



Aspect of the exhibition "The Interpretation of Dreams. Photographs by Jorge Molder".

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



Amounts in euros	
Personnel costs	1 058 610
Operating costs	82 866
Grants and scholarships	60 000
Departmental activities	2 251 164
<i>Investment</i>	<i>407 297</i>
<b>Total</b>	<b>3 452 640</b>
Receipts	310 667

Both the temporary exhibitions programme and the promotion of the Centre's Collection are two key focuses of CAM's activity. In this vein, the exhibition by Austrian artist Heimo Zobernig, working in partnership with the Tate St. Ives, cemented this relationship: Zobernig chose a selection of works from the CAM collection, which were shown along with his work.

Another of the highlights of the Centre's programme was "The 70s – Crossing Frontiers" exhibition, which was nominated for the SPA/RTP Prize for the category of Visual Arts – Best Art Exhibition in 2009. The exhibition received a large number of visitors, and had a significant impact on the various audiences, which ranged from specialists to schools, and also included the general public. Following this exhibition, the works exhibited by Alberto Carneiro and Rui Orfão were donated to CAM, and two works by Teresa Magalhães were acquired.

Additionally Jorge Molder, the Centre's former director and the curator of the "Aspects of the Collection" exhibition, donated two recent series of photographs to CAM that had formed part of the artist's exhibition in October, called *The Interpretation of Dreams*.

The Temps d'Images Festival opened at CAM with the exhibition of the work of the Danish artist Jesper Just, shown for the first time in Portugal.

The educational programme helped to promote the Collection by increasing the number of activities aimed at all audiences

and was further reinforced by the preparation of the book *100 Works from the CAM Collection*, as well as the continuation of work on the digitalisation of the collection, which is soon to be made available online on the redesigned CAM website.

## Temporary exhibitions

Three exhibitions were a continuation of the 2008 programme: “Tour of the Work of Waltercio Caldas” and “7 Artists in the 10<sup>th</sup> Month”, which ended on 11 January, and “Michel François”, which ended on 22 February.

### “Heimo Zobernig”

Curator: Jürgen Bock

Levels 0, 01 and 1 of CAM

10 February to 24 May

This exhibition, developed in partnership with the Tate St. Ives, took into account the specific characteristics of the architecture, collections and history of both institutions. Heimo Zobernig displayed his work, comparing the collections of the two museums and attempting to create a dynamic of contrasts and affinities. In addition to this challenge, there was also an exchange of works between the two collections: a group of pieces from the CAM collection was included in Zobernig’s exhibition in England and a group of pieces from the St. Ives’ Collection was shown at the exhibition at CAM.

### “The CAM Collection by Heimo Zobernig”

Levels 01 and 1 of CAM

18 June to 30 August

Part of Heimo Zobernig’s large installation on display from February to May remained at the Museum: the part in which the artist displayed his choice of works from the CAM collection on levels 01 and 1. This view of the collection was complemented by another perspective adopted by Jorge Molder in “Aspects of the Collection”.

### “Rui Vasconcelos (‘Water Place’)”

Temporary Exhibitions Room at CAM

5 March to 31 May

Displayed to the public at the first edition of “7 Artists in the 10<sup>th</sup> Month”, Rui Vasconcelos’ work has enjoyed a very positive reception, despite the artist’s discreet personality. Rui Vasconcelos works in a very elaborate way and refuses to accept any time constraints, so that any work that he produces is consequently very rare. The artist exhibited two large encaustic paintings at CAM, drawings in Indian ink and gouache.



✦ Isabel Carlos, the new director of CAM, and the trustee Teresa Gouveia.

### **“MU. Moon on a Dirt Floor. Pedro Morais”**

Temporary Exhibitions Room at CAM

18 June to 27 September

The artist proposed an installation occupying the far left side of the room with the construction of an internal elevated space, from where a landscape on canvas could be seen, making for a multiple and enigmatic viewing: whiteness and light appeared as essential matter.

### **“Aspects of the Collection”**

Curator: Jorge Molder

Level 0 of CAM

18 June to 30 August

This show exhibited some small groups of works from the Centre’s collection that are rarely presented to the public. The works that were shown were by highly diverse artists, from different periods and with different styles, such as António Areal, Fernando Calhau, Pepe Diniz, Michael Biberstein, Manuel Cargaleiro and Armando Basto.



✦ Installation by Heimo Zobernig, Untitled, 2007-20-08.



✚ View of the exhibition “Aspects of the Collection”.

### **“The 70s – Crossing Frontiers”**

Curator: Raquel Henriques da Silva

Levels 0, 01 and 1 of CAM

9 October 2009 to 10 January 2010

This exhibition, which occupied almost the whole of the Centre, sought to display Portuguese artistic production from the 1970s, a particularly fertile time for the history of culture and visual arts in Portugal. Emphasis was placed on works that reflected the adoption of an ideology of experimentation (aesthetic, plastic and formal), displaying an enormous variety of orientations (material and plastic) and languages, ranging from traditional painting and sculpture to performance and installation, as well as recognising the importance of photography and the moving image. It also gave some visibility to a body of historical documentation, highlighting the role of the poster as a medium for global communication.

### **“The Interpretation of Dreams. Photographs by Jorge Molder”**

Curator: Leonor Nazaré

Central Building

Level 01

9 October to 27 December 2009

In early 2009, Jorge Molder donated two series of photographs to CAM: *O Pequeno Mundo*, 2000, and *Não Tem Que me Contar Seja o Que For*, 2006-2007. This exhibition included a third, more recent and previously unseen series of photographs, *A Interpretação dos Sonhos* (The Interpretation of Dreams), which gave the exhibition its name.

This exhibition is a co-production by CAM and the Calouste Gulbenkian Cultural Centre in Paris, where it will be shown in early 2010.



✚ Aspect of the exhibition “The 70s – Crossing Frontiers”.

## “Jesper Just”

Curator: Elisabeth Hansen  
 Temporary Exhibitions Room at CAM  
 9 October 2009 to 18 January 2010

Jesper Just, a Danish artist known internationally for his video creations, had his work shown for the first time in Portugal at this solo exhibition.

The exhibition included a previously unseen video by the artist, filmed in Detroit, USA, in 2009, and a video installation of three films with interrelated themes. Besides this trilogy, Just’s first work, *No Man Is an Island*, from 2002, and the work *This Love is Silent*, from 2003, were also shown. This exhibition celebrated the opening of the Temps d’Images Festival, and was organised in association with the Nikolaj, Copenhagen Contemporary Art Centre.

## External exhibitions

### “1/150. Engraving and Multiplying. Engravings from the CAM Collection”

Curator: Ana Vasconcelos e Melo, Emília Ferreira and António Canau (scientific curator)  
 Casa da Cerca – Contemporary Art Centre, 31 January to 17 May 2009

Based on the display of a considerable number of engravings from the CAM collection, this exhibition sought to highlight the great wealth of this artistic discipline, establishing a dialogue between some of the most notable artists producing engravings in Portugal, including names that are recognised on both a national and international scale, such as Almada Negreiros, Lourdes Castro, José de Guimarães, or Richard Hamilton, Fernand Léger and Vieira da Silva.

## **“Homage and Oblivion. Works from the Collection of the Calouste Gulbenkian Foundation Modern Art Centre”**

Curator: Leonor Nazaré

4 June to 13 September 2009

The aim of the group of works from CAM's collection brought together here was to identify the intentions not only of paying homage, but also those of its opposite process, oblivion, on different levels. The intention of paying homage is to remember, but the actions of abstraction, stylisation, expression and substitution with fiction contribute towards erasing the reality of what is referred to. The works presented here helped visitors to understand this paradox.

### **“Blink – Prints from the CAM Collection”**

Exhibition held as part of the *Art Algarve 2009* programme

Curator: Ana Vasconcelos

Islamic and Mediterranean House of Culture, Silves

21 June to 27 September 2009

The exhibition presented 55 prints by 26 artists from the Modern Art Centre's collection of foreign and Portuguese prints. Consisting of some 3000 works, this collection underlines the importance given by the Calouste Gulbenkian Foundation to the knowledge and practice of printmaking in the second half of the 20th century.

“Blink” is a reference to Malcolm Gladwell's book *Blink: The Power of Thinking Without Thinking*, published in 2005, an entertaining history that allows us to question the ideas of the authenticity and uniqueness of the artistic object. These issues are central to the approach to printmaking as a quintessential artistic language.

### ***Expectativa de Uma Paisagem de Acontecimentos #3***

Site-specific installation by Fernanda Fragateiro

Exhibition held as part of the *Art Algarve 2009* programme

Curator: Ana Vasconcelos

Misericórdia Church, Silves

21 June to 27 September 2009

The artist Fernanda Fragateiro defines *Expectativa de Uma Paisagem de Acontecimentos #3* (Expectation of a Landscape of Events #3) as a portable and reversible device, constantly changing and adapting to the space that it occupies, in a similar way to urban architecture or landscape.

The use of polished aluminium in this sculpture – a change from the materials normally used in Fernanda Fragateiro's work, such as steel and mirrors – allows for the creation of a reflective surface, inviting the spectator to interact with the space under observation, which includes both the work and the architecture in which it is housed.

## **Publications**

### ***(Lugar da Água – Water Place) Rui Vasconcelos***

Catalogue published in March 2009, with a text by Leonor Nazaré. Bilingual edition (Portuguese/English); 24 pages. Colour reproductions of all the works. Contains a biography and bibliography of the artist.



✦ Fernanda Fragateiro, *Expectativa de Uma Paisagem de Acontecimentos #3*, 2009.

***Heimo Zobernig and the Collection of the Calouste Gulbenkian Foundation Modern Art Centre***  
***Heimo Zobernig and the Tate Collection***

Catalogue co-published by the Calouste Gulbenkian Foundation and the Tate St. Ives, in May 2009. Texts by Jürgen Bock, Martin Clark, Liam Gillick, Bart van der Heide, Jessica Morgan and Juliane Rebentisch. Bilingual edition (Portuguese/English); 208 pages. Colour reproductions of all the works. Contains biographies of the artist and the authors of the texts.

***Homenagem e Esquecimento (Homage and Oblivion). Works from the Collection of the Calouste Gulbenkian Foundation Modern Art Centre***

Catalogue published in May 2009 and co-published by the Eugénio de Almeida Foundation and the Calouste Gulbenkian Foundation. Text by Leonor Nazaré. Bilingual edition (Portuguese/English); 76 pages. Colour reproductions of all the works. Contains a biography of the artists represented in the exhibition.

***MU. Pedro Morais***

Catalogue published in June 2009, with texts by Isabel Carlos and Pedro Morais. Bilingual edition (Portuguese/English); 21 pages. Reproductions of the exhibited works.

***Jesper Just***

Catalogue published in October 2009, with texts by Alexandre Melo, Christian Lehmann and Kristine Kern. Bilingual edition (Portuguese/English); 80 pages. Colour reproductions of all the works. Contains a biography and a bibliography of the artist.

***The 70s – Crossing Frontiers***

Catalogue published in October 2009, with texts by Raquel Henriques da Silva, Rita Macedo, Ana Filipa Candeias and Ana Ruivo; 203 pages. Colour reproductions of all the works.

***The Interpretation of Dreams. Photographs by Jorge Molder***

Catalogue published in October 2009, with texts by Leonor Nazaré and Alberto Ruiz de Samaniego. Bilingual edition (Portuguese/French); 159 pages. Reproductions of some of the works. Contains a biography of the artist.

***Albums of Drawings by Amadeo de Souza-Cardoso***

The research work was completed for the publication of the albums of drawings by this artist.

***100 Works from the CAM Collection***

The work necessary for the Portuguese and English editions of this publication was started, bringing together a selection of 100 works from the CAM collection, with texts and colour reproductions of all the works.

## Other events

Launch at CAM of the publication *A Totalidade no Particular* by Marta Wengorovius, with a presentation by Suhail Malik, on 30 July 2009. Book published by the Calouste Gulbenkian Cultural Centre in Paris. Documentary exhibition about the “Intervene” project in the hall of CAM (see “Educational activities”).

Performance installation *Luíz Vaz 73* by Jorge Peixinho and Ernesto de Sousa in the Sala Polivalente at CAM, from 19 November to 13 December 2009 (two sessions per day), forming part of “The 70s – Crossing Frontiers” exhibition.

## Other activities

### Website

Work continued on the new design for the CAM website.

### Internships

In relation to the conservation and research of the Centre’s collection:

- › A one-year professional internship at the IEFP (Employment and Vocational Training Institute), starting in April.

In the sector of education and artistic animation:

- › A professional internship from 1 October 2008 to 31 May 2009 and a “Leonardo da Vinci” internship from 14 December 2009 to 31 May 2010.

### Collection

Work continued on the inventory, documentation and photographic recording of the Centre’s collection. Now that the collection is fully recorded and stored in the InArte Premium computer software application, work has begun on the input of new data, as well as on reviewing the inventory that had previously been created. Priority was given to the conservation and restoration work undertaken on works to be exhibited, focusing mainly on “The 70s – Crossing Frontiers” exhibition.

### Cooperation with the Foundation’s other departments

#### Participation in juries formed by the Fine Arts Department

- › General Competitive Application Process for Specialisation and Career Development Scholarships: Isabel Carlos – in the area of Visual Arts and Curatorship.



- › Artistic Residency Grant Location One, New York – Helena de Freitas.
- › Artistic Residency Grant ISCP, New York – Helena de Freitas.
- › Artistic Residency Grant CAPACETE, Rio de Janeiro and São Paulo – Leonor Nazaré.
- › Artistic Residency Grant Künstlerhaus Bethanien, Berlin – Helena de Freitas.
- › Artistic Residency Grant ACME, London – Leonor Nazaré.

## Exhibitions

- › “Lisbon. Memories of Another City”, Sakip Sabanc Museum, Sabanc University, Istanbul, 14 May to 14 July 2009.

This exhibition was organised by the Gulbenkian Museum, and curated by Helena de Freitas. Under the high patronage of His Excellency, the President of the Republic of Portugal, the exhibition brought together 74 paintings and drawings from various Portuguese museum collections and some 30 photographs by Joshua Benoliel and Mário Novais. Bilingual catalogue (Portuguese/English), 213 pages.

- ✦ Works of Teresa Magalhães, *Untitled*, 1971, and *Untitled*, 1972.



- › “Grand Herbar d’Ombres”, held at the Calouste Gulbenkian Cultural Centre, in Paris, from October to December 2009, and curated by Helena de Freitas. An exhibition of the projected shadows of about 100 different plant species, which make up the book by Lourdes Castro, *Le Grand Herbar d’Ombres*, created by the artist in 1972, on the Island of Madeira. The exhibition also included Geneviève Morgan’s film, *La Montagne de Fleurs de Lourdes Castro*, 2009 (an adapted version) and a set of documents of a biographical nature.

- › “Darwin’s Evolution”, held at the Foundation’s headquarters from 12 February to 24 May 2009. The design and technical coordination of the exhibition project was the work of Cristina Sena da Fonseca. The architect also provided support to various departments of the Foundation.



✦ Alberto Carneiro, *Árvore Jogo/Lúdico em Sete Imagens Espelhadas*, 1974-2009.

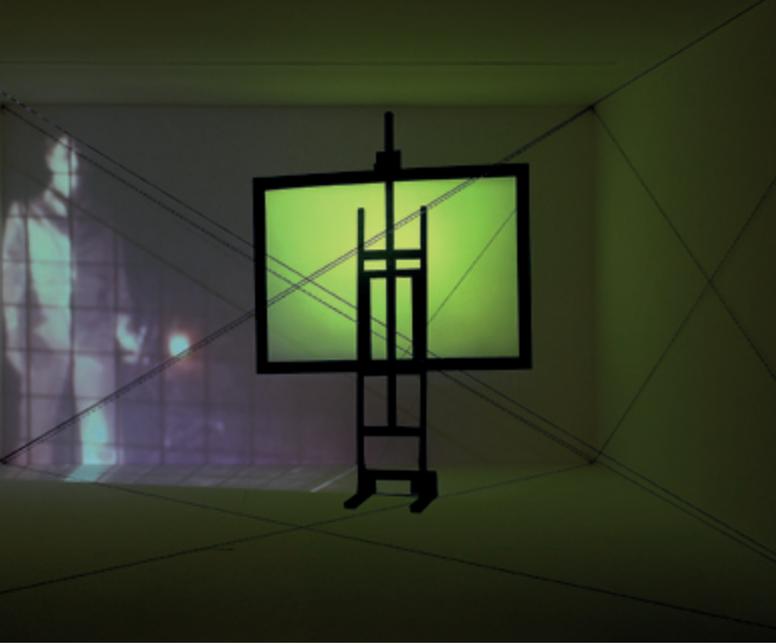
## Acquisitions and donations to the Collection

### Acquisitions

- › Adelina Lopes, three photographs *Imagem Cheia*, 2008.
- › Ana Jotta, *Mademoiselle Rivière*, 2008; *Album*, 2008; *Mirage*, 2008; *Il Profundo Della Signors in Nero*, 2008.
- › Ângela Ferreira, *Double Sided*, 1996-2009; *For Mozambique*, 2008.
- › Artur Rosa, set of nine photographs *Auto-Retrato*, 1978.
- › Fernanda Fragateiro, *Expectativa de Uma Paisagem de Acontecimentos #3*, 2009.
- › Heimo Zobernig, installation with several elements, 2007-2008.
- › Jorge Molder, two photographs from the *Waiters* series, 1986.
- › Rui Vasconcelos, *Estudo (Lugar da Água)*, 2008.
- › Susana Anágua, *Polar*, 2008.
- › Teresa Magalhães, *Untitled*, 1971; *Untitled*, 1972.
- › Victor Palla, *Nude on the Floor*, c. 1954.

### Donations

- › Alberto Carneiro, *Árvore Jogo/Lúdico em Sete Imagens Espelhadas*, 1974-2009.
- › Ana Hatherly, *Da Servidão Humana 1997*, 2008.
- › Ana Vieira, *Untitled*, 1958.
- › Carlos Lobo, three photographs from the *Interior* series, 2006.
- › Irene Buarque, two paintings entitled *Muralha*, 1974.
- › Jorge Molder, 32 photographs from the series *Não Tem Que me Contar Seja o Que For*, 2006-2007; 24 photographs from the series *O Pequeno Mundo*, 2000.
- › Luís Campos, from the series *TRANSURBANA*, 1994-2008.
- › Manuel Botelho, two photographs from the series *série confidencial /desclassificado: razão de combate*, 2007-2008.
- › Manuel Rosa, *Untitled*, 1992.
- › Rui Orfão, *Memória das Imagens Ausentes*, 1979-2009.



✚ Rui Orfão, *Memória das Imagens Ausentes*, 1979-2009.

## Works loaned from the CAM collection

### Participation in temporary exhibitions in Portugal

- › “Artistas Portugueses Lá Fora”, organised by the Museum of the Presidency of the Republic in association with the EDP Foundation, at the former Central Tejo power station – Electricity Museum. *Untitled*, painting by Amadeo de Souza-Cardoso, *Lusitânia no Bairro Latino (Retratos de Mário de Sá Carneiro, Santa-Rita Pintor e Amadeo de Souza-Cardoso)*, painting by Júlio Pomar and *Não Há Sim Sem Não – O Eremita*, painting by António Dacosta (16 January to 15 March 2009).
- › “Arte Moderna em Portugal 1910-1945”, at the National Contemporary Art Museum – Museum of Chiado, Lisbon. Two paintings by Amadeo de Souza-Cardoso and *L’oranger*, painting by Maria Helena Vieira da Silva (26 March to 4 October 2009).
- › “Nós e a Arte”, organised by the Museum of the Presidency of the Republic in association with the Manufactura de Tapeçarias de Portalegre and the Portalegre-Guy Fino Tapestry Museum, at Belém Palace. *Ante-Projecto de Bâle*, tapestry by Maria Helena Vieira da Silva (28 April to 31 October 2009).
- › “Surrealismo, PORQUÊ? Nos 60 anos da Exposição do Grupo Surrealista de Lisboa”, organised by the João de Castilho Municipal Museum, Tomar Municipal Council, at Casa dos Cubos, Tomar. *Cadavre-exquis*, painting by Fernando de Azevedo and Marcelino Vespeira (9 May to 13 September 2009).
- › “Lisboa. Memórias de Outra Cidade” (Lisbon. Memories of Another City), organised by the Calouste Gulbenkian Museum, at the Sakip Sabanc Museum, Istanbul. Twenty-six works from the CAM collection (14 May to 2 August 2009).
- › “Retrospectiva de Maluda”, at the Portuguese Parliament, Lisbon. *Castelo de Vide, Janela VII – ALGARVE*, and “*Lisboa XII*” and “*Lisboa XIII*” (*diptych*), paintings by Maluda (25 June to 28 August 2009).
- › “Amália Coração Independente”, organised in association with the Amália Rodrigues Foundation, presented at The Foundation of Modern and Contemporary Art – Berardo Collection Museum, Lisbon. *Untitled (Amália #6)*, photograph by Leonel Moura (5 October 2009 to 2 February 2010).
- › “Art Deco. 1925”, at the Calouste Gulbenkian Museum. *L’Adieu (O Adeus)*, sculpture by Diogo de Macedo and *Nature Morte*, painting by Fernand Léger (15 October 2009 to 3 January 2010).
- › “She is a femme fatale”, at The Foundation of Modern and Contemporary Art – Berardo Collection Museum, Lisbon. *O Príncipe Perfeito*, sculpture by Paula Rego (30 November 2009 to 31 January 2010).

- › “António Pedro”, at the Caminha Municipal Museum. *Intervenção Romântica, Refoulement, Nocturno – Árvores Humanas* and *Untitled*, paintings by António Pedro (9 December 2009 to 28 February 2010).

### Participation in temporary exhibitions abroad

- › “La Intuición y la Estructura de Torres-García a Vieira da Silva 1929-1949”, at the IVAM in Valencia. *Estructura en Gris*, painting by Joaquín Torres-García, *Composition ou Pim! Pam! Poum!*, *Le héros ou Le héraut*, *La Table Ronde*, *História Trágico-Marítima* and *La Rue, Le Soir*, paintings by Maria Helena Vieira da Silva (4 March to 3 May 2009).
- › “Marc, Macke and Delaunay – the Beauty of a Fragile World (1910-1914)”, at the Sprengel Museum Hannover. *Chanteurs Flamenco (dit Grand Flamenco)* and *Chanteur Flamenco (dit Petit Flamenco)*, paintings by Sonia Delaunay (29 March to 9 August 2009).
- › “Rebelle, Kunst & Feminisme 1969-2009”, at the Museum voor Moderne Kunst Arnhem, The Netherlands. *Tela Habitada*, painting by Helena Almeida (30 May to 23 August 2009).
- › “Ingres et les modernes”, at the Ingres Museum, Montauban, France. *Odalisque à L’Esclave II, d’après Ingres*, painting by Júlio Pomar and *Odalisque d’Après Ingres*, painting by Lourdes Castro (3 July to 4 October 2009).
- › “Absence is the Highest Form of Presence”, at the Dhondt-Dhaenens Museum, Belgium. *The Frozen Leopard*, painting by Julião Sarmento (27 September to 29 November 2009).
- › “Helena Almeida: Inside Me”, at Kettle’s Yard – University of Cambridge. *Pintura Habitada*, *Corte Secreto*, *Seduzir* and *Ouve-me*, three photographs and a video by Helena Almeida (3 October to 15 November 2009).
- › “La danza de los colores. En torno a Nijinsky y la abstracción”, at Mapfre Foundation, Madrid. *Chanteurs Flamenco (dit Grand Flamenco)*, painting by Sonia Delaunay (6 October 2009 to 10 January 2010).
- › “Arshile Gorky: A Retrospective”, at the Philadelphia Museum of Art, Philadelphia. *Act of Creation*, painting by Arshile Gorky and another nine paintings by the artist held on deposit at CAM (20 October 2009 to 10 January 2010),
- › “Pedro Cabrita Reis. One after another, a few silent steps”, at the Hamburger Kunsthalle. *White Paintings*, paintings by Pedro Cabrita Reis (30 October 2009 to 28 February 2010).
- › “Julião Sarmento – Grace under pressure”, at the São Paulo State Picture Library. *Hélder*, painting by Julião Sarmento (28 November 2009 to 21 February 2010).

### Works held on deposit

- › Embassy of the United States of America, Ambassador’s residence in Lisbon: *Artista e Modelo*, by José de Almada Negreiros, *Pub*, by Sá Nogueira, *Untitled*, by Milly Possoz, *Mulheres na Praia*, by Júlio

Pomar, *Paisagem*, by João Navarro Hogan, *Sinfonia Azul*, by António Carneiro, *Paisagem da Nazaré*, by Guilherme Filipe, *Tejo e a Ponte* and *Entrada na Barra*, by Carlos Botelho, *Troféu SNI*, by António Duarte, *A Virgem e o Menino*, by Canto da Maya and *Cavalo e Cavaleiro (Estátua Equestre)*, by Gustavo Basto.

- › Faculty of Economics of the New University of Lisbon, in Parque Ventura Terra: *Nu de Mulher*, sculpture by Ruy Gameiro, *A Dor (Figura de Mulher)*, sculpture by Hein Semke and *Mar sem Fim*, sculpture by João Fragoso.
- › Conselho Superior de Magistratura, Lisbon: *Espaço Ilusório*, Eduardo Nery, “Wedge” Series / 3, Brian Young, *Paisagem do meu Jardim*, Manuel Cargaleiro, *Integração Racial*, José de Almada Negreiros, *Veneza*, Nadir Afonso, *Kennings*, Brian Young, *Brown, Blue and Violet No. 2*, Michael Kidner, and *Untitled*, by António Mira.
- › Roque Gameiro Arts and Crafts Centre, Minde: collection of drawings by Alfredo Roque Gameiro.

### **Deposits made in previous years that have been renewed**

- › Portuguese Parliament: *Help*, painting by Bruno Pacheco.
- › Office of the President of the European Commission in Brussels: 19 paintings by Ângelo de Sousa, António Areal, António Palolo, António Sena, Fernando Calhau, Jorge Martins, Julião Sarmiento, Menez, Noronha da Costa, Pedro Casqueiro and Vítor Pomar; six drawings by Ana Hatherly; six photographs by Fernando Lemos; two sculptures by Rui Chafes and Rui Sanches; and two engravings by José Pedro Croft.
- › Faculty of Economics of the New University of Lisbon, in Parque Ventura Terra: 11 sculptures by Amaral da Cunha, Carlos Nogueira, Hein Semke, J. Martins Correia, João Charters d’Almeida, João Cutileiro, João Fragoso, John van Alstine, Maria Irene Vilar, Miguel Palma and Ruy Gameiro.
- › Arpad Szenes – Vieira da Silva Foundation: 10 paintings by Maria Helena Vieira da Silva and five paintings by Arpad Szenes.
- › Serralves Foundation: *Table de Jeux*, painting by Júlio Pomar, and two *Untitled* paintings by António Areal.
- › Portalegre Tapestry Museum: *Reflexos*, tapestry by Manuel Casimiro.
- › Presidency of the Republic: *Untitled*, painting by Francis Smith, and *Paisagem*, painting by João Hogan.

### **Educational activities**

2009 was a year of consolidation for CAM’s educational programme within the context of the Gulbenkian Education Programme for Culture – *Descobrir*, which led to a slight reduction in the number of projects being undertaken in comparison with the wide range of projects being offered under the general scope of this programme.

The guidelines which have always characterised the Modern Art Centre's Sector of Education were maintained, namely the development and consolidation of a wide-ranging programme of initiatives for a variety of audiences in the context of the dissemination and interpretation of modern and contemporary art based on the collection and the temporary exhibitions programme.

Projects	Events	Participants
114	1 334	26 046

### Guided tours

Projects	Tours	Participants
52	1 110	22 613

The Sector of Education continued with its extensive programme of guided tours, which has always been a key feature in its programming: visits open to the general public for which young people and adults can enrol on an individual basis, visits for school groups (all levels of education from two years old, including groups with special needs) and other organised groups. School groups still continue to represent the vast majority of users of the programme, almost exclusively choosing to visit the permanent collection instead of the temporary exhibits on display.

Even so, a gradual increase could be noted in visits to the temporary exhibitions, a situation which was largely confirmed in the last quarter of the year with “The 70s – Crossing Frontiers” exhibition and the effort that was made on the part of the educational programme to supply a more diversified range of activities centred around the exhibition programming.

	Projects	Events	Participants
Temporary exhibitions	15	122	2 342
Permanent collection	37	988	20 271

For individual members of the public, the programme of lunchtime visits – “A Work of Art at Lunchtime” – was maintained, as was the programme of weekend visits – “Sundays with Art” – which witnessed a slow recovery in the number of visitors (it had fallen in the previous two years).

### Workshops

Projects	Workshops	Participants
51	213	3 207

In 2009, different workshop formats continued to be operated, in order to respond to the needs of the different types of audiences and users: single-session creative workshops at weekends, centred upon the temporary exhibitions and the permanent collection, holiday workshops in blocks of five

sessions, storytelling workshops, workshops designed for groups with special needs, single-session workshops for schools and workshops for adults.

Attention should be drawn to the increased number of workshops for groups with special needs – the so-called “Open Museum” workshops – and the gradual diversification of the institutions which seek us out, reflecting the consolidation of the specialised work and great commitment put into this project, which first began three years ago.

During 2009, a documentary exhibition was developed about the “Intervene – Heroes and Villains” project (which had begun in October 2007). 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. This work resulted in ten self-portraits and a documentary which was made entirely by the young people themselves. These portraits and the documentary were shown to the public at CAM in April 2009.

The implementation of this project is part of a structured programme developed by the Sector of Education in the field of artistic and social intervention. This programme also includes the workshop project developed for the Women Against Violence Association under the scope of the Progride (Programme for Inclusion and Development) programme – “To be a Woman”, a training programme for female victims of domestic violence.

## Courses

Projects	Courses	Participants
11	11	226

The courses organised can be divided into three main categories: theoretical courses, educational courses (in the area of museum education) and practical courses (artistic practices for non-artists), one of the most sought after areas and therefore the area in which the greatest increase was to be noted in the number of projects.

## Other activities

### Exhibitions

› Documentary exhibition of the “Intervene – Heroes and Villains” project, at CAM (31 March to 30 April 2009) and at the Lusófona University (5 to 26 June 2009).

### National and international representation

The “Intervene – Heroes and Villains” project was selected to take part in the following international events:

- › The European Conference on Youth Education in Museums, Elite Art Club for UNESCO, Bucharest, 14 to 17 May 2009.
- › Grundtvig Learning Partnership – European Museum Education and Young People: A Critical Enquiry, 24-27 February 2009, Porto (Serralves Foundation).



📖 Book dedicated to Sena da Silva.