsova and cellist Levon Mouradian).



❖ The tenor Ian Bostridge, with the pianist Julius Drake and the Belcea Quartet, Grand Auditorium, 23 February, 2008.



❖ The soprano Christiane Oelze, mezzo-soprano Anke Vondung, tenor Christoph Genz and bass Stephan Genz with the pianists Eric Schneider and Daniel Lorenzo, Grand Auditorium, 26 February, 2008.

## Early Music and Contemporary Music

The Early Music programme included a monographic concert dedicated to João Rodrigues Esteves, one of the most important 18th-century Portuguese composers, performed by the Ensemble Européen William Byrd, conducted by Graham O'Reilly. Another monographic concert, centred upon the Czech composer Jan Dismas Zelenka, was performed by the ensembles Il Fondamento and the Flanders Radio Choir, conducted by Paul Dombrecht, with the participation of soprano Miriam Allan, countertenor Clint van der Linde, tenor Robert Getchell and baritone André Morsch. The ensemble Le Concert des Nations, conducted by Jordi Savall, presented a programme dedicated to the French suite in Baroque Europe, with music by Lully, Handel, Rameau and J. S. Bach, a period that was also visited by countertenor Carlos Mena and the ensemble Lux Orphei, with Italian vocal and instrumental music. Other great vocal performances included in the Early Music Cycle were those given by mezzo-soprano Cecilia Bartoli – with the Basle Chamber Orchestra, in a programme celebrating the 200th anniversary of the birth of the famous singer Maria Malibran – and a whole host of other leading figures, performing a concert version of the opera *Idomeneo*, by Mozart, with the Europa Galante and Opera Seria Chorus ensembles, conducted by Fabio Biondi. Collaborating in this last project as soloists were tenor Ian Bostridge, (*Idomeneo*), Jurgita Adamonyte (*Idamante*), Kate Royal (*Ilija*), Emma Bell (*Elettra*), Benjamin Hulett (*Arbace*), Paul Badley (*High Priest*) and Charles Pott (*The Voice*).

The Contemporary Music programme, which included events in various cycles of the music season, was dominated by the tribute to three composers: Olivier Messiaen (on the centenary of his birth), Elliott Carter (on his one hundredth birthday) and Magnus Lindberg. The works by Messiaen that were performed were *Turangalila-Symphonie*, *L'Ascension* and *Quatuor pour la fin du Temps*. The continuation of the homage to this composer in 2009 was programmed, making it possible to hear the complete repertoire of his three cycles for voice and piano.

The commemoration of the Carter centenary began with the presentation of various pieces of chamber music by the Nash Ensemble, and *Partita* (the first part of the symphony *Sum fluxae pretium spei*) by the Gulbenkian Orchestra conducted by Joana Carneiro. This will be concluded in 2009 with the chance to hear the complete set of the string quartets.

The cycle dedicated to the Finnish composer Magnus Lindberg was presented in four events. The first consisted of a concert completely filled with his works, in which Lindberg performed as a pianist, alongside clarinettist Kari Kriikku and cellist Olivier Marron. Two other events were, respectively, the first Portuguese performance of his Concerto for Clarinet (by the Gulbenkian Orchestra conducted by Joana Carneiro and with Kriikku performing as a soloist) and the performance of three works by the Remix Ensemble conducted by Emilio Pomàrico. The cycle also included a lecture by Magnus Lindberg.

The Remix Ensemble, in their capacity as regular guest performers in the area of Contemporary Music, also performed another two concerts: the first, entitled *Pink Velvet's Bad Trip*, with works inspired by rock culture and composed by Davis Horne, Vítor Rua, Fausto Romitelli and Wolfgang Mitterer; the second filled with works by the French composers Tristan Murail, Pascal Dusapin and Frédéric Durieux and the Portuguese composer Pedro Amaral.

The first Portuguese performance was given of *Conjurer* by the American composer John Corigliano, a concerto for percussionist and string orchestra (this work is also mentioned in this report in the section on incentives for musical creativity).

## “Jazz in August”

The programme of the 2008 “Jazz in August” festival, the 25th consecutive edition of this event, which has had Rui Neves as its artistic director ever since its creation, was based on the theme of “Extensions”. This was understood both in a geographical sense and in the sense of a return of musicians who had been revealed in previous editions, now playing in new formats, with these two aspects being closely interconnected.

Japan was represented in this same context, showing its present-day creative trends with the New Jazz Orchestra of Otomo Yoshihide (who had previously performed in 2004 with his New Jazz Quintet), the paap trio and the quartet of the pianist Satoko Fujii, in which Japanese and American musicians played together; the major reference in the world of jazz Anthony Braxton (who had played at the 2000 and 2006 editions) was represented through some of his disciples – the sextet of trumpeter Taylor Ho Bynum and the trio Memorize The Sky; and Peter Brötzmann again returned to the festival, this time presenting his tentet, which included various musicians who had also played at previous editions of the event. Different projects from the ones that had been presented in previous performances were also produced by pianist Sylvie Courvoisier, who introduced audiences to her *Lonelyville*, and drummer Fritz Hauser, who returned

to give a solo performance, after having played at the previous festival with the Quartet Noir. In terms of actual concerts, mention should be made of two duos with quite opposite aesthetic ideas, who called into question the value of the current jazz formula: Pascal Contet & Barre Phillips and John Zorn & Fred Frith.

In parallel with the above-mentioned concerts, the film *Last Date*, by Hans Hylkema, was shown, marking the 80th anniversary of the birth of Eric Dolphy. In what is slowly becoming a rule at the “Jazz in August” festival, documentaries were also shown about the jazz universe. This involved



✦ The saxophonist John Zorn and guitarist Fred Frith at the “Jazz in August” festival, Open-Air Amphitheatre, 3 August, 2008.



✦ Peter Brötzmann Chicago Tentet at the “Jazz in August” festival, Open-Air Amphitheatre, 9 August, 2008.

the exhibition of the films *Misha Mengelberg Afijn*, by Jellie Dekker and Dick Lucas, and *A Bookshelf on the Top of the Sky/12 Stories about John Zorn*, by Claudia Heuermann.

A round table discussion was held, chaired by the American critic Bill Shoemaker, which examined the question of the political economy of jazz based on an idea put forward by the historic saxophonist Marion Brown. Taking part in this discussion were Barre Phillips, Taylor Ho Bynum and Mary Halvorson.

### **The “Discovering Music at the Gulbenkian” educational project**

During 2008, its third year in operation, the “Discovering Music at the Gulbenkian” educational project underwent a profound change in its organisational structure by being incorporated into a broader programme (the Gulbenkian Education for Culture Programme – *Descobrir*) which, beginning in the 2008-2009 season, brought together all of the Foundation’s educational projects existing in different areas. Despite this change, educational projects in the music area continued to follow their previous guidelines, offering a wide variety of activities (49 different programmes), including visits, workshops, concerts and courses, amounting to a total of 406 sessions, which involved 8,957 trainees and 12,960 spectators.

Under the category of visits, the same procedures were followed as in the previous year, with a concern being shown to guide children and young people in the discovery of the physical characteristics of sound, the instruments that produce it and its transformation over the various historical periods. They were also given the chance to discover the backstage areas at concerts, the rehearsals for their preparation and the musicians who perform them. The “Special Journey into the World of Sound” was also continued, using the Instrumentarium Baschet to develop the exploration of sound with children and young people with special needs. Responding to the requests of the public, the general “Journey into the World of Sound” was extended to include the family audience, with sessions being held at weekends during the month of June, and the “Thematic Trips” also underwent important changes, beginning in the last quarter of the year. New approaches to the different periods – Medieval and Renaissance, Baroque and Classical – were introduced through the cooperation between specialist monitors from the educational sectors of the Music and Museum departments.



❖ “Special Journey into the World of Sound”, using the Instrumentarium Baschet to develop the exploration of sound with children with special needs.

As far as free courses were concerned, the introductory courses were continued, with the re-edition of the course of the “Musicians’ Code”. The themes were, however, considerably expanded, touching upon other musical realities, as was the case with the course about the history and evolution of jazz and the course about world music and its crossover with erudite music. Besides these courses, the following courses were also held: “The Song in History and the History of Song”, which examined the development and evolution

of song from the *cantigas de amigo* (the love songs in which male minstrels wrote from a female viewpoint) to the more contemporary languages; and “The Century of All Kinds of Music”, centred around the music of the 20th century. Finally, two theoretical and practical courses were held: “Encounters between Music and the Visual Arts”, developed in cooperation with the educational sector of the Modern Art Centre, aimed at educational agents and all those interested in exploring the multiple links and mutual crossovers between music and the visual arts; and the course entitled “The Vibration of Sound”, aimed at musicians, teachers and artists interested in experimenting with and understanding the impact of vibration on the human being and musical performance.

The project also continued to offer a wide range of workshops, almost all of which developed activities based on the repertoire of the Commented Concerts. By moving from listening to production, many of the workshops used different artistic expressions – dance, visual arts, writing and dramatic expression – to stimulate the capacity to listen, interpret and improvise. As far as actual musical exploration is concerned, workshops were held on the work of two composers who left a profound impression on the 20th century, Stravinsky and Messiaen (marking the centenary of the birth of the latter musician), as well as on the “Tin Drums” concert – transforming objects, which are apparently useless, into genuine instruments, in order to create small compositions that the participants could take home in the form of a cd. In this same area, a musical improvisation workshop was held, based on short stories created at the school. An important novelty was the holding of the special project “The Colours of Music”, a show created by children for children, which resulted from a workshop that took place throughout the school year with the Gregorian Institute, based on the crossovers between the visual arts and music.

The educational project also benefited from the holding of seven programmes of commented concerts with the Gulbenkian Orchestra, with three sessions being specially organised for school audiences and seven sessions for families, four more than in the previous year. This work continued to display a concern with designing programmes with works that had been specially composed for children and young people, such as *Peter and the Wolf*, by Prokofiev, and Britten’s *The Young Person’s Guide to the Orchestra*, as well as other iconic works from the musical repertoire.

Two other concert programmes were also held: one, in the Open-Air Amphitheatre, with two sessions being performed by the percussion group Drumming – *Tin Drums* – dedicated to traditional Latin-American music, based on the history of the steel drum, its evolution as a musical instrument and its links with erudite music; the other consisting of a staged concert, presenting the works *Babar, the Elephant* and *Mother Goose*, with four sessions, based on children’s stories that Poulenc and Ravel transcribed into the musical language.

## **Publications and Musicology**

In 2008, the Music Department continued its partnerships with the two publishers, Imprensa Nacional – Casa da Moeda (IN-CM) and the Portuguese National Library (BN). With the first of these institutions, which is currently responsible for the sale, distribution and management of the Music Department’s stocks of publications, work continued on the joint publication of new volumes in the “Museological Studies” series, with two new titles: *Cerimonial da Capela Real: Um Manual Litúrgico de D. Maria de Portugal (1538-1577)*, *Princesa de Parma*, by José Maria Pedrosa Cardoso (EM-31), and *Músicos Interpretam Camões: Canções sobre Poemas de Camões na Primeira Metade*



❖ 6th Gulbenkian Orchestra Workshop for Young Composers, Grand Auditorium, 26 January, 2008.

*do Século XX*, by Paulo Esteireiro (EM-32). As far the partnership with the bn is concerned, work continued on the joint preparation of the facsimile edition of the Portuguese treatise *Arte Mínima*, by Manuel Nunes da Silva (1685, 1704, 1725), one of the most widely read theoretical treatises in the 17th century. The bn completed its work of preparing a full digital version of the treatise, while the Music Department finished its revision of the introduction and the preliminary study by Aires Manuel Rodeia Pereira, so that the book was made ready for printing.

As well as its publication activities, the Music Department organised an international academic conference in the area of Musicology, in continuation of the one held in 2000, which resulted in the publication of the book *A Música no Brasil Colonial* (Lisbon, Calouste Gulbenkian Foundation, 2001). This initiative coincided with the commemorations to mark the 200th anniversary of the arrival of the Portuguese royal family in Rio de Janeiro, in 1808. Dedicated to the theme of “Portuguese-Brazilian Music at the end of the Ancien Regime: Repertoires, Practices and Representations”, the academic side of the conference was coordinated by Maria Elizabeth Lucas (Federal University of Rio Grande do Sul) and Rui Vieira Nery (Évora University), being held from 7 to 9 June, 2008. The initiative brought to Lisbon some of the leading international specialists in the field of historical, ethnomusicological and iconographic research related with the Brazilian musical repertoire of the colonial period. A total of 24 guest specialists took part in the conference: 14 Brazilian researchers, including full professors, PhD holders and postdoctoral researchers from the music departments of the main federal and state universities in Brazil; and 10 teachers and researchers from the main musicological teaching and research institutions in Portugal.

## Courses and seminars

In addition to the activities mentioned earlier in the section on the residency of the Chamber Orchestra of Europe, the Music Department organised a Course of Artistic Development in the Piano, given by Galina Eguiazarova, under the terms of the protocol existing between the Foundation and the Queen Sofia Higher School of Music in Madrid.

A Seminar on Composition was also given by Emmanuel Nunes, dedicated to young composers.

## Grants and scholarships

### Incentives for musical creativity

In keeping with the programming of the season of concerts in the Grand Auditorium, the Music Department commissioned works from the composers João Rafael and Emmanuel Nunes. The first commission centred upon the work *Verzeigungen* for quarter-tone marimba and string quartet, to be premiered in 2009 by the percussionist Pedro Carneiro and the Arditti Quartet. Emmanuel Nunes' commission relates to the *Improvisation IV* string quartet, which is programmed to be premiered in 2010 by the Diotima Quartet.

Also in 2008, the Portuguese premières were played of works previously commissioned by the Music Department from the Swedish composer Karin Rehnqvist and the American composer John Corigliano. Rehnqvist's work (*Where the Raven Blanches*) is designed to be performed by a Swedish popular music singer and a group of twelve instrumentalists. The commission was made in partnership with the Nordic Chamber Ensemble and the BIT 20 Ensemble (both from Sweden), and its Portuguese première was held at the Centro Cultural de Belém, as part of the "In Extremis – Music from the Extremes of Europe" festival, organised by Orchestra Utopica. It was performed by instrumentalists from this group and the singer Ulrika Bodén, conducted by Cesário Costa. John Corigliano's work (*Conjurer*, a concerto for soloist percussionist and string orchestra) was dedicated to the percussionist Evelyn Glennie, resulting from a partnership between the Foundation and five other institutions: Pittsburgh Symphony Orchestra, Nashville Symphony Orchestra, Royal Scottish National Orchestra, Dallas Symphony Orchestra and National Arts Centre Orchestra (Ottawa). The work was given its first Portuguese performance in the Grand Auditorium by the Gulbenkian Orchestra, conducted by Lionel Bringuier, with Evelyn Glennie as the soloist.

## Dance Support Programme

The Dance Support Programme continued to pursue the aims established on its creation in 2006 and once again subsidised a set of projects in the area of training, research, internationalisation and publication. In this context, support was given to 14 projects and a further 13 scholarships were also awarded for the study of dance – eight renewals and five new scholarships. Grants were awarded to the following institutions: Teatro Nacional de São Carlos (support for the dance components of the opera *Das Märchen*, by the composer Emmanuel Nunes), the Faculty of Human Kinetics, CEM, Fórum Dança, Bomba Suicida, Quorum Ballet, Associação Zé dos Bois, ACE/Teatro



✚ The pianist Christian Zacharias, Grand Auditorium, 24 November, 2008.

do Bolhão, and the CeDeCe – Contemporary Dance Company. Grants were also awarded to the Portuguese scholarship holders linked to the “danceWEBEurope 2008” project.

Since the applications submitted for consideration under the scope of this programme are frequently cross-disciplinary in nature and highlight aspects that are the responsibility of the Fine Arts Department, this programme was transferred to that department during 2008, although the Music Department still remained responsible for awarding support.

### **Overseas scholarships for artistic development**

In 2008, the Music Department awarded a total of 23 overseas scholarships for artistic training in music for the academic year 2008-2009. Sixteen were renewals of scholarships awarded in previous years, while seven were new awards. In terms of the areas of specialisation, the scholarships were distributed as follows: song (five), clarinet (one), bass viol (one), bassoon (one), flute (two), oboe (one), piano (four), French horn (two), viola (one), violin (three) and cello (two). In terms of geographical distribution, this programme enabled scholarship holders to attend schools in the following countries: Germany (six), Spain (two), USA (one), Russian Federation (one), France (one), Italy (one), Lithuania (one), Netherlands (one), the United Kingdom (six) and Switzerland (three).

### **Domestic scholarships**

For the tenth consecutive year, the Music Department maintained its link with the Young Musician's Prize awarded by RTP – Rádio e Televisão de Portugal, organised by Radiodifusão Portuguesa (RDP)/Antena 2. Under the scope of the Prize, five training awards were made to the winners of the following higher level soloist categories: flute, piano, trombone, trumpet and violin. These awards were made with the aim of enabling the young prize-winners to pursue their studies in greater depth.

### **Other grants**

Several individual grants were awarded in 2008 to help cover the costs of musical activities in the training area. Two training projects were awarded grants, one organised by the Said-Barembaum Foundation (West-Eastern Divan Workshop and Orchestra) and the other by the Lisbon Early Music Association. Grants were also awarded to the Portuguese Musical Youth for the organisation of a series of recitals played on historical organs at various places around the country and to Editorial Caminho for the publication of the book *Tábua Póstuma da Obra Musical de Fernando Lopes-Graça*.



Aspect of the exhibition "7 Artists in the 10th Month".

## ❖ José de Azeredo Perdigão Modern Art Centre • CAMJAP



Amounts in euros	
Personnel costs	1 092 458
Operating costs	94 334
Grants and scholarships	84 940
Departmental activities	2 582 833
<i>Investment</i>	<i>307 352</i>
<b>Total</b>	<b>3 854 565</b>
Receipts	336 134

As has been the general practice since 2006, and after the end of the “Come and Go: Fiction and Reality” exhibition in June, the Museum of the Modern Art Centre hosted yet another large-scale project, which occupied the whole of the central exhibition area, this time by the Brazilian artist Waltercio Caldas.

In its smaller room, reserved for temporary exhibitions, the Modern Art Centre gave special attention to foreign photography (with works by Patrick Faigenbaum and Michel François) and an emerging artist, Susana Anágua, who designed a specific project for this space.

In the largest gallery at the Foundation’s headquarters, an exhibition was held of the Deutsche Bank collection.

In December 2008, the second volume of the *catalogue raisonné* of Amadeo de Souza-Cardoso, dedicated to painting, was published.

This publishing project, begun by the Foundation in 2001, through a research team specially set up for this purpose (coordinated by Helena de Freitas, and with the collaboration of António Cardoso, the director of the Amarante Museum), had as its prime aim to undertake an exhaustive inventory and cataloguing of the oeuvre of Amadeo de Souza-Cardoso and to update the information available about each of the works presented. In the course of this project, the body of work known to have been produced by the artist grew significantly, as well as the documentary information that serves to contextualise it, in a total of 209 paintings presented.

## Temporary exhibitions

Two exhibitions were a continuation of the previous year's programme: "Patrick Faigenbaum", held in the Modern Art Centre's Temporary Exhibitions Room until 24 February, and "Come and Go: Fiction and Reality", in the large central space of the Museum's level 0, until 1 June.

The exhibition "Vieira da Silva. Œuvres de la Fondation Arpad Szenes – Vieira da Silva et du Centre d'Art Moderne José de Azeredo Perdigão" was on display until 16 March at the Arpad Szenes – Vieira da Silva Foundation.

### **"Come and Go: Fiction and Reality"**

Along with the "Moments in Contemporary Portuguese Video Art" initiative, organised by the Fine Arts Department, with which the Modern Art Centre was itself associated, an attempt was made to ensure that this exhibition could reflect upon some of the ways in which the moving image is used in the international contemporary art scene. This exhibition was curated by Christine van Assche, from the Centre Georges Pompidou, and was developed in association with the Fine Arts Department.

## Presentation of the Collection

During 2008, the Modern Art Centre organised two different exhibitions of its collection:

- › Works from the first and second Modernist periods, works of Surrealism and Expressionism in the 1940s and 1950s, as well as works from the 1960s, were exhibited on level 01 until 31 May.
- › Works from the second half of the 20th century, predominantly sculptures, installations and large-sized paintings, were exhibited on level 1. A gallery was created on both levels dedicated to drawing from the decades under consideration.
- › From 18 July 2008 to 10 January 2009, the gallery on level 01 presented a historical look at 20th-century Portuguese art up to the period after the Second World War, based on Modernist works by Amadeo de Souza-Cardoso. Works by his contemporaries, such as Robert Delaunay, were also exhibited, making it possible to follow the evolution in Portuguese art from the 1920s to the 1960s, in which figurative works, of greater or lesser degrees of naturalism, were associated with abstract or abstract-like experiments.
- › A selection of paintings by Portuguese and British artists were exhibited on level 1, together with some photographs and sculptures: ranging from pop figurations of the 1960s and the highly traditional British figurative painting to post-pop abstractions that tended towards minimalism. The exhibition was completed with a gallery of drawing and sculpture.

### **Pedro Cabral Santo • "Tilt"**

13 March to 22 June 2008

CAMJAP Temporary Exhibitions Room

In parallel to his activity as a visual artist, Pedro Cabral Santo (Lisbon, 1968) has worked as a curator of exhibitions, as well as taking part in theatrical performances and musical projects.



✚ Aspect of the exhibition “Tilt” by Pedro Cabral Santo.

His exhibition consisted of three sculptures and a video. Four artists were evoked in this group of works – William Turner, Constantin Brancusi, Giuseppe Penone and Gustave Courbet. “Tilt” also consisted of summoning forth the artist’s affective memories, moments that had marked him and the mechanisms of perception.

### **“Drawing a Tension – Works from the Deutsche Bank Collection”**

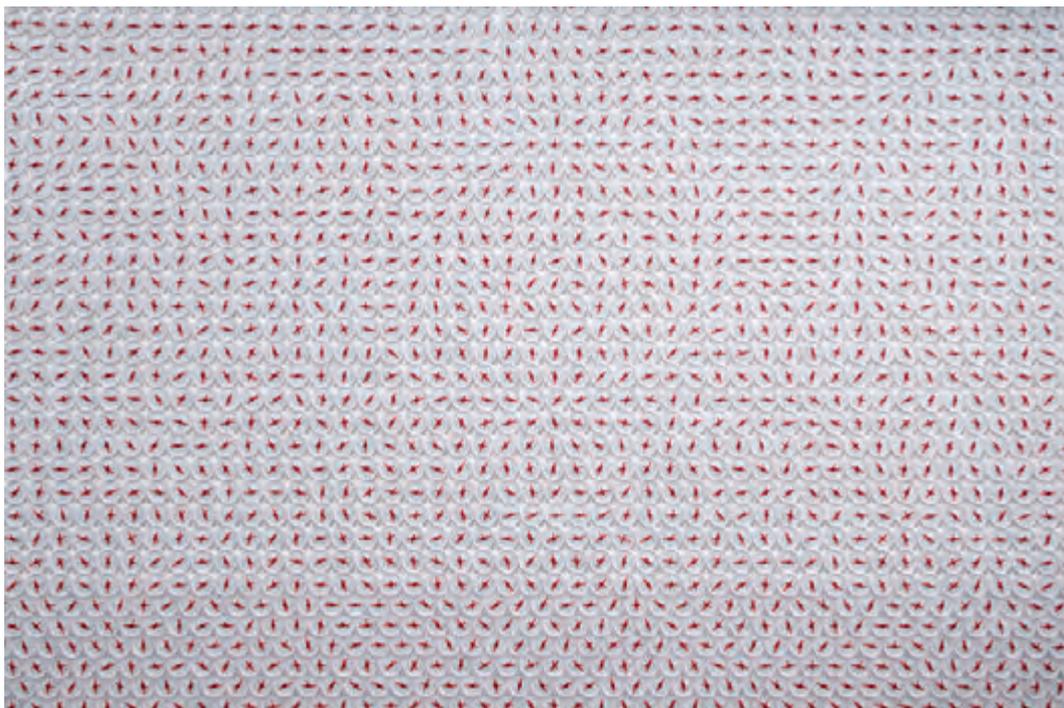
Curated by Jürgen Bock  
3 June to 7 September 2008  
Level 0 of the headquarters of the Calouste Gulbenkian Foundation

In 1979, the Deutsche Bank was one of the first private institutions to make a link between contemporary art and the workplace. Originally focusing on the acquisition of drawing and photography, its art collection has grown over recent years to encompass painting and sculpture. Under the title “Drawing a Tension”, the curator Jürgen Bock brought together a group of important pieces for display at the Temporary Exhibition Gallery of the headquarters of the Gulbenkian Foundation. The juxtaposition of these works sought to create a tension that enriched the possibilities of interpreting each one.

### **“Horizons – Waltercio Caldas”**

Curated by Jorge Molder  
18 July to 11 January 2009  
CAMJAP Museum

For about 40 years, Waltercio Caldas (Rio de Janeiro, 1946) has explored a variety of media: sculpture, drawing, graphic arts, engraving, stage and wardrobe design. Among other pieces, the artist presented several works of a sculptural nature, mostly conceived in order to be displayed in CAMJAP’s largest exhibition area. The huge scale of the project has certainly ensured it major prominence in Caldas’ international career.



✚ *Polar*, 2008. A work from the exhibition “Northless”, a project by Susana Anágua.

### **“Northless”**

A project by Susana Anágua

Curated by Leonor Nazaré  
CAMJAP Temporary Exhibitions Room  
18 July to 26 October

Ideas such as the loss of spatial references and the effort involved in recovering them were at the origin of the artistic proposal made by Susana Anágua.

The exhibition consisted of the presentation of two videos and a large-sized wall piece.

### **“7 Artists in the 10th Month”**

Curated by Filipa Oliveira  
Level 01 of the Foundation’s headquarters  
2 October 2008 to 11 January 2009

This was the sixth edition of this bi-annual initiative, designed to show the work of emerging artists who are not yet part of the art circuits. The seven artists chosen were André Gonçalves, Eduarda Silva, Joana Bastos, João Ferro Martins, Jorge Maciel, Raquel Feliciano and Sérgio Dias. This represents the quintessential moment for the discovery of new talents. Besides the seven artists, seven critics were also invited to express their thoughts about each work.



✚ Aspect of the exhibition “Homage to Vieira da Silva”.

### **“40 Posters on Display, 1994-2008”**

Michel François in collaboration with Richard Venlet  
CAMJAP Temporary Exhibitions Room

This exhibition brought together 40 large-sized posters (180 x 120 cm), printed over fourteen years, distributed in their thousands and displayed in different cities.

Michel François worked on this project with the Belgian artist Richard Venlet, seeking to create a device that could present and exhibit these forty images. It was such a group of images, turned into a work, that were put on display. For the exhibition in Lisbon, a new image was printed, to be distributed among the visitors, as well as presented on 30 information display panels scattered around the city of Lisbon.

### **“Homage to Vieira da Silva”**

Entrance Hall of the CAMJAP Museum  
June-July

Presentation of two designs for tapestries made by Vieira da Silva and six paintings by Arpad Szenes depicting her, as part of the commemorations of the centenary of the artist’s birth.



✦ Aspect of the exhibition "Drawing a Tension. Works from the Deutsche Bank Collection".



✦ Aspect of the exhibition "Horizons – Waltercio Caldas".

## Publications

### ***Catalogue Raisonné of Amadeo de Souza-Cardoso***

Cataloguing of the works, with a total of 209 paintings reproduced in colour. Texts by Helena de Freitas, António Cardoso, Maria João Melo, Márcia Vilarigues, Sara Babo and Catarina Alfaro. Bilingual edition (Portuguese/English) of all texts; 471 pages.

The joint work of the teams of the *catalogue raisonné* and the New University of Lisbon – Faculty of Science and Technology resulted in an essay reflecting on all of the technical research undertaken and its conclusions. This volume also includes a wide selection of texts and statements made by other artists about the painter's work.

### ***Pedro Cabral Santo. Tilt***

Catalogue: Texts by Jorge Molder and Maria João Gamito. Bilingual edition (Portuguese/English); 48 pages. Colour reproductions of some works.

### ***Drawing a Tension – Works from the Deutsche Bank Collection***

Catalogue: Joint publication of the Calouste Gulbenkian Foundation and Deutsche Bank Art. Organisation: Jürgen Bock. Texts by Jürgen Bock, José A. Bragança de Miranda and Gertrud Sandqvist. Bilingual edition (Portuguese/English); 199 pages. Colour reproductions of all works. Biographies of the artists.

### ***Horizons – Waltercio Caldas***

Catalogue: Organisation by Waltercio Caldas and Jorge Molder. Texts by Jorge Molder and Paulo Venancio Filho. Bilingual edition (Portuguese/English); 150 pages. Colour reproductions of all the exhibited works. Biography and bibliography of the artist.  
Exhibition journal: Eight pages with colour reproductions, various texts by/and about the artist and sundry information.

### ***Northless. A Project by Susana Anágua***

Catalogue: Texts by Jorge Molder, Leonor Nazaré, Natércia Caneira, Susana Anágua. Bilingual edition (Portuguese/English); 40 pages. Colour reproductions of the works. Biography and bibliography of the artist.

### ***7 Artists in the 10th Month***

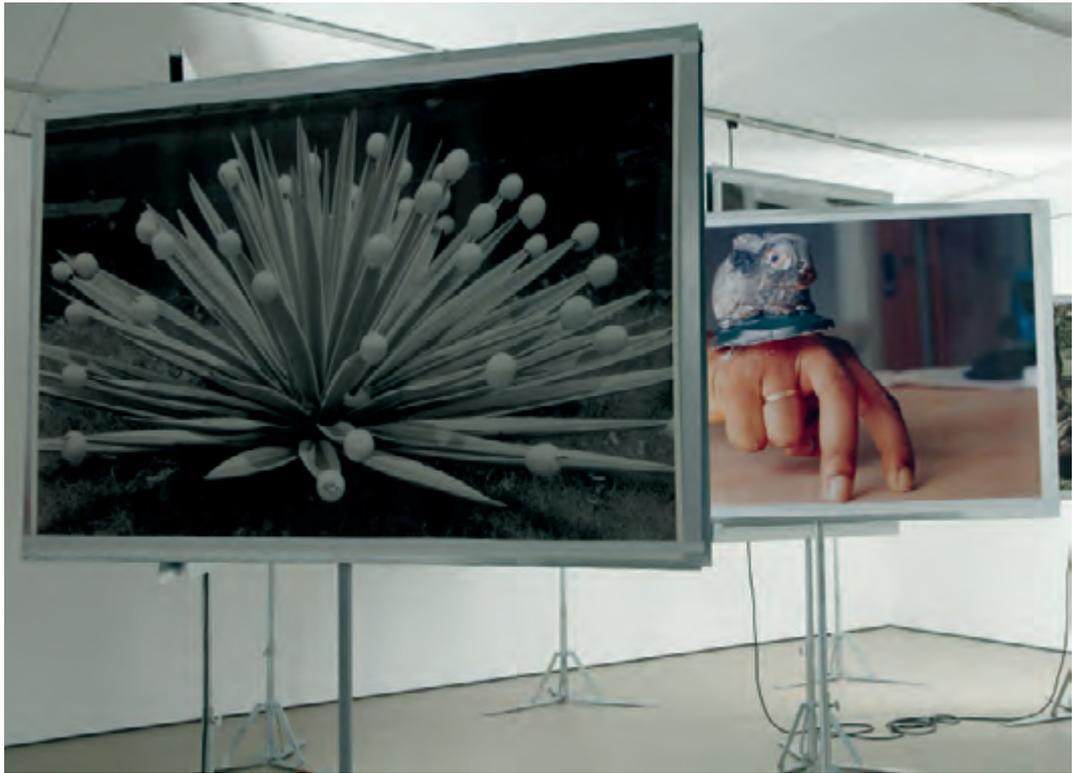
Catalogue: Texts by Antonia Gaeta, Bruno Marques/Marta Mestre, Cíntia Gil, Filipa Oliveira, Hugo Dinis, João Mourão, Jorge Molder, Luís Silva, Paulo Pires do Vale. Bilingual edition (Portuguese/English); 72 pages. Colour reproduction of some of the exhibited works. Biography of the seven artists.

### ***40 Posters on Display, 1994-2008***

Michel François in collaboration with Richard Venlet.  
Pamphlet associated with the exhibition.

### ***Fernando Calhau. Convocação I-II***

Catalogue: Texts by Jorge Molder and Nuno Faria. 285 pages. Colour reproduction of the exhibited works. Although the exhibition was inaugurated in 2006, this bilingual edition was only published in 2008.



✚ Aspect of the exhibition “40 Posters on Display, 1994-2008”. Michel François in collaboration with Richard Venlet.

## Conferences and talks

### “A Month of Brazilian Art at the Modern Art Centre”

The presentation of the book *Horizons*, on 4 November, marked the beginning of a programme that took place at the Modern Art Centre until 7 December, a programme that included a cycle of conversations with international curators and the showing of videos about Brazilian artists. Jorge Molder was the moderator of a conversation between Waltercio Caldas and Ângelo de Sousa.

Beginning on 6 November, in the Tapestry Room of the Modern Art Centre, a video was shown about Waltercio Caldas entitled *Apaga-te Sésamo*. Directed by Miguel Rio Branco, this award-winning film was part of the “RIOARTE Series” project, composed of 24 videos about contemporary Brazilian artists, made between 1984 and 2005. The videos were shown in a continuous loop, from 6 November to 7 December, from Thursday to Sunday afternoon. Videos about the work of Lygia Clark, Tunga, Cildo Meireles, Lygia Pape, António Dias and José Resende, amongst others, were all part of the programme of daily video sessions.

The Cycle of Talks about Brazilian Art brought to the Modern Art Centre: Paulo Venancio Filho, a curator, art critic and teacher, who spoke about “Waltercio Caldas and his Generation of Artists”,

in the artistic context of Rio de Janeiro in the 1970s and its transformations; Paulo Herkenhoff, who spoke about neo-concretism as an inaugural moment in the autonomy of art; and Guy Brett, who talked about the work of Lygia Clark and Hélio Oiticica.

## **Other activities**

### ***Website***

Beginning of the project for redesigning the Modern Art Centre's website, which will include the online publication of the Collection. The opening of the new website is planned for 20 July 2009, to mark the Centre's 26th anniversary.

### **Internships**

The following internships were organised, relating to conservation and research into the Collection:

› A professional internship with the IEPF (Institute of Employment and Vocational Training), from March to December;

› A curricular internship as part of the Conservation and Restoration course of the Faculty of Applied Sciences of Berlin University, from September to October, with work having been carried out on the piece by João Pedro Vale, *'Are you safe when you are dreaming'* (2001).

In the Sector of Education and Artistic Animation:

› An unpaid and part-time international internship – continuing the programmes begun in 2007 – under the auspices of the Erasmus Programme (undergraduate degree course in Cultural Studies at the University of Ljubljana, Slovenia), in the area of logistical support and event production (ending in January – duration: three months).

› A professional internship under the auspices of the IEPF's Programme of Professional Training Courses, in the area of logistical support, production assistance and educational projects (ending in February – duration: nine months).

› A curricular internship (undergraduate degree course in Promotion and Social Intervention at the Setúbal College of Education), beginning in 2008, in the area of production assistance and educational projects (beginning in April – duration: four months).

› A professional internship under the auspices of the IEPF's Programme of Professional Training Courses, in the area of logistical support, production assistance and educational projects (beginning in September – duration: nine months).

## **Maintenance of the Collection**

The work involved in the maintenance of the Collection was continued, with several interventions being made in the area of "Conservation & Restoration".

The systematic photographing of the Collection's existing works was continued. This is due to be completed in 2009, allowing for the publication of the Collection on the new website.

## Activities of a scientific and institutional nature

- › Participation in the conference “Ephemeral Art and Conservation. The Paradigm of Contemporary Art and Ethnographic Goods”, 6-7 November, Orient Museum/Institute of Museums and Conservation/Berardo Collection Museum/New University of Lisbon, with a paper entitled “A Loucura dos Faroleiros – Notas sobre Conservação” presented by the curator of the Collection, Ana Vasconcelos e Melo.
- › Participation of Leonor Nazaré in the jury of the Unilever International Schools Art Project, 2008-2009, and the jury of the Fidelidade Painting Prize, 2009.
- › Visit to the exhibition “7 Artists in the 10th Month”, in the form of a conversation between Leonor Nazaré and the curator, Filipa Oliveira, on 2 November, 2008.
- › Helena de Freitas took part in the seminar discussing the foundations in Portugal, held at the Water Museum, in Lisbon, on 14 October

### Set of articles for the “museum shop” based on the CAMJAP collection

At the request of the Modern Art Centre, students in the course of Equipment Design of the Faculty of Fine Arts of the University of Lisbon (FBAUL) created a set of articles to be sold by the Almedina Bookshop at the Centre and at the shop in the Foundation’s headquarters.

Selection: waste-paper baskets by Sofia Barros (made of cardboard with graphical adaptations of works from the CAMJAP Collection); marker pens (in the shape of hands) by Gonçalo Campos (with graphical adaptations of works from the CAMJAP Collection); a spring clip to hold correspondence by Rita Oliveira; a pencil case with an engraved elastic band and with a label by Maria João Negrão (set of pencils held in place by an elastic band with the word “estojo” (pencil case) engraved on it and a label with a reproduction of a work from the CAMJAP Collection); book marks with a magnet by Maria Bruno (with a reproduction of a work from the CAMJAP Collection).

These articles have been available since July 2008 and have sold remarkably well.

### Cooperation with the Foundation’s other departments

- › Participation of Leonor Nazaré in the juries for the selection of resident artists at Location 1 and at ISCP (International Studio & Curatorial Program), in New York, and of resident artists at the Casa de Velázquez, in Madrid, both awarded by the Fine Arts Department.
- › Participation of Jorge Molder in the jury for the selection of resident artists at ACME Studios Housing Association, Ltd., also awarded by the Fine Arts Department.
- › Work performed by Cristina da Fonseca on the design and installation of exhibitions held by the Science and Fine Arts Departments and general cooperation in activities undertaken by the Central Services Department.
- › Participation of the Sector of Education in the *Descobrir* Programme.

## Prizes

APOM Prize for the best catalogue awarded to the catalogue *Amadeo de Souza-Cardoso. Diálogo de Vanguardas*, CAMJAP, Lisbon, 2006-2007. Prize awarded in 2008.

## Acquisitions for the Collection

- › Pedro Cabral Santo, *The Turner Pic*, 2007, and *Azul em Ornans*, 2006-2007.
- › Rui Sanches, *Untitled*, 2007.
- › Waltercio Caldas, *Asa, Olhos de Água* and *Eureka*, all from 2008.
- › Richard Deacon, *UW84DC#14*, 2001.
- › Julião Sarmiento, *Hélder*, 2008.
- › Victor Palla, *Untitled (Bailarina e Cadeiras)*, 1954.
- › Vasco Araújo, *About Being Different*, 2007.

## Works loaned from the CAMJAP collection

### Participation in temporary exhibitions in Portugal

- › “Olhar Picasso – Picasso e a Arte Portuguesa do Século XX”, organised by Árvore – Cooperativa de Actividades Artísticas (Porto), at the Galeria Arade, in Portimão. *Le Peintre*, and two drawings *Untitled* by Mário Eloy, *Pintura Lacerada II* and *Untitled* by Mário Cesariny, *Homenagem a Picasso* by Fernando de Azevedo, *As Banhistas*, *Untitled* and *Integração Racial* by Almada Negreiros (24 August to 19 October 2008).
- › “Esculturas de Ângelo de Sousa”, organised by Matosinhos Municipal Council, at the Matosinhos Municipal Gallery. Three sculptures by Ângelo de Sousa (14 June to 15 August 2008).
- › “Júlio: Um Pintor Expressionista”, organised by Vila do Conde Municipal Council, at the Centro de Memória. *O Burguês e a Menina*, *Espera*, *Tarde de Festa*, *Pequenos Animais sobre a Areia*, *Nocturno*, and another six drawings by Júlio (14 December 2008 to 18 May 2009).
- › “O Desenho Dito”, at Casa da Cerca – Contemporary Art Centre, in Almada. *Os Cegos de Praga XII* by Pedro Cabrita Reis and *Untitled: Desenho da Série “Excêntricos”* by Rui Sanches (5 April to 1 June 2008).
- › “Ana Hatherly – Dias da Poesia”, as part of the commemorations of the International Poetry Day, at Centro Cultural de Belém. Twenty-four drawings by Ana Hatherly (22 March to 30 April 2008).
- › “Homenagem a Fernando Lemos”, organised by the National Cultural Centre, at Sociedade Nacional de Belas-Artes. *Série Memórias n.º 1, n.º 7 e n.º 9*, engravings by Fernando Lemos (3 to 28 April 2008).
- › “Correspondências – Vieira da Silva Vista por Mário Cesariny”, at Arpad Szenes – Vieira da Silva Foundation. *A Casita Clara-Paisagem* by Amadeo de Souza-Cardoso, *Le héros ou Le hérault* and *Composition ou Pim! Pam! Poum!* by Vieira da Silva, *Mário de Sá Carneiro Raptando Maria Helena Vieira da Silva* by Mário Cesariny (5 June to 9 November 2008).



Aspect of the presentation of the CAM collection. Two different presentations of the Collection were proposed during the year.

- › “Não Te Posso Ver nem Pintado”, at the Foundation of Modern and Contemporary Art – Berardo Collection Museum. *O Tempo – Passado e Presente* and *Vanitas* by Paula Rego (15 September 2008 to August 2009).
- › “A Intuição e a Estrutura: de Torres-García a Vieira da Silva 1929-1949”, at the Foundation of Modern and Contemporary Art – Berardo Collection Museum. *Estrutura en Gris* by Torres-García, *Composition ou Pim! Pam! Poom!*, *Le héros ou Le hérault*, *La Table Ronde*, *História Trágico-Marítima* and *La Rue, Le Soir* by Vieira da Silva (4 December 2008 to 15 February 2009).
- › “Caligrafias: Uma Realidade Inquieta”, at the Portuguese Communications Foundation. *Outubro* by Lourdes Castro, *Pintura* by José Escada, *Caderno de Céline* by Álvaro Lapa, *Untitled* by António Sena, *O Mar Que Se Quebra*, “*da desigualdade constante dos dias de Leonor*”, *Escuta o Conto Profano* and *Untitled* by Ana Hatherly (9 October 2008 to 15 January 2009).
- › “Lá Fora”, organised by the Museum of the Presidency of the Republic, in the building in Praça da Liberdade, in Viana do Castelo, as part of the Commemorations of the Day of Portugal, Camões and the Portuguese Communities. *Procissão Corpus Christi* by Amadeo de Souza-Cardoso, *Lusitânia no Bairro Latino (Retratos de Mário de Sá Carneiro, Santa-Rita Pintor e Amadeo de Souza-Cardoso)* by Júlio Pomar, *Não Há Sim Sem Não – O Eremita* by António Dacosta (10 June to 30 September 2008).
- › “Tão Longe, Tão Perto”, at the Casa Municipal da Cultura, in Fafe. *Encontro*, painting by Paulo Ferreira (Paolo), *Auto-retrato*, painting by Abel Manta (15 March to 31 August 2008).
- › “Júlio Pomar: Cadeia de Relação”, at the Serralves Museum. *Le Luxe*, collage by Júlio Pomar (22 February to 20 April 2008).
- › “Manuel Alvess”, at the Serralves Museum. *BD – 71 – 07*, painting by Manuel Alvess (22 February to 20 April 2008).
- › “Articulações”, organised by the Serralves Museum, at the Convento de Santo António, in Loulé. *Tiroliro*, sculpture by Rui Sanches (21 June to 7 September 2008).
- › “Revolução Cinética”, at the Chiado Museum. *Evolução de Um Triângulo numa Malha Logarítmica* by Artur Rosa, *Nuvem com Superfície Variável-III* by René Bertholo, *Shuttle* and *Metamorphosis* by Bridget Riley (14 March to 16 June 2008).
- › “Linha do Horizonte”, at the Soares dos Reis National Museum. *Mar n.º 1*, *Mar n.º 2*, *Mar n.º 3* and *Mar n.º 4*, paintings by Cruz-Filipe, *Naniôra – Uma e Duas* and *O Surrealismo*, paintings by Mário Cesariny (14 August to 28 September 2008).
- › “Weltliteratur – Madrid, Paris, Berlin, St. Petersburg, the World!” organised by the Education and Scholarships Department, in the Temporary Exhibition Gallery on level 0 at the Foundation’s headquarters. *Auto-retrato* (1948) and *Auto-retrato* (1950) by Almada Negreiros, *K4 Quadrado Azul* by Eduardo Viana, *Cozinha da Casa de Manhufe* by Amadeo de Souza-Cardoso, *Os Criminosos e as suas Propriedades* by Álvaro Lapa, *Mário Cesariny de Vasconcelos e Alexandre O’Neill* by Fernando Lemos (30 September 2008 to 4 January 2009).

### Participation in temporary exhibitions abroad

- › “Fernando Lemos”, organised by the Moscow House of Photography as part of the Photobiennale 2008, and presented at the Zurab Gallery/Moscow Museum of Contemporary Art. Eighty-four photographs by Fernando Lemos (27 March to 27 April 2008).
- › “Linha Horizonte”, organised by the Directorate-General for the Arts, at the Caixa Económica Federal Cultural Centre of Rio de Janeiro. *Mar n.º 1*, *Mar n.º 2*, *Mar n.º 3* and *Mar n.º 4*, paintings by Cruz-Filipe, *Naniôra – Uma e Duas* and *O Surrealismo*, paintings by Mário Cesariny (5 May to 15 June 2008).
- › “Tela Rosa para Vestir”, at the Fundación Telefónica de Madrid. *Pintura Habitada*, sequence of 14 photographs by Helena Almeida (19 November 2008 to 22 February 2009).
- › “Abstract Expressionism – A World Elsewhere and Scheduled for Fall 2008”, at the Haunch of Venison. *Act of Creation*, a drawing by Arshile Gorky (12 September to 21 November 2008).
- › “Sonia Delaunay – Welt der Kunst”, at the Kunsthalle Bielefeld. *Projet Voyages Lointains*, *Auto-Portrait*, *Chanteur Flamenco (dit Petit Flamenco)*, *Marché au Minho* and *Chanteurs Flamenco (dit Grand Flamenco)*, five drawings and one painting by Sonia Delaunay (30 November 2008 to 22 February 2009).
- › “Europop”, at the Kunsthau Zürich. *Love Wall*, a painting by Peter Blake (15 February to 12 May 2008).
- › “1914! Avant-garde and the War”, at the Museo de Arte Thyssen-Bornemisza. *Untitled* and *Le Prince et la Mûte*, two paintings by Amadeo de Souza-Cardoso (6 October 2008 to 11 January 2009).
- › “Modigliani and his Times”, at the Museo de Arte Thyssen-Bornemisza, *Nu Feminino* and *Três Nus Femininos*, two drawings by Amadeo de Souza-Cardoso (5 February to 18 May 2008).
- › “Paula Rego”, at the National Museum of Women in the Arts, in Washington, in association with the Museo Nacional Centro de Arte Reina Sofia. *Salazar a Vomitar a Pátria*, painting by Paula Rego (1 February to 25 May 2008).
- › “La Nuit Espagnole. Flamenco, Avant-Garde et Culture Populaire, 1865-1936”, at the Petit Palais-Musée des Beaux Arts de la Ville de Paris in association with the Museo Nacional Centro de Arte Reina Sofia. *Chanteurs Flamenco (dit Grand Flamenco)*, painting by Sonia Delaunay (5 July to 31 August 2008).
- › “Júlio Pomar: Um Artista Português no Contexto do seu Tempo”, at the Pinacoteca do Estado de São Paulo. *Cegos de Madrid*, *Campinos*, *Mélée*, *Lusitânia no Bairro Latino (Retratos de Mário de Sá Carneiro, Santa-Rita Pintor e Amadeo de Souza-Cardoso)*, paintings by Júlio Pomar (5 April to 18 May 2008).
- › “Pop Art Portraits”, at the Staatsgalerie Stuttgart. *For Men Only – Starring and MM and BB*, painting by Peter Phillips (23 February to 8 June 2008).

› “Heimo Zobernig and the Tate Collection”, at the Tate St. Ives. *Untitled*, painting by Vítor Pomar, *Untitled*, sculpture by Jorge Vieira, *Untitled (Kness)*, sculpture by Sérgio Pombo, *A Princesinha Grávida*, sculpture by Paula Rego, *Untitled*, sculpture by Gonçalo Duarte, *The Artist’s Hand* and *Manifestation*, engravings by Henry Moore, and *Manifestation*, painting by Peter Sedgley (4 October 2008 to 11 January 2009).

## Educational activities

2008 marked a return to the basic programming of the Sector of Education and Artistic Animation, after two years of special programming and multiple examples of interdepartmental cooperation projects centred upon the Foundation’s Fiftieth Anniversary Commemorations. It was therefore a year that saw a reduction in the number of events taking place, but it was also a year of consolidation in terms of projects and audiences, with the implementation of some long-term projects and the continuation of other activities of great social relevance.

2008 was also marked by the integration of the Modern Art Centre’s educational programme into *Descobrir* (the Gulbenkian Programme of Education for Culture) beginning in October 2008, when the new 2008-2009 season was publicly launched.

The concentration of all of the Foundation’s educational initiatives in the *Descobrir* Programme optimises resources and teams, enhancing the educational work by introducing a logic of transversality and interdisciplinarity, whilst also making it possible to maintain the guidelines that have always characterised each of its departments, namely, in the case of the Centre: the development and consolidation of a vast programme of initiatives for diversified audiences under the scope of the dissemination and interpretation of modern and contemporary art, based on the collection and temporary exhibitions.

Total number of new projects: 188  
 Total number of events: 1,457  
 Total number of participants: 28,875

## Guided tours

Projects	Tours	Participants
129	1236	25 748

The Sector of Education continued with its vast programme of guided tours that has always been a feature of its programming: tours for the general public by individual enrolment (young people and adults), tours for school groups (all levels of education from the age of two, including special needs groups) and other organised groups.

School groups continue to represent the vast majority of the users of the guided tour programme, corresponding to a total of 1,146 visits and 24,700 visitors. These numbers represent a fall in comparison with previous years, largely resulting from the end of the series of special programmes for the Foundation’s Fiftieth Anniversary Commemorations (which necessarily involved a reduction in the number of events) and the significant increase in the periods when the Museum was closed

for the installation of new exhibitions at crucial times in the school year. The growth in the pre-school audience should, however, be stressed, especially after the creation of specific visits for the age group of 2 to 4-year-olds, an initiative that complements the already existing supply (and great demand) for children in the group of 3 to 6-year-olds.

The programme of lunchtime visits for interested individuals – “Immediate Encounters / A Work of Art at Lunchtime” was maintained – as was the programme of weekend visits, now concentrated into the “Sundays with Art” programme, which implied a significant reduction in the advertised programmes (previously held on Saturdays and Sundays), a response of the Sector of Education to the progressive reduction in the number of visitors participating in Saturday visits after the alteration in ticket prices at the end of 2007.

## Workshops

Projects	Tours	Participants
49	210	2938

In 2008, the various workshop formats designed to respond to the different types of audience and users were continued: single-session creative workshops at weekends, based on the temporary exhibitions and the permanent collection, holiday workshops in groups of five sessions, storytelling workshops – “Restless Ideas” – in partnership with the Almedina Bookshop, “Open Museum” workshops designed for groups with special needs and single-session workshops for schools.

There was a sizeable increase in the number of workshops for groups with special needs – the “Open Museum” workshops – and a progressive diversification in the institutions seeking our services, which reflects the great perseverance of the organisers and the consolidation of a specialised work that was begun two years ago.

During 2008, the “INTERVENE – Heroes and Villains” project (which had begun in October 2007) was further developed. This is a workshop of artistic and social intervention carried out in partnership with the Centre of Studies for Social Intervention (CESIS) and specifically aimed at a group of 12 young people from the Bairro Zambujal (a social housing estate on the outskirts of Lisbon) who are integrated into a programme designed to combat the tendency for young people to drop out of school. Lasting for nine months, the workshop took place on a weekly basis (resulting in a total of 75 workshop hours) and involved a team of three artistic monitors from the Modern Art Centre engaging in a work of creativity and reflection in the areas of video, photography and dramatic expression undertaken in partnership with the team of young people and technicians from CESIS, both in the neighbourhood and at the premises of the Sector of Education, in artistic residencies lasting for several days during the school holiday periods.

This work resulted in 10 self-portraits and one documentary produced entirely by the young people and shown to the general public at the Modern Art Centre in March 2008.

The development of this project marks the consolidation of a structural line of programming developed by the Sector of Education in the field of artistic and social intervention.

## Courses

Projects	Tours	Participants
10	11	189

As in previous years, the courses organised can be divided into three main categories: artistic education and pedagogical practices, general introduction to art and museum education (specifically targeting monitors and other agents involved in educational activities).

## Other activities

### Participation in specialist publications

- › Susana Gomes da Silva, 'Serviços Educativos. Espaços de negociação na arena cultural', in *Boa União – Revista de Artes e Cultura* of the Teatro Viriato: "Cultura e Criatividade: porquê e para quê", Teatro Viriato, year 1, No. 2, May 2008.
- › Sara Barriga, Teresa Eça, Ricardo Reis, Susana Gomes da Silva, "Diálogos entre espacios culturales y educativos: por una mediación participada", in *Mentes Sensibles: Investigar en educación y museos*, ed. Ricard Huerta, Romà de la Calle, puv, Universitat de València, València, 2008, pp. 163-178 (book published and launched on the occasion of the 3.as Jornadas de Investigación en Educación y Museos Valencia, MuVIM, 4-5 December 2008).
- › Collaboration with the magazine *Pais e Filhos* – monthly item: "Artes Gulbenkian".

### National and international representation

The Sector of Education was represented at various specialist conferences and congresses, most notably:

- › Iberian-American Conference on Artistic Education – Trans-Iberian Paths, Beja (22 to 24 May).
- › Participation in the scientific committee and moderation of working parties and round tables.



✦ *Esta É a Minha Cara. Criadores de Vanguarda das Artes do Espectáculo em Portugal no Século XXI* (This is My Face. Avant-garde Creators of the Performing Arts in Portugal in the 21st Century). A film by Raquel Freire. Project by Ana Vicente and Raquel Freire. Funded and presented at the Calouste Gulbenkian Foundation.

## Fine Arts Department

In 2008, the Fine Arts Department continued its distribution activities to support creativity, dissemination and research into the various artistic fields that fall within its scope of competences – the visual arts, architecture and design, history of art, archaeology and heritage, film and theatre. This was achieved through the award of grants and subsidies.

	Amounts in euros
Personnel costs	475 719
Operating costs	68 294
Departmental activities	55 821
Subsidies and scholarships	1 318 757
Awards	53 601
<b>Total</b>	<b>1 972 192</b>
Receipts	138 694

Its main objectives include support for high-quality new projects designed to bring a new dynamic to Portuguese arts and sciences and to promote Portuguese art and artists in the international circuits, particularly involving partnerships with significant Portuguese and foreign institutions.

In conjunction with this, direct activities were undertaken in keeping with the Department's objectives, most notably in the form of two partnerships: firstly, one with Maumaus for the presentation of the "E-Flux Video Rental" project; and, secondly, one with the World One Minutes Foundation, in Amsterdam, giving rise to two unique experiences in the audiovisual field. The Fine Arts Department also collaborated with the International Department on the organisation of an exhibition and the associated publication of a catalogue dedicated to the painter Jorge Martins, in Paris.

Dance also played a leading role this year, with the Dance Support Programme (PAD) being transferred to the Fine Arts Department in the middle of the year. A new version of the regulations outlines the programme's guidelines in systematic and detailed fashion. The Music Department was still responsible for the support given in 2008.

The first Support for Young Researchers in Art Studies was awarded. In 2008, this was given to the projects of two researchers working in the field of contemporary art.

**Visual arts** **[€261 045]**

**Tripartite Agreement** **[€41 990]**

In 2008, the Tripartite Agreement programme brought together the joint contributions of the Portuguese Ministry of Culture, the Luso-American Development Foundation (FLAD) and the Calouste Gulbenkian Foundation in support of quality projects designed to promote Portuguese art abroad and develop international artistic exchanges.

Nineteen projects benefited from this programme, mainly receiving support that enabled roughly fifty Portuguese artists and five Portuguese curators to individually and collectively participate in international events and exhibitions.



✚ Tripartite Agreement. Miguel Palma, *Rescue Games*, 2008. Prospect 1 Biennial in New Orleans.

Amongst the international events for which support was given to Portuguese creators were the art biennials of Sydney (Australia), New Orleans (usa) and Gyumri (Armenia), the Triennial of Guangdong (China) and Manifesta – European Biennial of Contemporary Art (Italy). Also of significant importance was the sheer quantity and diversity of the exhibitions of Portuguese artists held at leading international institutions and venues, as was the case with the solo exhibition of Vasco Araújo at the Jeu de Paume (Paris), or the participations in group exhibitions of Miguel Palma, at the Chelsea Art Museum (New York), Gabriela Albergaria, at the Centre National d'Art Contemporain Villa Arson (Nice), Alexandre Estrela and André Guedes, at the Dunkers Kulturhus (Helsingborg, Sweden), and Sancho Silva at the Kunsthalle, Berne.

### **Artistic Creativity Projects**

**[€33 900]**

The Support Programme for Artistic Creativity Projects encourages the undertaking of research projects in the areas of the contemporary visual arts that contribute to the development of the work of Portuguese artists.

In 2008, 46 applications were evaluated and financial support was awarded to five projects that fulfilled the criteria of innovativeness, excellence and solidity. Many different disciplinary areas were to be found amongst the applications, such as drawing and painting, sculpture, video-installations, site-specific installations and intermedia installations, with the successful projects being presented by Heitor Fonseca, Joana Villaverde, Nuno Delmas, Paulo Raposo and Filipa Raposo (continuation of the subsidy awarded in 2007, under the scope of the same programme).

### **Artistic Development and Dissemination Programme**

**[€185 155]**

The Artistic Development and Dissemination Programme supports projects designed to consolidate the specialised structures existing for artistic dissemination and education (contemporary art) and the



✚ Artistic Creativity Project. Joana Villaverde. Picture of the Studio, 2008.

promotion of Portuguese artists and their works, namely through the support that is given for the holding of exhibitions. The programme also provides support for independent publishing projects of an experimental nature, in the areas of essay writing and art criticism.

In 2008, support was given to 24 projects, some being developed at artistic training institutions such as Ar.Co (Almada), and others at infrastructures involved in the production and promotion of art, such as the cultural associations Zé dos Bois (Lisbon), PIN – Associação Portuguesa de Joalheria Contemporânea (Lisbon), Porta 33 – Associação Quebra Costas (Funchal)

and Luzlinar (Feital). Among the subsidies awarded to publishing projects were those given to *Diários de Viagem* by Eduardo Salavisa, *Atlas Projecto Desenho* by André Romão, Gonçalo Sena and Nuno Luz, and the support given for the launch of the book *Videoarte e Filme de Arte e Ensaio em Portugal*, published by Associação Número – Arte e Cultura, which took place at the Modern Art Centre (a publishing project that had already received support in 2007). Finally, as far as subsidies for the promotion of artists and their works is concerned, we should like to highlight the support given to the international collective NIP – New Interfaces for Performance (Espaço do Tempo, Montemor-o-Novo), the Pizz Buin collective (Espaço Avenida, Lisbon), the artists Paula Prates and Miguelângelo Veiga (Sala do Veado, Lisbon) and Mónica de Miranda (Plataforma Revólver, Lisbon).

## Direct activities

[€52 173]

### Book on António Sena da Silva

[€7 060]

Work was undertaken on the preparation of the book dedicated to the life and work of António Sena da Silva, which will be published in 2009. The book includes the contributions of a very significant group of both Portuguese and foreign authors and specialists in the areas of design, ecodesign, architecture, photography and painting. The book was published in association with the Portuguese Design Centre, with scientific coordination by Bárbara Coutinho and graphic design by Jorge Silva (Silva Designers!).

### Survey and dissemination of the Department's Visual Arts Archive

[€31 500]

Research continued into the Department's Visual Arts Archive, in continuation of the work that had begun in 2006 under the scope of the preparations for the "50 Years of Portuguese Art" exhibition, which was held in the Temporary Exhibition Gallery at the Foundation's headquarters in 2007.

A significant part of the survey and research work undertaken into this archive in 2008 formed part of the preparations for the “The 1970s. Crossing Frontiers” exhibition, a joint initiative of the Modern Art Centre and the Fine Arts Department, which will take place in October 2009.

### **“E-Flux Video Rental” project**

**[€9 414]**

In partnership with Maumaus, the presentation was made of the “E-Flux Video Rental” project of Anton Vidokle and Julieta Aranda, which took place in the hall of the auditoriums at the Foundation’s headquarters, from 21 May to 18 July, 2008. “E-Flux Video Rental” consisted of a space (booth) and an archive of art films and videos, which could either be borrowed by the public or watched at the site. This archive was begun in 2004, in New York, and has amassed more than 750 items in association with roughly a hundred international artists, curators and critics. The presentation of the project was accompanied by a cycle of five lectures and video shows.

### **“World One Minutes Lisboa” exhibition**

**[€4 199]**

The “World One Minutes Lisboa” exhibition, held in partnership with the One Minutes Foundation (Amsterdam), showed roughly a thousand films, each lasting exactly 60 seconds and originating from 86 countries, states and cities. The videos were mostly made by young artists during workshops held all around the world, organised by the One Minutes Foundation. In 2007 and 2008, the Calouste Gulbenkian Foundation hosted two of these workshops.

The exhibition was held in the hall of the auditoriums at the Foundation’s headquarters, from 9 November to 7 December, 2008.

## **Art, archaeology and heritage studies**

**[€120 947]**

### **History of art and archaeology**

**[€105 417]**

#### **History of art**

Among the events supported by the Department in 2008, one of the highlights was the exhibition “1758 – The Plan for Lisbon City Centre – Today”, presented at Pátio da Galé, close to Praça do Comércio, from June to November 2007, curated by Ana Tostões and Walter Rossa and commemorating the 250th anniversary of the Plan for the development of Lisbon’s Baixa-Chiado district after the earthquake.

The Department also continued to provide support to important scientific meetings, as was the case with the 2nd Cycle of Conferences for the Study of the Church’s Cultural Assets organised by the Patriarchate of Lisbon in May 2008 on the theme of the “Cult of Portuguese Saints in Portugal” and the forms of worship related with this. Also in May, the Department sponsored the holding of the international conference “Imagination and Travel: The Decorative Arts and the Portuguese Expansion”, organised by the Ricardo do Espírito Santo Silva Foundation, and “Heritage 2008” – an international conference dedicated to the theme of “World Heritage and Sustained Development”, which took place in Vila Nova de Foz Côa, organised

by the Green Lines Institute. Finally, the 8th International Conference on Military Monuments, dedicated to the theme of “Coastal Fortifications”, was held in Faro in November, organised by the Portuguese Association of the Friends of Castles (APAC), with the support of the University of the Algarve and this Department.

Finally, a last subsidy was awarded for the completion of the *Corpus of Tapestry in Portugal (14-18th centuries)* by Maria Antónia Quina, which represented three years of fact finding and research work. Another project for the study of tapestry – this time contemporary tapestry made in Portalegre – presented by Jessica Hallett and to be published in the form of a monograph entitled *Woven Paintings, Tapestry in Portugal*, also received the Department’s support.

### **Archaeology**

Subsidies were awarded for fieldwork and research by Portuguese archaeologists, researchers and specialist institutions, including the continued support given to the “Rabaçal Roman Villa” project, undertaken by the Association of Friends of the Rabaçal Roman Villa, led by Miguel Pessoa. Another subsidy was given to Ana Margarida Arruda, of the Faculty of Letters of the University of Lisbon for the continuation of her research work at the Monte Molião Roman archaeological site in Lagos. Support was also given to Victor dos Santos Gonçalves, of the Faculty of Letters of the University of Lisbon to continue his “Placa Nostra” research project into the megalithic schist engravings found in the Alentejo; to Ana Maria Gonçalves Ávila de Melo for her project “Some Aspects of Bronze Age Metallurgy at Castro de Pragança, Cadaval”; and, finally, João Luís Cardoso, for his study of the “Pre-Historic Settlement of Outeiro Redondo (Sesimbra)”, an important archaeological site from the Chalcolithic Period in Portugal. For the first time, this financial support was assessed by a jury, composed of a representative from this Department, Luiz Oosterbeek, from the Polytechnic Institute of Tomar, and Paulo Pereira, from the Faculty of Architecture of the Technical University of Lisbon.

Subsidies were also granted for the holding of two important international academic meetings: the international cycle of lectures on “Architecture, Mosaics and Society of Late Antiquity and the Byzantine, in both the East and West. Studies and Protection Plans”, which was held at the Foundation’s premises at Mértola Archaeological Site and at the Rabaçal Roman Villa in July 2008, organised by the Portuguese Association for the Study and Conservation of Ancient Mosaics (APECMA); and the 2nd Luso-Brazilian Forum of Urban Archaeology, which took place at the Faculty of Letters of Coimbra University in October 2008, organised by the Archaeological Studies Centre of the Universities of Coimbra and Porto, coordinated by Maria da Conceição Lopes, in association with the Mértola Archaeological Site and the Federal University of Bahia, Brazil.

### **Support for publications in the fields of archaeology, history of art and heritage**

Approval was given to four of the 13 applications for support that were received: Ad Urbem – Associação para o Desenvolvimento do Direito do Urbanismo e da Construção, *Tractatus de Novorum Operum Aedificationibus [...] tomos divisus*, by Manoel Álvares Ferreira, an important and previously unpublished treatise, written in Latin in 1750; Imprensa da Universidade de Coimbra, *Coimbra, Montagem do Cenário Urbano*, by Jorge Alarcão; Institute of Art History / fcsH – New University of Lisbon, *A Torre de S. Sebastião da Caparica*, by Pedro Aboim Inglês Cid; and, finally, the study by Maria da Conceição Rodrigues, *Contribuição para a História Comum de Portugal e Moçambique: O Recinto Muralhado*



❖ Art studies. Jessica Hallett, *Woven Paintings, Tapestry in Portugal. Loom from the Portalegre Textile Mill, 2008.*

*do Songo no Contexto do Estado do Mutapa*. For the first time, the financial support awarded under this scheme was assessed by a Jury composed of a representative from this Department, Luiz Oosterbeek, from the Polytechnic Institute of Tomar, and Paulo Pereira, from the Faculty of Architecture of the Technical University of Lisbon.

### **Support for Young Researchers in Art Studies**

**[€15 530]**

In 2008, the Fine Arts Department introduced a new programme of Support for Young Researchers in Art Studies made possible through the award of annual (non-renewable) scholarships to a maximum of two research projects presented by young researchers already displaying a significant curriculum, but not yet fully integrated into professional structures in their area of specialisation, and aged under 40 at the time when their application was presented.

This annual programme seeks to encourage vocational training and professional development, with the applicants being assessed by a jury of specialists of recognised merit. For this first edition of the competition, the jury consisted of Raquel Henriques da Silva and Isabel Carlos, and the scholarships were awarded to the two candidates mentioned below, chosen from amongst 17 applicants:

▶ Patrícia A. Dias Santos Pedrosa, a graduate in Architecture from the Faculty of Architecture of the University of Lisbon (FAUL) (1997), has a diploma of Advanced Studies in Architectural Projects from the Polytechnic University of Catalonia (2004) and a master's degree in the History of Contemporary Art from the New University of Lisbon (2008). She is currently preparing her PhD in Architectural Projects at the Polytechnic University of Catalonia, under the supervision of Josep Maria Montaner. Her award-winning project was entitled "Portugal, Anos 1960. A Casa das Mudanças, Mulheres e Arquitectura Doméstica".

▶ Alda Veronica Galsterer has a master's degree in the History of Art, Portuguese and English Language and Literature from the University of Eberhard-Karls-Universität Tübingen, Germany (2003) and is also attending the master's degree in Curatorial Studies, at the Lisbon Faculty of Fine Art/FCG. She is an art curator and her project, which was also selected by the Jury, is entitled "Uma Investigação sobre a Construção de Identidade e a Imigração Cultural no Exemplo de Jovens Artistas (Alemães e Portugueses)".

### **Vasco Vilalva Award for Heritage Recovery and Enhancement**

**[€53 601]**

On 25 November 2008, the Jury met to decide on the "Vasco Vilalva Award for Heritage Recovery and Enhancement", which this year was awarded for the second time. The six projects presented for the award were examined by a Jury composed of the following members: Dalila Rodrigues, PhD in the History of Art, a specialist in Portuguese Renaissance Painting and the Director of the Paula Rego Museum; António Ressano Garcia Lamas, Full Professor at the Higher Technical Institute of the Technical University of Lisbon; José Pedro Martins Barata, Jubilee Professor at the Higher Technical Institute of the Technical University of Lisbon; José Sarmiento de Matos, a specialist in the history of Lisbon; and the Director of the Foundation's Fine Arts Department, Manuel da Costa Cabral, who chaired the jury.

After careful study of the applications presented, the Jury unanimously decided to propose that the Vasco Vilvalva Award for 2008, amounting to € 50,000, should be awarded to the project “Monumentos Vivos/Festival Terras sem Sombra de Música Sacra do Baixo Alentejo”, coordinated by José António Falcão, from the Historical and Artistic Heritage Department of the Diocese of Beja. The award was made in recognition of the overall quality of a continued and coherent project for the survey, restoration and enhancement of the religious cultural heritage of the Baixo Alentejo, showing clearly defined criteria and a methodology that were considered by all of the Jury’s members to be exemplary, both in themselves and in their potential for use in other regions of Portugal.



✚ Presentation of the Vasco Vilvalva Award to the Diocese of Beja.

## Theatre

[€130 721]

The Theatre Sector maintained its support for stage directors at the beginning of their professional careers, research and training in the theatre, and support to consolidate theatre infrastructures. These guidelines again enabled the distributive function to be maximised.

## New Stage Directors

[€59 260]

This programme continues to demonstrate its effectiveness in furthering the careers of young Portuguese stage directors. This year, grants were awarded to 15 projects reflecting not only the experimentalism that generally marks the beginning of a stage director’s career, but also the recourse to other artistic references that are to be found in the present-day world of theatre. The highlights were the following projects: *Only You – Um Espectáculo para Si. Um Artista ao seu Dispor*, by Dinis Machado, *A Direcção do Sangue*, by John Romão, *Leôncio e Lena*, by Ricardo Aibéo, *Mona Lisa Show*, by Pedro Gil, *Rádio Pirata*, by Maria Gil, and *Tríptico*, by Martim Pedroso.

## Theatre research

[€18 300]

The support given under the scope of this programme covered an interesting variety of artistic proposals and fully corresponded to its aims, with funding being provided to five projects from various regions around the country: “Curtas”, consisting of experimental short plays, promoted by the Associação Primeiros Sintomas and performed in Almada; the treatment of the photo-documentary collection of the Teatro Experimental de Cascais, with a view to the publication of a monograph about this theatre’s 42 years of existence; and three training schemes run respectively by BAAL 17, from Serpa, este, from Fundão, and the Varzim Teatro, from Póvoa de Varzim.



✚ New Stage Directors programme. Dinis Machado, *Only You – Um Espectáculo para Si. Um Artista ao seu Dispor*.

### **Consolidating Theatre Infrastructures**

**[€53 161]**

This programme aims to meet requests seeking a qualitative alteration in the artistic development of theatre infrastructures. It continued to represent the single largest line of funding and aims to meet the needs of a broad range of requests, fundamentally of a technical and logistical nature, which are afforded little or no recognition by other support institutions. Five theatre infrastructures were subsidised: *Visões Úteis* (Porto); *Teatro da Joana* (Lisbon), *O Nariz* (Leiria), *Teatro da Rainha* (Caldas da Rainha) and *Tarumba* (Lisbon).

### **Film**

**[€82 550]**

The Department continued to provide support, in 2008, for experimental and innovative film projects, particularly in the documentary area, paying special attention to proposals about artistic themes. At the same time, support was given to projects seeking to promote Portuguese films both in Portugal and abroad.

Grants were therefore awarded to Solveig Nordlund for a film about the work of José Pedro Croft, to Jorge Silva Melo for a documentary about Ângelo de Sousa, produced by the *Artistas Unidos*, to Marta Wengorovius for the film project *Usos dos Olhos – Objectos de Errância*, and to



Pedro José Maia for the *Portrait* project, which formed part of the work entitled *Super 8 Series*. Raquel Freire received support for the costs of translating into English the subtitles for her documentary about the creative process of a group of Portuguese stage directors, entitled *Esta É a Minha Cara*. This film received a grant of € 50,000 from the Department and was given its first public screening at the Foundation in May 2008.

✚ Film. *Usos dos Olhos – Objectos de Errância*. Marta Wengorovius. Experimental cinema.

The Associação Inventário – Arte, Acção e Pensamento received financial support towards the costs of producing the experimental film workshop “One Minutes PT 2008”, which was held at the Modern Art Centre in November. The 20 films made under the scope of this workshop were shown to the public at the Foundation. The subsidy awarded in 2007 to Apordoc – Associação pelo Documentário was again renewed for the 2008 edition of the international seminar on documentary film “Doc’s Kingdom” that took place in the town of Serpa in June. This subsidy was granted in partnership with the Instituto do Cinema e do Audiovisual (the Portuguese Film Institute) and Serpa Municipal Council.

As far as the support given to the promotion of Portuguese films abroad is concerned, the Department contributed towards the artist Filipa César’s travel expenses to Rio de Janeiro to participate in the International Film Festival organised in partnership with MoMA of New York. Similar support was given for Cláudia Clemente’s participation in the “É Tudo Verdade” festival in São Paulo, where she presented her documentary about the &etc publishing house.

The Foundation also granted subsidies to the production companies Periferia Filmes and Cine-Tuga for the films *Sem Título 3*, by the director Vicent Lefort, and *Rio Turvo*, by Edgar Pêra, respectively. Margarida Gil was given support for the editing and post-production tasks of the documentary about the work of Carlos de Oliveira, entitled *Sobre o Lado Esquerdo*.

## Scholarships

[€666 191]

In 2008, the Fine Arts Department continued with its plan of awarding scholarships in the various areas for which it is responsible. This plan, which has accompanied the Department’s activities since 1957, has remained an important means of supporting artistic creativity, research and in-depth theoretical reflection, while also updating and upgrading professional skills. Granted annually following a competitive application process, these scholarships are part of a programme that has accompanied developments in the Portuguese art world, paying attention to both the shortcomings and priorities in each specialist area.

In parallel to this, and similarly based on a competitive application process, artistic residency grants have also been awarded in recent years to enable artists to attend academies or artistic centres of renowned international prestige. This has further contributed to the development of innovative projects in cutting-edge environments and to the promotion of the work of young Portuguese artists abroad, enabling them to establish themselves on international art circuits. Unlike the scholarships awarded under the general programme, which take into account the projects proposed by the candidates, the scholarships awarded for artistic residencies are the result of protocols established with the host institutions, and it is the Foundation that then “invites” the artists to present a project of work to be undertaken in accordance with the terms and conditions of the four internships provided by these institutions.

The costs incurred with this activity not only include the amount of the scholarships awarded, but also the co-financing provided by other institutions in the awarding of these grants (€ 122,771) and the costs arising from administering the application processes.

In 2008, the Fine Arts Department awarded the following scholarships:

### Specialisation and Career Development Scholarships

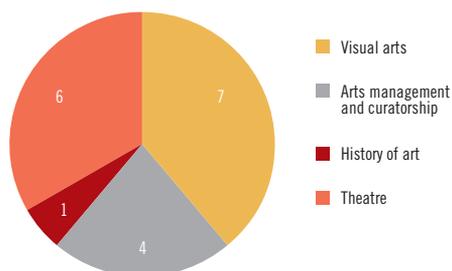
[€253 448]

The competition relating to the 2008-2009 academic year covered the following areas: the visual arts, arts management and curatorship, history of art, heritage and theatre.

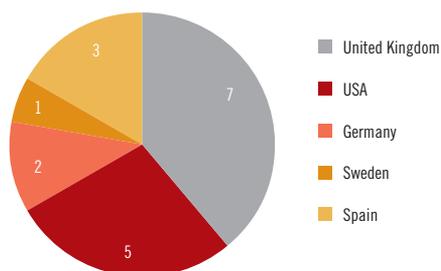
One hundred and twenty-three applications were submitted. The scholarships granted covered all the areas open to competition and were awarded to the most original and innovative projects, taking into account the quality, educational skills and programme contents to be found at the host institutions.

The following tables show the distribution of the 18 scholarships awarded in 2008, by specialist area and by country:

#### Specialist areas



#### Countries



The five scholarships for the USA were granted under the scope of the protocol signed with the Luso-American Foundation for Development (FLAD) in 1987, with responsibility for the analysis of applications, selection processes and the costs incurred with the award of the scholarships being shared between the two foundations.



✚ Ernesto de Sousa Grant. 15th Anniversary Commemorations. Catalogue.

**Extension of specialisation  
and career development  
scholarships** [€174 072]

In 2008, in accordance with the regulations in place and based on the results obtained by the scholarship holders, as confirmed by the reports submitted by their respective supervisors, 20 specialisation scholarships were extended. The five extensions granted to scholarship holders in the USA were also carried out in partnership with FLAD.

**Special grants / Artistic  
residencies** [€115 900]

#### **The 16th Ernesto de Sousa Grant**

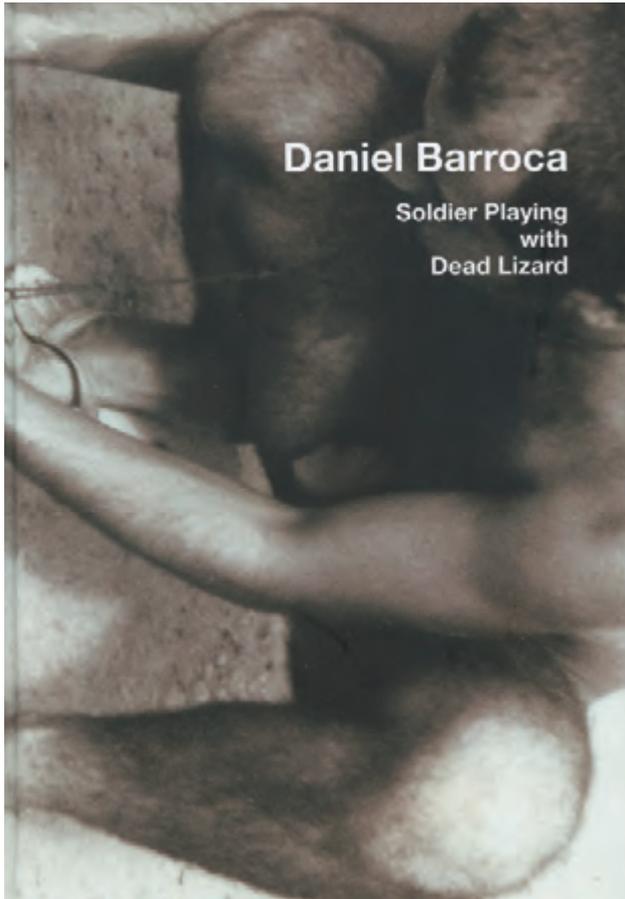
This scholarship is a joint initiative between the Experimental Intermedia Foundation of New York, FLAD and the Calouste Gulbenkian Foundation. It was set up in order to pay homage to the artist Ernesto de Sousa,

a pioneer in the field of experimental multimedia art. The winner of the 16th scholarship, announced in January 2009, was Sérgio Cruz, who presented a project for a video installation with choreographed figures in an urban environment. One of the members of the Jury making the award was the artist Francisco Janes, who had won the previous year's scholarship.

The commemorations of the 15th anniversary of the Ernesto de Sousa grant took place at Espaço Avenida in January 2008 with the public presentation of an exhibition of the work of the artists who, over the last fifteen years, have had the opportunity to take part in this project, which has provided a great incentive for multimedia creativity, stimulating multidisciplinary experimentalism with the use of the new technologies. On the same occasion, a new website was launched and a book/catalogue published in Portuguese and English, which provides both a memory of past events and a critical look at the first fifteen years of the Ernesto de Sousa grant. The costs incurred with this initiative, promoted by Isabel Soares Alves, Ernesto de Sousa's widow, were shared between the Foundation and FLAD.

#### **João Hogan Grant – 10th Year**

The Foundation annually awards a 12-month grant for an artistic residency at the Künstlerhaus Bethanien in Berlin. This grant, based on the João Hogan estate and set up in his honour, has enjoyed remarkable success and is today one of the awards most keenly disputed between young Portuguese artists seeking to develop and promote their work in such an extremely stimulating cultural environment as Berlin. The artist receiving the 2008 grant, under the terms



✚ João Hogan Grant, Berlin. Work by Daniel Barroca, given its public presentation in August, 2008.

of the protocol established with the aforementioned Berlin institution, was André Sousa.

In August 2008, an exhibition was held at the Künstlerhaus Bethanien of the works produced by the previous award-winner, Daniel Barroca. This exhibition received fulsome praise and was accompanied by a catalogue, financed by the Foundation, in partnership with the Instituto Camões.

#### **The Casa de Velázquez Grant – 4th year**

Launched in 2005, this grant provides for a six-month artistic creativity internship at the Casa de Velázquez in Madrid. Out of a total of 23 applications, João Tengarrinha was unanimously selected both for the quality of his work and the solid and impressive nature of his artistic career so far.

#### **Artistic residency grants in New York – 4th year**

In partnership with FLAD, the agreement was continued with two American institutions of great international prestige in the field of the visual arts – ISCP (International

Studio and Curatorial Program) and Location One, both in New York. The objective of these artistic residency grants is to enable the selected artists to develop the specific projects that they presented in their application and to exhibit them publicly, helping them to promote their work on the international art circuits. In 2008, João Pedro Vale was awarded the six-month grant for ISCP and André Gonçalves the five-month grant for Location One.

#### **Artistic residency grants at ACME – 1st year**

In view of the success enjoyed by the artistic residencies programme, as a privileged way of contributing to the development of innovative and experimental projects and to the internationalisation and dissemination of the work of our artists, the Department has broadened the range of host institutions to include ACME (ACME Housing Association Limited) in London. The Jury assessing the work of the applicants included the director of ACME and representatives from the Foundation's UK Branch. Margarida Gouveia was the artist who won this award for the very first time.