



Art

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✦ Launch of the exhibition "The Taste of the Collector: Calouste S. Gulbenkian (1869-1955)".

The Calouste Gulbenkian Museum

The primary mission of the Calouste Gulbenkian Museum is to show the collection of works of art assembled by Calouste Gulbenkian over the course of his life, conserving them and studying them in order better to serve the general public.

As the collection is made up of objects which tend to be unique in Portuguese museums, the Museum has an added responsibility, as there are questions of rarity value in addition to aesthetic quality. As a result the permanent display of this collection, shown didactically, is our key priority.

At the same time there is investment made in giving it some context through temporary exhibitions and other activities that bring in current scientific knowledge, disseminated through bilingual publications (Portuguese and English).

The Education department complements the work of the Museum's researchers or those researchers invited by the Museum to collaborate with them, by broad and effective dissemination to the public – young and old – and through a constant state of self-evaluation that leads to new ways of approaching the permanent collection and temporary exhibitions.

New technologies – in particular the website, which is constantly being updated with subjects of general interest – are among the other means by which the Museum transmits information to a broader public.

2006, the year that saw the start of the Foundation's Fiftieth Anniversary Commemorations, offered activities which were more focused on the exceptional figure of the collector himself, through initiatives integrated within the Museum's usual practice.

Temporary exhibitions

"Designing the Decor: French Drawings from the 18th Century"

This exhibition, launched in October 2005 and on show until January 15th, under the stewardship of Peter Führung, used a careful selection of drawings and objects – some of them belonging to the Gulbenkian Museum – to offer a perspective that covered important artistic production aimed at the day-to-day lives of prestigious and wealthy social classes in 18th-century Europe.

| Amounts in euros | |
|-------------------------|------------------|
| Personnel costs | 2 153 318 |
| Operations | 89 665 |
| Departmental activities | 1 449 057 |
| Subsidies | |
| <i>Investment</i> | |
| Total | 3 692 040 |
| Receipts | 745 926 |

“The Taste of the Collector: Calouste S. Gulbenkian (1869-1955)”

Among the displays that launched the Foundation’s Fiftieth Anniversary Commemorations, the 18th of July saw the launch of this exhibition that sought to reflect on the formation of the taste of Calouste Gulbenkian, an enlightened collector who was able to choose the very best objects produced in particular by Islamic and European cultures.

Through 89 works of art and a great deal of documentation, this exhibition showed what he acquired and what he wanted to acquire, demonstrating the way in which his tastes were formed, through his studies and his travels. He became increasingly demanding and selective, but also surrounded himself with objects that revealed affective reasons quite apart from their aesthetic qualities. The exhibition also included objects loaned by the Hermitage Museum and by the National Museum of Ancient Art, and remained on view until 8 October.

Coordinating personnel: João Castel-Branco Pereira and conservator Luísa Sampaio

“From Paris to Tokyo: the Art of the Book in the Calouste Gulbenkian Collection”

The 18th of July also saw the launch of an exhibition dedicated to Calouste Gulbenkian as a bibliophile, offering a global view of his library of rare and precious books, with works representing each of the sections that constitute it. Illuminated manuscripts and illustrated printed books in luxurious bindings, produced in the most distinguished centres for books in Europe, but also in Turkey, Persia and Japan, allowed us to see the demanding taste of the collector, through a selection of 75 items which for conservation reasons are usually kept in storage and out of the public eye.

The “voyage” from Paris to Tokyo, taken through six geographical and chronological hubs, was complemented by an I.T. application that made it possible to “leaf through” some of the works displayed. The exhibition was on view until 4 October.

Coordinating personnel: conservators Maria Queiroz Ribeiro and Manuela Fidalgo

“The Worlds of Dreams: Modern Japanese Engravings from the Collection of Robert O. Muller”

These 90 Japanese prints, masterpieces chosen from the approximately four thousand donated by Robert O. Muller to the Sackler Gallery in Washington, revealed work less well known in Portugal, largely from the last quarter of the 19th century and first three decades of the 20th.

The exhibition contained some of the most significant examples of the work of artists *Shin-hanga* (new engraving), distributed among four hubs according to the subject represented: stage presences (singers), the personification of beauty, the value of light, and real and imaginary beings.

Seven Japanese prints from the Gulbenkian Collection were also chosen, works which were produced earlier but which had thematic affinities to the four different hubs. The exhibition made it possible to see external influences – particularly from the West – on Japanese prints, which nonetheless remained faithful to the refined technical processes of the past. The exhibition was on view between 26 October 2006 and 7 January 2007.

Director: James T. Ulak, deputy director of the Freer and Arthur M. Sackler Galleries, Washington

Coordinating personnel at the Museum: Maria Queiroz Ribeiro

Works of art in focus

“Antoine Watteau (1684-1721) in the Calouste Gulbenkian Collection”

In order to complement the exhibition “Designing the Decor: French Drawings from the 18th Century”, this exhibition, launched in 2005 and integrated within the course of the Permanent Exhibition, showed all the work by this artist held in the Collection, and remained on view until 15 January.

Coordinating personnel: conservators Luísa Sampaio and Manuela Fidalgo

“The *Bacchus* Sculpture of Michael Rysbrack (1693-1770)”

As part of the dissemination of those works that are usually kept in storage, from 18 July the Museum showed a high quality work of sculpture carried out in 1751 by Michael Rysbrack, a Flemish artist working very successfully in London in the first half of the 18th century. This work being hard to integrate within the Gulbenkian Museum’s usual exposition, it was used as a valuable complement to the “Taste of the Collector” exhibition, as an example of his appetite for high-quality works of art inspired by classical antiquity.

Coordinating personnel: conservator Maria Rosa Figueiredo

The museographical and installation coordination work for all exhibitions was carried out by Mariano Piçarra, supported by Ricardo Viegas.

Exhibitions outside the museum

Rembrandt’s *Pallas Athena* at the Hermitage

As part of a strategy for exchanging works of art, which the Gulbenkian Museum intends to increase, a temporary loan was granted to the Hermitage Museum in Saint Petersburg of Rembrandt’s painting, *Pallas Athena*.

This work of art, acquired by Calouste Gulbenkian at the Hermitage in 1930, was on show there from October 2005 to 5 February 2006.

“The Art of the Book from East to West and Memories of the Ottoman World. Masterpieces from the Calouste Gulbenkian Museum”

This exhibition, the first collaboration between the Calouste Gulbenkian Museum and the Sakip Sabancı Museum in Istanbul, brought together a selection of illuminated manuscripts and printed books of great artistic value, produced in the east and the west between the 12th and 20th centuries, and which would subsequently come to be displayed in the Temporary Exhibitions Hall at the Gulbenkian Museum. Because the exhibition was held in Turkey, not far from the birthplace of the collector (Üsküdar or Scutari), it was appropriate that the books were joined by objects from the collection produced in the Ottoman Empire, in particular ceramics and textiles which referred to other important strands of Calouste Gulbenkian’s taste.

In this way the exhibition was the first illustration shown in Turkey of the taste of a collector who was sensitive to the influences of cultures from both east and west. It was on view between 15 April and 28 May.

The catalogue which accompanied this exhibition, published by the Sabançi Museum with the editorial support of the Calouste Gulbenkian Museum, in Turkish and English editions, included texts from João Castel-Branco Pereira, Manuela Fidalgo and Maria Queiroz Ribeiro.

“Islamic Art in the Calouste Gulbenkian Collection”

Because one of the Foundation’s priorities is to extend to the realm of culture the good relations it has traditionally enjoyed with the countries of the Middle East, the Gulbenkian Museum (supported by Partex Oil and Gas) organised an exhibition of Islamic art which was shown at the Bait al Zubair Museum in the capital of the sultanate of Oman, as part of the events for Muscat, Arab Capital of Culture – 2006.

The selection, different from that shown two years earlier in Abu Dhabi, was organised into five hubs, with ceramics from Seljuk Persia, Syria and Ottoman Turkey, glassware from Mameluke Egypt, illustrated manuscripts and bindings from Seljuk and Qajar Persia, copies of Ottoman books, lacquered objects from Persia and silks, velvets and carpets from Persia, India and Turkey. The works were produced between the 12th and 20th centuries, and represent the same geographical areas that made up the

Opening session
of the exhibition “Islamic
Art of the Calouste
Gulbenkian Collection”
in Muscat (Oman).



Permanent Exhibition in the Museum. The exhibition was on show from 18 February to 18 April.
Directors: conservators Maria Fernanda Passos Leite and Maria Queiroz Ribeiro

Exhibition projects

Over the course of 2006 the Museum worked on preparations for the following exhibitions, to be held in the coming years.

“Cartier: the History of a Style”

The selection of jewels belonging to the Maison Cartier, made by the exhibition curators and by those responsible for its artistic historical heritage, will be brought together with a small collection belonging to the Gulbenkian Museum. The exhibition will also include drawings and other documentation which will help to provide a more global perspective on the importance of this supplier of jewellery and other precious objects to the nobility and great magnates over the first half of the 20th century. Launch: 14 February 2007.

“Evocations, Passages, Atmospheres. Painting in the Sakip Sabancı Museum, Istanbul”

The project of exchanging exhibitions between the Calouste Gulbenkian Museum and the Museum of the Sakip Sabancı Foundation in Istanbul, in practice first manifested in the exhibition of artistic books and objects produced at the heart of the Ottoman culture, described above, will continue in 2007 with the presentation of a set of paintings dealing with landscapes, produced by Turkish artists or those from abroad settled in the country in the second half of the 19th century and first half of the 20th. Due to be held in the Museum’s Temporary Exhibitions Hall in June 2007, this show will be accompanied by a number of paintings contemporary with them and contemporary with Calouste Gulbenkian himself belonging to the collection at the José de Azeredo Perdigão Modern Art Centre.

“The Greeks”

An exchange of cultural activities is starting up between the Calouste Gulbenkian Museum and the Benaki Museum in Athens, through the presentation of an exhibition of works from this Greek museum, which by means of some specially chosen reference objects tells the story of Hellas, from the Neolithic age through to the start of the 19th century, a period disturbed by the war which ended with the recovery of the country’s independence after centuries of Ottoman rule. Launch planned for September 2007.

“Interior landscape. José Pedro Croft”

For the first time the Museum is inviting a contemporary artist to create a piece designed specifically to be placed in juxtaposition with its historical collection. The José Pedro Croft installation was launched on 12 April 2007.

Participation in temporary exhibitions

The Museum receives countless requests for the temporary loan of objects to major international exhibitions. When taking the decision as to whether to allow a loan, matters taken into consideration include security and conservation, and the relevance of the pieces requested in projects we understand to have great scientific rigour.

In 2006 works were loaned to the following exhibitions:

- › “Light into Colour. Turner in the South West”, at the Tate St Ives, England. *Plymouth with Rainbow*, Turner watercolour (28 January to 7 May).
- › “Ybn Jaldum. The Mediterranean in the 14th Century; The Rise and Fall of the Empires”, Alcazar, Seville. Sultanabad ceramic (inv. no. 886) (May to September).
- › “I Turchi in Europa” [The Turks in Europe], Palmanova, Italy. Panel of Iznik tiles (inv. no. 1598 B) and fragment of Ottoman velvet from the 17th century (inv. no. 191) (June to October).
- › “Women in Impressionism, from Mythical Feminine to Modern Woman”, NY Carlsberg, Glyptotek, Copenhagen. *Portrait of Henry Michel-Levy* by Edgar Degas (inv. no. 420) (6 October to 2 January 2007).
- › “The Foundation. Pedro Cabrita Reis”, José de Azeredo Perdigão Modern Art Centre. *Herm of the Vestal Tuccia*, by António Canova.

As well as those exhibitions initiated by the Foundation:

- › “The Art of the Book from East to West and Memories of the Ottoman World. Masterpieces from the Calouste Gulbenkian Museum”, Sakip Sabancı Museum, Istanbul. Seventy-five books from the 12th to the 20th centuries, 15 Iznik ceramics from the 16th to the 17th centuries, 10 Ottoman velvets from the 17th century, five pieces of Ottoman embroidery from the 19th century and five French paintings from the 19th century.
- › “Islamic Art in the Calouste Gulbenkian Collection”, Bait al Zubair Museum, Muscat, Oman. Forty-seven pieces of Islamic art: books, ceramics, glassware, carpets and fabrics.

The ‘In Art Premium’

I.T. application for museum management

By the end of 2006 4,271 records had been created. Over the course of the year the works recorded were primarily from the areas of “Greek Numismatics”, “Japanese Prints”, “Lacquers”, “Hard Stones”, “The Art of the Book”, “Textiles” and “Ceramics / Tiles”. For 2007 it is planned that the I.T. inventory should cover all the works in the collection, concluding the first phase of data entry.

Publications

Exhibition catalogues

Islamic Art in the Calouste Gulbenkian Collection

Bait al Zubair Museum, Oman. Publ. Calouste Gulbenkian Foundation. 117 pages.

Text: Maria Fernanda Passos Leite and Maria Queiroz Ribeiro. Design: Luís Moreira.
In Arabic and English versions

***The Art of the Book from East to West and Memories of the Ottoman World.
Masterpieces of the Calouste Gulbenkian Museum***

Sakip Sabancı Museum, Istanbul. 276 pages.

Text: João Castel-Branco Pereira, Manuela Fidalgo and Maria Queiroz Ribeiro.

Catalogue produced by the Sakip Sabancı Museum, Istanbul, with editorial support from the Calouste Gulbenkian Museum.

The Taste of the Collector: Calouste S. Gulbenkian (1869-1955)

Calouste Gulbenkian Museum, 276 pages.

Text: João Castel-Branco Pereira, Nuno Vassallo e Silva, Maria Fernanda Passos Leite, Maria Rosa Figueiredo, Manuela Fidalgo, Maria Queiroz Ribeiro, Luísa Sampaio and Clara Serra.

Design: Luís Moreira.

In Portuguese and English versions.

Divided into seven areas, the exhibition catalogue allows the reader to get to know the collector's first acquisitions, the ways in which his travels influenced his choices, the purchases he made in Russia, which contemporary works he acquired, etc., confirming his expressed desire: "I want my collection to reflect [...] beauty and expression".

From Paris to Tokyo. The Art of the Book in the Calouste Gulbenkian Collection

Calouste Gulbenkian Museum, 243 pages.

Text: Manuela Fidalgo and Maria Queiroz Ribeiro. Design: Luís Chimeno.

In Portuguese and English versions.

The best of the art of the book from the east and west that exists in the Calouste Gulbenkian collection, covering manuscripts and printed works, produced between the 12th century and the first half of the 20th century.

The Worlds of Dreams. Modern Japanese Engravings from the Collection of Robert O. Mulle

Calouste Gulbenkian Museum, 110 pages.

Text: James Ulak. Design: Luís Moreira.

James Ulak, the exhibition's curator, deals clearly with the expressive qualities and functions of traditional Japanese engraving in wood, which were adapted to modern desires towards the end of the 19th century and start of the 20th. 90 of the prints shown in the exhibition are reproduced here, and a glossary and biographies of the artists are also included.

Catalogues of the Collection

Egyptian Art: Calouste Gulbenkian Collection

Calouste Gulbenkian Foundation. 199 pages.

Text: Luís Manuel Araújo. Graphic design: Luís Moreira.

Continuing with the editorial initiative that seeks to disseminate the collection through a number of catalogues covering specific areas presented systematically, a bilingual (Portuguese-English) volume was published dedicated to Egyptian art. This area of the collection, made up primarily of objects assembled by Calouste Gulbenkian between 1922 and 1929, is varied, including works of the highest

quality, and it justified the production of a catalogue back in 1991; and fifteen years later an up-to-date study had become necessary; carried out by Egyptologist Luís Manuel Araújo, this covers every piece in the collection including those not in the Permanent Exhibition.

Leaflet

A Work in Focus. The Bacchus Sculpture of Michael Rysbrack (1693-1770)

Text: conservator Maria Rosa Figueiredo.

In a bilingual edition (Portuguese and English).

Preparation for the catalogues of the 2007 exhibitions are underway, as well as the catalogue of the European Books and Manuscripts (12th century to 16th century) segment of the collection, and a DVD on landscape in the paintings of the Gulbenkian collection, for publication in 2007.

Editorial coordination for all publications was by João Carvalho Dias.

Audioguides

The Calouste Gulbenkian Museum has now – since October 2006 – made audioguides for the Permanent Exhibition galleries available to its visitors. This new functionality is in response to countless requests from Museum visitors.

The production of the content saw a collaboration with Rosário Azevedo from the Museum's Education department.

The audioguide equipment can be hired in one of four languages: Portuguese, English, French and Spanish. Explanatory leaflets were produced in the four languages chosen.

Internships at the Museum

It is the Museum's practice to host interns – they may stay for varying lengths of time depending on the area, though it is understood that internships should not last less than six months, in order to give them the opportunity to get a good overall understanding of the multiple strands of the Museum's work.

In 2006 the Museum hosted two Irapi recipients of scholarships, Thuraya Issa and Hassan Abid Haleem, experienced technicians, one from Baghdad Museum and the other from the Ministry of Education, who over two months had the opportunity to get to know the different departments and their work, and showed themselves to be particularly interested in the work of the Education department. They were also offered visits to other museums in Lisbon, in order to experience other realities.

The same happened with scholarship recipient Natacha Fernandes, who was in charge of for the Museum of Indo-Portuguese Sacred Art in the Convent of Santa Mónica, Goa, who was in Lisbon for a year to go through internships in a variety of cultural institutions, in a programme developed by the Museum.

The support for those who received scholarships was the result of a collaboration with the International department.

Concerts

In collaboration with the Music department, over the course of the year 12 of the usual Sunday concerts were held in the atrium of the Library/Museum, attended by over three thousand people.

Leaflets were published to inform people about the concerts in which the following took part: Luís Cunha (violin), Eurico Rosado (piano); Ana Ester Neves (soprano), João Paulo Santos (piano); Otto Michael Pereira (violin), Paulo Pacheco (piano); Juliana Mauger (mezzo-soprano), Armando Vidal (piano), Peter d'Evries (violin), Varujan Bartikian (cello); António Carrilho (recorder), Helena Vasques (piano); Pedro Rodrigues (guitar); Tacet Quartet, made up of Vítor Vieira (violin), Juan Maggiorani (violin), Jano Lisboa (viola) and Nuno Abreu (cello); Cândida Oliveira (clarinet), Elsa Silva (piano); Ana Paula Russo (piano), Nuno Lopes (piano); and finally, as part of the "Recipients of the Calouste Gulbenkian Foundation Scholarships" series, Bruno Borralhinho (cello), Eriko Makimura (piano); Pedro Silva Rodrigues (violin), Mateja Gruntar (piano); Isabel Pereira (viola) and João Loureiro (classical guitar).

Publicising the Museum

Photographic Archive

The updating of the Photographic Archive continued through 2006. The publications promoted by the Museum department – as well as the exhibitions and other activities carried out – relied on the support of the Archives.

Every year a large number of images of objects in the collection are lent out for use in Foundation publications and particularly – given the international nature of the collection – for other works published abroad.

Support for the Communications department continued, specifically for the *Newsletter* and for the updating of the Museum's website and creation of new themed micro-sites.

Documents

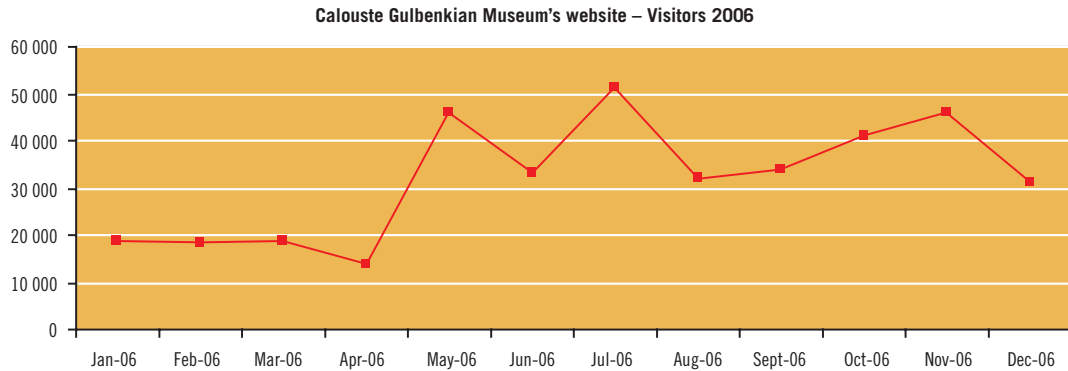
Work continued on the renewing of subscriptions and other reference periodicals to support different parts of the department, the supplying of publications to institutions in this country and abroad, with others received in exchange, which allows an increased dissemination of the activities being promoted. Works received are sent on to the Art Library when they are deemed to be of interest to its readers.

Photography work

Over the course of 2006 work continued to implement use of digital support systems, with a total of 2,441 images of items in the collection being recorded in high resolution. 6,011 other images were also taken using a variety of materials to support the Museum's activities (conservation work, research work, conferences, Education department, launches and visits by special guests).

Multimedia

The Museum website



In 2006 the Museum website received 385,624 visitors, a significant increase on the previous year (250,600). It is worth pointing out that the website was launched in 2001, and received 62,174 visits in its first year of operation.

The success of the website of the Museum's Education department, created in 2005, also contributed to the increased number of visitors in the year to which this report refers.

Regular updating of the content continued, as did the creation of new functionalities and applications and the development of themed micro-sites for temporary exhibitions. This year the project "Manuscripts Online", which makes it possible to navigate interactively through the *Alfonso I d'Este Book of Hours* (Italy, c. 1506-1507), from the Calouste Gulbenkian collection, is particularly worth highlighting. The project was devised and coordinated by João Carvalho Dias and Manuela Fidalgo, with the graphics, programming and development undertaken by the firm Carbono 14.

Museum shop

Special attention continued to be paid to the Museum shop, through the selecting of new objects – ceramics, textiles, jewellery and stationary, among others –, with themes continuing to develop and offering the public new products, seeking to offer specific pieces related to each temporary exhibition.

Collaboration with other departments in the Foundation and foreign institutions

The Museum collaborated with various other departments within the Foundation, especially – as described in this report – with the Central Services department, the Music department, the Art Library, the Overseas department, CAMJAP and the Communications department.

The Education department is part of GAM (a working group that studies better accessibility conditions in museums), linked to other museums from around the country.

On 19 June the Foundation hosted a workshop led by Helen Coxall, on the subject “Am I Communicating? ... Writing Effective Museum Text”, which the Education department helped to organise.

The Museum welcomed specialists in a variety of areas and supported their research whether for individual projects or for the work of the institutions of which they are a part professionally.

Museography

Remodelling of the Gallery of Egyptian Art

During the month of October work was undertaken to remodel the Gallery of Egyptian Art, the first in the Gulbenkian Museum circuit, a collection which for reasons of conservation does not number a great many objects but these are of the highest quality, with the oldest being close to five thousand years old, and which (especially those in bronze and wood) require very well controlled levels of temperature and humidity.

The remodelling project work sought on the one hand to remain faithful to the original designs for the room, but on the other also to adopt new requirements and materials. The lighting took account of the earlier arrangements, which allowed the room to retain its intimate, mysterious atmosphere.

The new display cases were supplied by the company Rothstein. The masonry, locks, electricity and security work were in the charge of the Foundation’s Central Services department. The remodelling project was the work of the Museum’s designer, Mariano Piçarra, who followed the work closely.

Conservation and restoration

Within the project to remodel of the Gallery of Egyptian Art, it was decided to carry out conservation work on a number of the pieces exposed, those which were most sensitive to variations in environmental conditions. As a result work was carried out on the *Statue of High Matriarch*, the *Funerary Mask* and the *Torso of Venus Anadyomene*.

A number of works of art were submitted to conservation work in order to include them in the “Taste of the Collector” exhibition.

The group sculpture attributed to Filippo Parodi, *Aeneas Carrying His Father Anchises and the Penates, followed by the Young Ascanius*, the bas-relief in plaster *Struggle between Divine Love and Profane Love* by François du Quesnoy, and an imperial writing-desk, all stand out. Objects of Calouste Gulbenkian’s personal use, also shown in this exhibition, also underwent conservation work.

Five frames and an inscribed piece of Japanese lacquerwork were also treated.

Lectures, congresses and colloquia

The usual series of lectures which takes place in the last trimester of the year in 2006 focused on the subject of Rembrandt, represented in the collection by two works.

Under the coordination of Carlos Couto Sequeira Costa, a professor at the Literature Faculty in the University of Lisbon, this initiative came together in the form of a colloquium, “Invisible Visible. A Tribute to Rembrandt”, held on 30 and 31 October.

On the first day, as part of the “Invisible Visible. Readings of the Soul”, the following took part: Carlos Couto Sequeira Costa (University of Lisbon), with the paper “Music in B, or the Body/Vision of Creation – Rembrandt’s Metaphysics”; Mario Perniola (University of Rome), with “Rembrandt’s ‘La maniera nera’”; Mário Jorge Torres (University of Lisbon), talking about “Cinema and the Baroque”; and Johannes Stükelberger (University of Basel and Freiburg), with “Rembrandt as a Modern Artist”. On the second day, discussing “History and Rationality of the Baroque. Music, Text, Image”, the participants were: Eduardo Batarda (Faculty of Fine Arts at Porto), on “Classical Themes and Biblical Themes in the Drawings and Paintings of the 17th century”; Rui Vieira Nery (Music department, Calouste Gulbenkian Foundation) with “Key Trends of the Musical Baroque in the Time of Rembrandt”; Victor Stoichita (Freiburg University) with “Painting the Passage. Rembrandt’s self-portraits and autobiography”; and Tzvetan Todorov (Guest Professor at the Universities of Harvard, Yale and Columbia) with “Rembrandt and the Representation of the Quotidien”. Executive coordination of the colloquium was undertaken by conservator Luísa Sampaio.

As part of the activities accompanying the “Designing the Decor” exhibition, on 11 January a conference was held on drawing, entitled “The World of Drawing – Form and Function”, coordinated by curator by Peter Fühling, with his participation and the participation of Eduardo Batarda.

The conservator Maria Rosa Figueiredo gave a paper entitled “Contemporary Medallion Art: the Difficult Challenge of Innovation”, at the annual meeting of Fidem, of which the Museum is a member, held in Budapest from 15 to 17 September.

The associate director gave a lecture in Kuwait on 6 March on “Gems and Jewellery in India in the 16th and 17th Centuries: A Meeting of European and Indian Craftsmen and Merchants”; on 15 March he presented the paper “European Treasures in India: 16th and 17th Centuries” as part of the “History of Art: Research, Teaching, Profession” series organised by the Institute of Art History at the University of Coimbra; and another, “Portuguese Royal Commissions in Paris in the 18th Century. A Case Study” on 18 November, as part of the international colloquium on “Luxury Commerce in Paris in the 17th and 18th Centuries”, at the André Chastel Centre at the University of Paris IV.

Education department

Guided visits

The Museum Galleries

The work carried out with school groups and preparatory work for visits with teachers resulted in a total of 546 visits, comprising 9,016 students. These visits are aimed at all levels of

education, from pre-school to university, including groups with special educational needs. Visits were organised for other groups too, such as Portuguese and foreign cultural associations, Portuguese and foreign interns, Masters' and doctoral students on a variety of university courses invited by the Foundation, among others, coming to a total of 195 visits, comprising 1,123 visitors.

Temporary exhibitions

The temporary exhibitions promoted by the Museum resulted in a specific programme of guided tours, organised in collaboration with the six curators and aimed at audiences of children / young people and adults. Apart from these guided tours, pedagogical activities were organised relating to the specific themes of each exhibition. The department worked with 67 groups, comprising 759 visitors.

The total number of guided tours offered by the Museum's Education department, then, came to 808, with a total of 10,898 visitors.

Pedagogical activities

"Along the Paths of the Museum"

A weekend activity made up of themed guided tours followed by workshops. 49 of these modules took place, attended by 712 children.

"Easter at the Museum"

Two modules of two full days, which sought to provide a play-and-creativity way of occupying a part of the children's holiday period. These two modules were attended by 70 children.

"Holidays at the Museum"

"The Great Adventure – Journey to the Marvellous World of the Calouste Gulbenkian Museum". Finding a fun way of seriously learning, developing intelligent curiosity and a taste for research and group work, the capacity for self-expression and a critical sense, are all among the aims of these modules, held during the summer holidays.

Six modules were held, of four days apiece, with 120 children attending.

"A Journey into Texture"

The first aim of this module was to assist in the understanding of a work of art through technique, in this case through an understanding of the Persian knots and Turkish knots which make up the texture of Persian and Turkish carpets. At the same time, children are taught to make simple looms which each weaver links to a tree allowing them to work in the open air while they talk to the other children they are working with. The children are told stories depicted in the Museum collection, they sing songs, while they weave with fabrics and wools supplied by their mothers and grandmothers. Four modules were carried out, of two days apiece, including one visit to the Museum and one weaving workshop in the Park. These modules were attended by 64 children.

"Christmas in the East"

The aim of this holiday programme was above all – apart from occupying some of the free time of this part of the year – to bring children from different cultures to live together, talking, reflecting and sharing

memories of the most important festivals for each culture. As it turned out they looked at the traditions of the Christian, Islamic, Buddhist and Taoist cultures. Two modules of two full days were held, with 47 children attending.

Training courses and activities

The Museum Education Department / Portuguese Museum Network

Through its Education department the Museum took part in the Training Courses of the Portuguese Museums Network programme – 2006, offering a four-day course (six hours per day) under the heading “Educational Activity in Museums Faced with Contemporary Challenges”, for museum professionals, in which 25 people took part.

Training for guides and interpreters

Six training activities were held – of four days apiece – attended by 256 professionals in this field.

Training for leaders from Town Councils

Six of these activities were held, for 30 professionals in this field.

University activities for older people

35 were held, involving 489 people.

Special projects

The Education department continued to develop projects, latterly focusing on those involving neighbourhoods with particular needs, such as Cova da Moura and Bairro da Boavista. These projects, which vary in nature depending on the neighbourhood, are initiated either by schools or by cultural centres, with the aim of increasing the involvement of the whole population.

The Calouste Gulbenkian Museum collaborated with the RPM/SCHOOL/MUSEUM project – My School Adopts a Museum. The subject of those schools that chose the Gulbenkian Museum was “Across the Bible”, exploring pictures by Turner.

Visitors

In 2006 the Museum’s Permanent Exhibition was visited by 157,053 people, of whom 32,511 were from Portugal and 124,542 from abroad. This marked an increase of over 10 per cent compared to the previous year.

The temporary exhibition, “The Taste of the Collector” was seen by 42,543 people, and the other exhibition launched on the same day (18 July, the start of the Foundation’s Fiftieth Anniversary Commemorations), “From Paris to Tokyo”, by 16,067 people. The third temporary exhibition organised by the Museum in 2006, “The Worlds of Dreams”, was seen by 15,039 visitors. So a total of 73,649 people attended those activities held by the Museum in the Temporary Exhibitions Hall and in the Exhibition Gallery in the Headquarters building.



The number of admissions to the Museum continues to confirm its place as one of the most popular in the country, which can be explained by the exceptional nature of the collection.

✦
Visit to the Calouste
Gulbenkian Museum
by Princess Widjan Ali
of Jordan.

Among the special guests to the Museum were the Director-General of Unesco; representatives of the Turkish Parliament; Vicente Todoli, the director of Tate Modern; Henry Kissinger; a delegation from the United Arab Emirates; Princess Wijdan Ali of Jordan; the President of the Parliament of São Tomé e Príncipe, the Vice-President and Deputy Minister of Arts and Culture from South Africa; and the Minister of Foreign Business of the Ukraine.



✦ Mikhail Pletnev, Piano Series, Large Auditorium, 18/04/2006.

Music Department

The work of the Music department in 2006 was centred on the activity of the Gulbenkian Orchestra and Choir and the production of the music season that is held every year, mainly in the Foundation's Large Auditorium. Through a demanding and varied programme, which besides the relevant permanent artistic staff also involves some of the greatest conductors and soloists of the day, the department sought to create the conditions for the excellence and internationalisation of the two resident groups, especially through various tours around the top-rank European artistic circuit.

Also as regards the season there was a focus on a programme which, while still covering a balanced repertoire of classical music, from early music to contemporary work, also sought to mark some great anniversaries in the history of western music: 250 years since the birth of Mozart (1756-1792), 150 years since the death of Schumann (1810-1856), and the centenaries of the birth of Dimitri Shostakovich (1906-1975) and Fernando Lopes-Graça (1906-1994). The work of these four composers spanned a number of concerts and recitals, alongside a number of other possible strands audiences could follow through the concerts programmed. In order to ensure a diversity of musical languages covered by the programme – which is a direction we mean to promote further in coming years – there was also a significant contribution from the integration of the “Jazz in August” festival into the season.

Special attention was given to carrying out a strategy of communication with new audiences and training them, which included the pre-concert introductions held an hour before the beginning of those programmes that were less familiar to audiences. The greatest effort in this area was made with the running of the “Discover Music at the Gulbenkian” educational

| | Amounts in euros |
|--|-------------------|
| Personnel costs <i>(excluding artistic staff)</i> | 1 505 941 |
| Structural costs | 185 011 |
| Departmental activities <i>(including personnel and operating costs)</i> | 10 959 791 |
| Gulbenkian Orchestra | 7 290 213 |
| Gulbenkian Choir | 843 520 |
| Gulbenkian Ballet | 39 868 |
| Other activities | |
| Great World Orchestras | 704 441 |
| Recitals and chamber music <i>(including the early and contemporary music cycles)</i> | 1 266 482 |
| Jazz in August | 188 092 |
| “Discover Music at the Gulbenkian” educational project | 489 566 |
| Courses in artistic development | 71 438 |
| Musicology and commissions to composers | 66 171 |
| Subsidies and grants | 503 272 |
| Cultural decentralisation plan | 18 000 |
| Subsidies and support for musical creativity | 33 750 |
| Dance support programme | 170 191 |
| Scholarships | 281 331 |
| <i>Investment</i> | <i>111 185</i> |
| Total | 13 154 015 |
| Receipts | 2 215 130 |

programme, with pedagogical activities aimed at all ages and which were very warmly appreciated by audiences.

Finally there were the programmes of scholarships in this country and abroad, and of support for musicological research and publication, as well as the funding of artistic activities abroad, into which framework the new Supporting Dance programme was integrated this year for the first time.

Direct initiatives

The Gulbenkian Orchestra

The activities of the Gulbenkian Orchestra during 2006 were focused mainly on the Gulbenkian Music Season, within which 52 of its 74 public performances this year were held. Of all of these it is worth highlighting the extraordinary opening concert of the Foundation's Fiftieth Anniversary Commemorations on 18 July 2006, with the Orchestra performing alongside the Gulbenkian Choir.

The group continued its strategy of diversifying its repertoire, performing – alongside the standard orchestral works of the classical-romantic period and the 20th century – works that are rarely performed on the more conventional concert circuits. Of these it is worth mentioning Igor Stravinsky's *Persephone*, *Seven Studies on Themes of Paul Klee* by Gunther Schuller, Stravinsky's orchestral version of Bach's choral variations on "Von Himmel hoch, da komm' ich hier", *Christ on the Mount of Olives* by Ludwig van Beethoven, *Die Seejungfrau* by Alexander Zemlinsky, ... *Inseln, randlos...* and *Seven Symphonic Excerpts from the Opera "Parsifal"* by Peter Ruzicka, *zeroPoints* and *Jet Stream* by Peter Eötvös, Bohuslav Martinů's Concerto for Two Pianos and Orchestra, *Tout un Monde Lointain* by Henri Dutilleux, and Leif Segerstam's 95th Symphony – the last piece being a world premiere.

At the same time the Gulbenkian Orchestra placed particular importance on the Portuguese orchestral repertoire, in particular marking the centenary of the birth of Fernando Lopes-Graça, as well as holding – for a fourth year in a row – its Workshop for Young Portuguese Composers, which continues to be a pioneer in its field in Portugal. Over two weeks seven composers aged between 23 and 34 were able to work on their pieces with the Gulbenkian Orchestra, under the direction of maestro Guillaume Bourgogne. This work culminated in the public performance of the works in question over two concerts in the Gulbenkian Large Auditorium. The works had been selected by a panel chaired by Emmanuel Nunes, and were analysed in a Composition Seminar led by this composer at the Foundation Headquarters. The composers who took part in this fourth workshop were: Jaime Reis, Hugo Ribeiro, Teresa Ferreira Gentil, Patrícia Sucena Almeida, César de Oliveira, Luís Soldado and Bruno Soiero.

The Gulbenkian Orchestra played an important role in the "Discover Music at the Gulbenkian" educational project, under the auspices of which it performed six concerts with commentary for audiences of children and families; and it was also associated with other educational activities, collaborating with the Festival of Live Music, with the Vendôme Prize and the "Young Musicians" prize. It also took part in concerts outside Lisbon, in Alcobaça, Coimbra, Espinho, Évora, Sintra, and in Funchal, Maia and Porto, as part of the country's main music festivals.

On an international level, the Gulbenkian Orchestra performed with the Gulbenkian Choir in a number of Europe's most prestigious concert halls: the Concertgebouw in Amsterdam, the Théâtre des Champs-Élysées in Paris and the National Music Auditorium in Madrid. On this tour, under the baton of maestro Lawrence Foster, the pianist Hélène Grimaud was the soloist for a performance of Beethoven's 5th Piano Concerto and his *Choral Fantasy*, also taking on the role of narrator for *Persephone* by Igor Stravinsky, which also saw the participation of tenor Bruce Sledge. In terms of the Gulbenkian Orchestra's recording activities, the pianist Lise de la Salle was the soloist for the Orchestra's recording, on the Naïve label, of the first piano concert of Shostakovich, Liszt and Prokofiev, for a CD going on sale in 2007.

In 2006 the Gulbenkian Orchestra played under conductors Alexander Lazarev, Cesário Costa, Claudio Scimone, Günther Herbig, Gustavo Dudamel, Guillaume Bourgoigne, Joana Carneiro, John Axelrod, Lawrence Foster, Leif Segerstam, Michel Corboz, Miguel Harth-Bedoya, Muhai Tang, Osvaldo Ferreira, Pedro Amaral, Pedro Figueiredo, Peter Eötvös, Peter Ruzicka, Rolf Beck and Yaron Traub. As to soloists, the Gulbenkian Orchestra performed with sopranos Alexandra

The London Sinfonietta,
conducted by Peter Eötvös,
Contemporary Music Series,
Large Auditorium,
27/02/2006.



Coku, Letizia Scherrer, Luba Orgonásová, Maria Guleghina and Mlada Khudoley; mezzo-sopranos Ute Walter and Nadine Weissmann; countertenor Carlos Mena; tenors Alexey Shakitko, Andreas Karasiak, Bruce Sledge, Christoph Einhorn, Donald Litaker, Joan Cabrero, José Coronado, Laurent Chauvineau, Marcos Santos, Mário Alves, Robert Dean Smith and Stephan Rügamer; baritones Christian Immler, Esa Ruuttunen, Luís Rodrigues, Manuel Rebelo, Matthias Goerne, Ralf Lukas and Sebastian Noack; basses Reinhard Hagen and Robert Bork; oboist Pedro Ribeiro; flautists James Galway and Jeanne Galway; trumpeter Håkan Hardenberger, lutanist Matthias Spaeter, violinists Benjamin Schmid, Chee-Yun, David Lefèvre, Michael Barenboim, Pierre Amoyal, Pinchas Zuckermann, Sarah Chang and Viktoria Mullova; cellists Amanda Forsyth, Kyril Zlotnikov, Ivan Monighetti and Xavier Phillips; pianists Alfred Brendel, Bruno Canino, Daniel Barenboim, Elena Bashkirova, Héléne Grimaud, Lise de la Salle, Lukáš Vondráček, Mari Kodama, Momo Kodama and Sequeira Costa; and organist Marcelo Giannini. One of the programme's choral-symphonic concerts also saw another collaboration with the Children's Chamber Choir of the Santa Cecília Academy of Music.

The role of director and resident conductor of the Gulbenkian Orchestra in 2006 continued to be held by Lawrence Foster, with Claudio Scimone as honorary conductor and Joana Carneiro guest conductor.

The Gulbenkian Choir

The activities of the Gulbenkian Choir in 2006 continued to centre on the choral-symphonic repertoire, performed in collaboration with the Gulbenkian Orchestra. Of a total of 36 public performances, 26 were in association with the Gulbenkian Orchestra, 19 of these as part of the Gulbenkian Music Season in the Large Auditorium, including the above-mentioned collaboration with the Orchestra on the concert commemorating the Foundation's Fiftieth Anniversary.

As a complement to its collaborations with the Gulbenkian Orchestra, the Gulbenkian Choir – also within the framework of the music season – presented two projects dedicated entirely to the music of Portuguese composers. The first, featuring a *cappella* work, paid tribute to Fernando Lopes-Graça, a composer whose centenary was celebrated in 2006. The second concert, dedicated to the polyphonic repertoire of the 16th and 17th centuries, included the first modern performance of the motets of Pedro de Gambôa and of a collection of “*Negros*” (Black) Villancico Songs from Manuscript 50 of Santa Cruz de Coimbra.

Outside the music season, the Gulbenkian Choir took part in 15 concerts, 11 of these in Portugal and the remaining four abroad. In Portugal, besides Lisbon, the group performed in Castro Verde, Leiria, Machico (Madeira), Ponta Delgada and Porto. Internationally, apart from the joint tour with the Gulbenkian Orchestra to Amsterdam, Paris and Madrid, the group also performed in Spain (the Pardo Royal Palace) as part of the visit of the President of the Republic to that country in September of this year.

2006 also saw the Gulbenkian Choir recording four of the programmes of Portuguese music it had already performed in concert in this season and the preceding one: the *Camões Madrigals* by Luís de Freitas Branco, the *a cappella* work of Fernando Lopes-Graça (mentioned above), the motets

of Pedro de Gambôa (to which was added Lourenço Ribeiro's Mass) and a series of sacred polyphonic villancicos of the 17th century by a variety of composers. These recordings are due to be published commercially in 2007 on the Portugalsom / Culture Ministry label (Lopes-Graça and Freitas Branco) and Portugaler label (motets and villancicos).

In 2006 the Gulbenkian Choir was conducted by Günther Herbig, Fernando Eldoro, Jorge Matta, Lawrence Foster, Michel Corboz, Peter Ruzicka and Rolf Beck.

As to soloists, the group worked with sopranos Alexandra Coku, Ana Quintans, Letizia Scherrer, Luba Orgonásová and Maria Guleghina; mezzo-sopranos Katalin Halmai and Nadine Weissmann; countertenor Carlos Mena; tenors Alexey Shakitko, Andreas Karasiak, Bruce Sledge, Christoph Einhorn, Jan Kobow, Marcos Santos, Mário Alves and Robert Dean Smith; baritones Christian Immler, Luís Rodrigues, Ralf Lukas and Sebastian Noack; basses João Fernandes and Robert Bork; violinist Benjamin Schmid; flautists Pedro Sousa Silva and António Carrilho; trombonist Ismael Santos; lutanist Matthias Spaeter; bass viol player Kenneth Frazer; pianist Héléne Grimaud; and organists Marcelo Giannini and Nicholas McNair.

This year Michel Corboz remained in the role of the Gulbenkian Choir's resident conductor, with Fernando Eldoro and Jorge Matta as associate conductor and assistant conductor, respectively.

“Great World Orchestras” series

The last four concerts of the fourth “Great World Orchestras” series (2005-2006) fell within this year, as did the first two of the subsequent (2006-2007) series; for both of these the Calouste Gulbenkian Foundation maintained its partnership with Banco Português de Investimentos. Three of these symphonic groups performed at the Coliseu dos Recreios, namely the Gewandhaus Orchestra of Leipzig, conducted by Riccardo Chailly (Mahler's seventh symphony); the Bavaria Radio Symphony Orchestra, conducted by Mariss Jansons (a programme of works by Haydn, Wagner and Stravinsky); and the Philharmonia Orchestra, with pianist Mikhail Pletnev and conductor Charles Dutoit (works by Sibelius, Grieg and Tchaikovsky). The other three concerts, due to the nature of their instrumental make-up and the repertoire performed, were held at the Foundation's Large Auditorium: the European Chamber Orchestra, with András Schiff as pianist and conductor (works by Beethoven, Schubert and Dvorák); the Freiburg Baroque Orchestra, with mezzo-soprano Cecilia Bartoli and conducted by Petra Müllejans (works by Händel and his contemporaries); and the 18th-Century Orchestra, conducted by Frans Brüggen, with soprano Carolyn Sampson and trumpeter Teunis van der Zwart (Mozart).

Chamber music recitals

Within the season of chamber concert held in the Large Auditorium, in 2006 the Song Series centred particularly on German *lieder*, French *mélodies* and Russian songs. Of these, mention should be made (for their rarity in Portuguese musical programming) of the series of recitals dedicated to Shostakovich's songs for voice and piano, in which pianist Larissa Gergieva



✦ Tenor Ian Bostridge with pianist Julius Drake, Song Cycle, Large Auditorium, 31/01/2006.

accompanied a distinguished group of soloists from St Petersburg's Marinsky Theatre: soprano Elena Gorshunova, mezzo-soprano Anna Markarova, tenor Dmitri Voropaev and bass Eduard Tsanga. This series also saw the participation of sopranos Barbara Hendricks (with pianist Love Derwinger) and Elisabete Matos (with Juan António Alvarez Parejo); mezzo-soprano Anne Sophie von Otter (with Bengt Forsberg and an instrumental chamber group); tenor Ian Bostridge (with Julius Drake); and baritones Dietrich Henschel (with Michael Schäffer) and Matthias Goerne (with Eric Schneider).

The Piano Series also included an initiative that is unusual for the Portuguese concert scene: as had happened in 2005 with the work of Prokofiev, the Russian virtuoso Alexander Toradze – along with some of his most advanced students from the University of Indiana at South Bend – presented a “Scriabin Marathon”, playing that composer's entire piano repertoire. The same series included performances in the Large Auditorium by some of the greatest names from the piano world today, namely: Piotr Anderszewski, Alfred Brendel, Sequeira Costa, Richard Goode, Evgeny Kissin, Nikolai Lugansky and Mikhail Pletnev. Meanwhile the Chamber Music Series included performances by duos Maxim Vengerov (violin and viola) and Lilya Silberteina (piano); Alexander Rozhdestvensky (violin) and Mikhail Rudy (piano); and Han Na Chang (cello) and Sergio Tiempo (piano); and of the Beaux-Arts Trio, and the Belcea, Minguet, Musikás, Prazák, Takács and Zehetmair quartets; it is particularly worth drawing attention to the inclusion of Brahms and Zemlinsky quartets played by the Prazák Quartet, and the collaboration of the Takács Quartet and the Musicács quartet of popular instruments playing work by Bartók and Kodály alongside traditional Hungarian songs and dancers on which these classical composers based their work. There were performances from two larger chamber groups, too: the Jerusalem Chamber Music Festival Quintet, with pianist Elena Bashkurova, and the Mullova Ensemble, playing Beethoven's septet and Schubert's octet.

Within the programme of chamber music recitals the Foundation's Auditorium II again hosted series dedicated to “New Performers” and “Soloists from the Gulbenkian Orchestra”. With the aim of promoting to audiences high quality musicians in the early stages of their careers, the first of these series (which had been launched by the Music department in the 2004-2005 season) included in 2006 performances by violinist Rómulo Assis (accompanied by pianist Lucjan Luc); cellist Teresa Valente Pereira (with pianist Bruno Belthoise), and pianist Ana Telles. The second of these series, “Soloists from the Gulbenkian Orchestra”, included performances by oboist Andrew Swinnerton, clarinettist Esther Georgie, violinists Alexandra Mendes, Daniel Rowland, Maria Balbi and Vasco Broco, viola-players Lu Zheng and Maia Kouznetsova, cellists Maria José Falcão, Jeremy Lake and Varoujan Bartikian, and the Capela Quartet (made up of violinists António Anjos and Bin Chao, viola-player Massimo Mazzeo, and cellist Varoujan Bartikian) and pianist Miguel Borges Coelho.

Early music and contemporary music

The music season's programme of early music, apart from the Portuguese polyphony programme presented by the Gulbenkian Choir conducted by Jorge Matta, consisted in performances by five invited groups: the Le Concert Spirituel group, conducted by Hervé Niquet (works by Lully); the polyphonic group La Venexiana, conducted by Carlo Cavina (works by Gesualdo); the Huelgas

Ensemble, under Paul Van Nevel (a programme of Lamentations for Holy Week, including work by Roland de Lassus and the Portuguese composer João Lourenço Rebelo); the II Seminario Musicale group, under Gérard Lesne (works from the Bach family); and finally the European Union Baroque Orchestra, led by cellist and conductor Christophe Coin (works by Locatelli, Vivaldi and other composers from the Italian Baroque).

Contemporary music was presented over the course of the season through a series of 11 strikingly diverse themed programmes. Particularly significant was the series in tribute to composer-conductor Peter Eötvös, made up of two concerts by the Gulbenkian Orchestra and another two by the London Sinfonietta. The programming of these concerts was left to Peter Eötvös, who was given *carte blanche* to fill the two concerts with works of his own choosing. Among these were (heard for the very first time) Pedro Amaral's *Paraphrase (Densities II)*, commissioned by the Foundation. Italian music played an important part in the two concerts by the group Alter Ego (dedicated to Salvatore Sciarrino and seven other Italian composers of recent generations), the concert by Neuevocalsolisten Stuttgart (which under the title "Fire and Ice" performed works by Sciarrino and Ivan Fedele, with madrigals by Carlo Gesualdo da Venosa in counterpoint to these), and the concert by the piano duo Bruno Canino / Antonio Ballista and soprano Alda Caiello, themed on "Italian Classics of the 20th Century".

Under the title "Ibérias", the 'Drumming' percussion group performed a programme made up of work by Portuguese and Spanish composers, from which two premieres commissioned by the Foundation stood out: João Rafael's *Konstellationen* and Jesus Rueda's *Pocket Paradise*.

Making another of their regular appearances at the Gulbenkian season, the Remix Ensemble gave two concerts, one of them on the subject "Hungary and Russia in the '70s" (works by Ligeti, Kurtág, Gubaduulina and Denisov) and another with music by Emmanuel Nunes (the first performance of *Épures du Serpent Vert II*) and Luciano Berio. Emmanuel Nunes and João Rafael were also present at the concert of the Recherche Ensemble that included the Portuguese premiere of *Vortex Temporum*, one of the most representative pieces of work by Gérard Grisey.

"Jazz in August"

Under the direction of Rui Neves, the 2006 "Jazz in August" festival was the first to be held under the auspices of the Music department. This year's festival was programmed under the heading "Under the Sign of Coltrane", in a tribute to the crucial role played by North American saxophonist and composer John Coltrane (1926-1967) in the genesis and evolution of contemporary jazz and improvised music today. The festival opened with the *Electric Ascension* project, by saxophonist Larry Ochs, with the Rova Saxophone Quartet and Orkestrova, and closed with a performance by the Anthony Braxton Sextet. The programme also offered performances representing a variety of trends in contemporary jazz, such as neofree (Lisbon Improvisation Players), newimpro (the trio made up of Larry Ochs, Fred Frith and Le Quan Ninh), chamber jazz (Corkestra), electro-jazz (Craig Taborn's Junk Magic), and electronic derivatives such as noise (the Nels Cline / Andrea Parkins / Tom Rainey trio, and the Mandarin Movie sextet), or basic acoustic expressions (saxophonist Evan Parker, percussionist Le Quan Ninh and The Claudia Quintet). There were also lectures by Evan Parker and by the critic and



❖ Cellist Christophe Coin with the European Union Baroque Orchestra, Ancient Music Series, Large Auditorium, 15/10/2006.

researcher Larry Aplebaum, from the Library of Congress in Washington D.C., and a screening of the film *The Sound of Miles Davis* (1953), produced by Robert Herridge and directed by Jack Smight, featuring Miles Davis, John Coltrane and Gil Evans.

The “Discover Music at the Gulbenkian” education project

The “Discover Music at the Gulbenkian” education project, launched in October 2005 under the artistic direction of Catarina Molder, developed in very special ways in 2006. Among the highlights was the mini-season of concerts given a pedagogical staging, which included the play *The Girl from the Sea*, written by Sophia de Mello Breyner with music by Fernando Lopes-Graça (staged by Teatro Lua Cheia, musical direction by Rui Pinheiro); an abbreviated version, scored for chamber orchestra and with a

“Travel to the World of Sound”, “Discovering Music at the Gulbenkian”.



libretto translated into Portuguese, of Mozart's opera *The Magic Flute* (staged by Pascal Sanvic and Paulo Matos, musical direction by Felix Frieger) and the return of the show *The Piano and Its Friends* (staged by Paulo Matos, music devised by Catarina Molder). In conjunction with the Education department of the José de Azeredo Perdigão Modern Art Centre (CAMJAP), a series was launched entitled "(Un)Foreseen Concerts in the Form of a Happening", comprising staged recitals inspired by CAMJAP's programme of temporary exhibitions, staged by Margarida Bettencourt. The Gulbenkian Orchestra performed six concerts with commentary in the Large Auditorium, aimed at school and family audiences, conducted by Miguel Harth-Bedoya, Gustavo Dudamel, Lawrence Foster, Günther Herbig and Yaron Traub, with Jorge Rodrigues, Pedro Wallenstein, Rui Vieira Nery and Alexandre Delgado providing the commentaries.

Over the course of the season the so-called "Travel to the World of Sound" was held weekly; this is a journey of initiation into the world of musical instruments for children aged up to 12, which includes a brief visit to a rehearsal of the Gulbenkian Orchestra. The generic itinerary of this "voyage" can also be complemented subsequently with thematic journeys that are specific to each major period in the history of music: the mid-renaissance, Baroque-classicism, Romanticism and the 20th century. The education project also offered a huge array of workshops which sought to deal with some key subjects of the music season's programming and of the education project itself, to stimulate the development of the musical sensibility of those taking part, or to explore the relationship between music and other arts. There was also a series of lectures held for adult audiences, on Peter Eötvös (Pedro Amaral), Carlos Gesualdo (Manuela Toscano) and Fernando Lopes-Graça (Teresa Cascudo), as well as open courses (of four sessions apiece) on Mozart (Rui Vieira Nery) and on the music of Vienna from the end of Romanticism through to expressionism (Carlos de Pontes Leça). In addition to these initiatives we should mention the pre-concert commentaries associated with a number of the concerts in the season which included works or composers less well known to the audience.

Musicology and publication plan

As part of the editorial partnership established with the Nacional-Casa da Moeda Press, two publications were produced jointly with this organisation, both new volumes in the "Musicological Studies" collection, corresponding to nos. 29 and 30 in the series: these were, respectively, *Musical Publishing in Portugal (1750-1834)*, by Maria João Durães Albuquerque, with a preface by Rui Vieira Nery, and including a historical study and an exhaustive bibliographical survey of the musical publishing scene in our country at the end of the *ancien régime*; and the *Catalogue of Pamphlet Literature: the Jorge de Faria Collection*, by José de Oliveira Barata and Maria da Graça Pericão, consisting of a description of the 1,928 titles of pamphlets of this kind published between 1598 and 1914, many of these corresponding to opera libretti and musical theatre plays.

Courses

During 2006 the Music department organised seven courses of artistic improvement in music, of which three resulted from an institutional partnership between the Foundation and the Isaac Albeniz Foundation and the Queen Sofia Higher Music School, in Madrid. The Music

department collaborated with teachers Sequeira Costa (piano), Emmanuel Nunes (composition), Natalia Shakovskaya (cello), Zakhar Bron (violin) and Hansjörg Schellenberger (oboe), with these three latter teachers coming from the afore-mentioned teaching establishment in Madrid.

Grants and scholarships

Incentives to musical creation

Following the Karlheinz Stockhausen performance in the Gulbenkian Large Auditorium in November 2005, this composer was invited by the Foundation to write a piece to be premiered at the contemporary music concert to be held on 17 July 2007, as part of the special programme for the Foundation's Fiftieth Anniversary Commemorations. Stockhausen accepted this invitation, proposing to dedicate to the Foundation his *Natürliche Dauern nos. 16-24* for piano, part of his new cycle *Klang*, for solo voices and/or instruments, on which he had been working since finishing his major musical theatre cycle, *Licht*.

A commission was also offered to Pedro Amaral to compose the chamber opera *The Dream*, based on the dramatic fragments for *Salome* by Fernando Pessoa, whose premiere was scheduled for October 2007 in the Culturgest Large Auditorium. Composer Isabel Soveral was commissioned to produce a work specifically to be premiered by the Gulbenkian Orchestra.

Dance support programme

The start of 2006 saw the approval and dissemination of the guidelines for the Dance Support Programme (PAD), whose creation had been announced at the end of the previous year, defining as its priority funding areas training, research and internationalisation in Portuguese contemporary dance. To this end 18 grants were awarded this year, one of these for the acquisition of technical equipment, five to carry out training courses, seven for internationalisation projects, two for research projects and three study scholarships. Among the bodies supported the following stand out: The Space of Time Cultural Centre, the RE.AL Company, the Alkantara Festival, the Dance Forum, the Paulo Ribeiro and Vera Mantero dance companies, and the Dancing with the Difference group.

Plan for cultural decentralisation

In parallel to the above-mentioned work by the Gulbenkian Orchestra and Choir outside the Gulbenkian music season, the Music department throughout 2006 continued to work on musical decentralisation, through the awarding of scholarships to support initiatives carried out by other bodies, promoting the holding of chamber music recitals, in which members of the Foundation's artistic groups would take part. Support also continued for concerts performed on historic organs. Recitals of this kind were held in Braga, Carcavelos, Coimbra, Évora, Leiria, Maia, Ourém and Setúbal.

Scholarships overseas

Through the Music department the Foundation awarded 25 scholarships for artistic improvement or post-graduate work overseas for the 2006-2007 academic year; 14 of these were renewals of scholarships awarded in previous years, and 11 of them new awards, allowing recipients to spend time in teaching establishments in Germany (three), Holland (three), Italy (one), Spain (three), Switzerland (four), the U.K. (seven) and the U.S. (four). As to curriculum areas, these scholarships were distributed in the following way: cello (seven), clarinet (one), horn (one), oboe (one), piano (two), singing (four), trombone (one), viola (one) and violin (seven).

Domestic scholarships

In 2006, for the eighth consecutive year, the Music department continued its collaboration with RDP for the “Young Musicians” prize, awarding training prizes to allow winners in different solo categories to pursue their studies. A parallel competition was launched to renew the scholarships awarded in previous years. Thus six scholarships were awarded for students to pursue their studies in educational establishments within Portugal, and five training prizes as part of the “Young Musicians” awards, distributed by discipline in the following way: flute (three), clarinet (one), bassoon (one), violin (four), viola (one) and saxophone (one).

Other grants

Over the course of 2006 the Music department awarded a number of specific grants aimed at contributing towards the costs of activities developed in the music world, among which the Said-Barenboim Foundation stands out, founded by conductor Daniel Barenboim and philosopher Edward Said to support the West-Eastern Divan Workshop and Orchestra project, which brings together young Arab and Israeli musicians, with the aim of contributing to peace between people from different backgrounds through music.



📖 *Book Cell*, by Matej Krén.

❖ José de Azeredo Perdigão Modern Art Centre • CAMJAP

Naturally this year was marked by the Foundation's Fiftieth Anniversary Commemorations, which made a larger and more ambitious programme of initiatives possible. The development of the planned activities of the Modern Art Centre aimed to provide a relevant illustration of their work, which was optimally integrated into the spirit of this anniversary.

| Amounts in euros | |
|-------------------------|------------------|
| Personnel costs | 1 242 824 |
| Operating costs | 111 267 |
| Departmental activities | 3 798 652 |
| Subsidies | 84 940 |
| <i>Investment</i> | <i>468 577</i> |
| Total | 5 237 683 |
| Receipts | 699 320 |

Apart from the inevitable changes brought about by the anniversary, it also provided a particularly favourable moment for reconsidering future activities, specifically as regards shows of the Centre's collections, the exhibitions programme, and guidelines for the growth of the collection.

The high point of the programme was of course the exhibition "Amadeo de Souza-Cardoso – Dialogue of Pioneers", curated by Helena de Freitas, which was the culmination of a long process of research work linked to the production of the *catalogue raisonné*, for publication in 2007.

As mentioned above, the Anniversary Commemorations programme resulted in some previously planned initiatives being cancelled, to be replaced by projects on a much larger scale, as in the case of Pedro Cabrita Reis's project *Fundação*.

The museum's holdings were increased with new acquisitions by Noé Sendas, Teresa Henriques, Francisco Tropa, Isabel Simões, Paula Rego, João Queiroz, Amadeo de Souza-Cardoso, Pedro Cabrita Reis and João Paulo Serafim.

Ângelo de Sousa donated a sculpture; and on the death of Maria Elisa Marques the legacy of Bernardo Marques was also definitively integrated into the CAM collection.

Temporary exhibitions

Helena Almeida

"Intus" is a series of photographs produced by the artist to represent Portugal at the 51st Venice Biennale (June-October 2005), with the Modern Art Centre establishing a partnership with the Arts Institute to publish the catalogue. In this work Helena Almeida confronts the hidden, interior aspect with the dramatic, exterior of her protagonist, who crosses a landscape on his



✦ “Intus”, by Helena Almeida.

knees, demonstrating the suffering of pilgrimage. This exhibition, curated by Isabel Carlos, was on show in the CAM Temporary Exhibitions Gallery. 20 January to 26 March.

Ângelo de Sousa

In 2003 the Modern Art Centre hosted a huge retrospective of the drawings of Ângelo de Sousa, with the decision being taken during the course of the exhibition to follow this with a retrospective of this same artist's sculptural work. Sculpture does in fact play an important role in Ângelo de Sousa's work, not only because it comprises a completely autonomous and original pole of that work but because it also links simultaneously to drawing and painting, reinforcing his meaning and his completeness.

This exhibition, curated by Nuno Faria, was shown at the Temporary Exhibitions Gallery on Floor 1 of the Modern Art Centre. 16 February to 11 June.



✦ “Sculpture”, by Ângelo de Sousa.

João Queiroz

João Queiroz presented a set of six landscape paintings, conceived specially for this exhibition. The artist has been developing important work in drawing and painting, specifically linked to landscape and its representation. The great visual and conceptual quality of João Queiroz’s work has made him a key figure on the artistic scene today. This exhibition was shown in the Modern Art Centre’s Temporary Exhibitions Gallery. It had originally been planned to run until July, but its success led to the decision to extend it further.

11 April to 30 September.

Dominguez Alvarez

Born on 23 December 1906 in Porto, the city where he lived his whole life, Dominguez Alvarez was the son of Gallician parents. The most recent Lisbon show of his pictorial work had been in 1987.

Alvarez is an important figure in the so-called Portuguese “second modernism”, with an established body of visual arts work, which this exhibition revisited and presented, adding to it a somewhat surprising strength and originality.

The exhibition included works from the Modern Art Centre collection as well as paintings and drawings from a huge number of private collectors.

The exhibition, curated by Ana Vasconcelos and Emília Ferreira, was shown in the Temporary Exhibitions Gallery on the headquarters’ Floor 1.

18 May to 15 October.

Craigie Horsfield

The work of English photographer Craigie Horsfield has become a reference point for any consideration of the question of meanings of representation in contemporary art, at a time when the autonomy of the medium is more than evident and when relations with other arts – specifically painting – have become unavoidable. The work had been developing quietly over the last thirty years, his images showing a truly absorbing visual presence, constructed in a way that – paradoxically – is also discrete and simple. This was an integral part of the Foundation’s Fiftieth Anniversary Commemorations. The initiative – a result of the collaboration with the Galerie Nationale du Jeu de Paume, Paris – was shown in the Temporary Exhibitions Gallery on Floor 1 of the Modern Art Centre.

18 July to 24 September.

Matej Krén – *Book Cell*

This work consisted in an enormous hexagonal block, 4.5 metres high, made up of more than 30 thousand books, which occupied the hall of the Modern Art Centre from 18 of July. The interior was covered by a mirrored roof, with the floor of the same material crossed by a gangway. The multiplying effect of the mirrors played between abyss and infinity. The obvious metaphorical nature is made more specific by the fact that most of the books had been published by the Foundation itself.

This exhibition was curated by Leonor Nazaré.

Pedro Cabrita Reis

Also within the framework of the Calouste Gulbenkian Foundation’s Fiftieth Anniversary Commemorations, the artist Pedro Cabrita Reis was invited to produce an intervention in the great nave of the Modern Art Centre, which covers an area of 1,590 square metres.

The Modern Art Centre’s relationship with this artist had already been long established, having collaborated with him to develop a number of projects, of which his first anthological exhibition in 1994, “Against Clarity”, particularly stands out.

The work of Pedro Cabrita Reis, internationally very well regarded, thus assumes a particular significance as the Calouste Gulbenkian Foundation celebrates an important moment in its history, reflecting on the paths taken hitherto and new horizons for the future. The choice of this artist was taken precisely because of an understanding of Pedro Cabrita Reis’s importance for his work with



✦ "Broadway", by Craigie Horsfield.



✦ *Fundação*, by Pedro Cabrita Reis.

experiments on times, energies and circulations, and for whom space – with its memories and lives – is the workplace *par excellence*. Pedro Cabrita Reis wove together a huge work made up of materials linked to the history of this institution and others that belonged to him as original manifestations of the work he does. He called the piece *Fundação*.

Connected to this work shown in the great nave, the artist also created a series of paintings for the exhibition hall at the entrance to the Centre, entitled *White Paintings*.

The artist insisted on allowing visitors to witness the growth and transformation of the work, which was formally launched on 15 October.

This project – and in particular the catalogue, which shows various phases of its development – was supported by Sonae.

José Pedro Croft

Alongside his sculpture, José Pedro Croft has developed an equally important body of work in drawing and engraving. This exhibition showed recent engravings, printed in Barcelona at the distinguished Studios of Tristan Barbara, works of huge visual impact, whether (in some cases) because of their size or because of the artist's remarkable way of working with colour.

This exhibition was shown in the Modern Art Centre's Temporary Exhibitions Gallery. 10 October 2006 to 7 January 2007.

“Amadeo de Souza-Cardoso – Dialogue of Pioneers”

This work brought together a collection of 180 works (paintings and drawings) by this Portuguese artist – with a striking number of previously unseen works – and the work (painting, drawing, sculpture) of 36 international artists, of whom Constantin Brancusi, Amadeo Modigliani, Pablo Picasso, Albert Gleizes, Robert Delaunay, Sonia Delaunay-Terk, Alexej Jawlensky, Oskar Kokoschka, August Macke, Kasimir Malevich, Olga Rozanova, Liubov Popova and Ivan Puni particularly stand out.

The exhibition covered the whole period of Amadeo's work, approximately a decade (1907-1918), and sought to reunite his work with that of the foreign artists who were his contemporaries, within and outside his circle of friends, revealing the experimental complicities and signs of the time.

This cultural event was a collaboration with a number of international and national museums (as well as many private collections), which allowed us the loan of important works from their collections. The Principle Sponsorship for the exhibition came from the President of the European Commission, Dr José Manuel Durão Barroso. The reception to the exhibition was agreed to be exceptional and it came to be a significant reference-point in the Portuguese arts world. Two publications were launched with the exhibition, an exhibition catalogue and a facsimile (in a compact paperback version) of Amadeo's illustrated manuscript, *La Légende de Saint Julien L'Hospitalier*, by Gustave Flaubert.

A special (bound) facsimile version of *La Légende de Saint Julien L'Hospitalier* was presented on 18 December 2006 in Auditorium 2, with lectures by Maria Filomena Molder (the author of the essays that introduce the two versions of the book) and Helena de Freitas, curator of the exhibition and coordinator of the project.

This version of Flaubert's story and the Amadeo de Souza-Cardoso exhibition were both sponsored by BPI (Banco Português de Investimentos).



✦ “Amadeo de Souza-Cardoso – Dialogue of Pioneers”.

The exhibition, curated by Helena de Freitas and with the assistance of Catarina Alfaro, was shown in the headquarters' Exhibition Gallery on Floors 0 and 01. 14 November 2006 to 14 January 2007.

“Fernando Calhau – Convocation I and II”

In 2004 Maria Cândida Calhau donated to the Modern Art Centre close to 600 works by Fernando Calhau (1948-2002), including drawings, engravings, paintings, sculptures, photographs, films and installations. This remarkable collection – including an enormous number of previously unseen works that demonstrates important aspects of this artist's work hitherto little known or

completely unknown – together with other works already in the Centre’s collection, were the raw material for an huge exhibition which formed part of the Foundation’s Fiftieth Anniversary Commemorations.

The exhibition opened in October, and scheduled to close in April 2007. The curators developed a project with more of a focus on drawings (which had been absent from the 2001 retrospective), modulating the exhibition in an alternating plurality of registers from more intimate chamber sounds to more external, more symphonic ones. As the title suggested, this exhibition was presented in two parts. Curated by Nuno Faria, the exhibition was shown in the Temporary Exhibitions Gallery on Floor 1 of the Modern Art Centre.

“From the Collection”

This exhibition, which occupied Floor 1 of the CAM, showed works from the collection, offering a sort of presentation of the strands – of similarity and of variation – that make up the Centre’s collection. It showed works by some of the more established artists as well as some from more recent strands of artistic creativity.

The exhibition, curated by Leonor Nazaré and Jorge Molder, launched on 18 July and scheduled to end in April 2007, included 44 works by 39 artists.

Rotating exhibitions

In order to get around the impossibility of permanently displaying a really representative number of the many works in the collection, the Modern Art Centre has created two spaces for rotating displays – one on Floor 01 and one on Floor 0 – in which each semester there is a show of works from the first and second halves of the 20th century, respectively.

Heim Semke

On the occasion of the tenth anniversary of the death of Heim Semke (1899-1995) – the German artist, born in Hamburg and resident in Portugal from 1932 – a number of museums decided to mark the date with a joint exhibition of this artist’s works. The exhibition was shared by the Museu Nacional do Azulejo, the Museu do Chiado and the Arpad Szenes – Vieira da Silva Foundation. The Modern Art Centre was involved in this initiative, hosting the display of a series of engravings from its collection. This exhibition was curated by Maria Almeida Lima.

Fernando Lemos

This was the title given to an exhibition of Fernando Lemos, held at the Calouste Gulbenkian Foundation in 1985. This initiative brought back together a number of drawings, geometric forms drawn in pen, in Indian ink, on an offset plate, developing a subtle (and at first sight contradictory) play between the apparent objectivity of the basics and the process on the one hand, and the striking intervention of the artist on the other. 15 of these drawings were shown in the exhibition. Exhibition curated by Maria Almeida Lima.

“The Humorists”

Great artists have always liked to extend their range to include scathing interpretations of urban daily life. Around the time of the turn of the 19th century to the 20th there are countless examples that confirm this. Portugal was no exception, as can be seen in some of the artists who would come to make up the heart of our modernist movement – people like Cristiano Cruz, António Soares, Jorge Barradas and even Amadeo de Souza-Cardoso himself.

Exhibition curated by Alice Costa Guerra.

External exhibitions

Collection of British Art at the Tate Gallery (Tate Britain)

The display of a selection of works from the British art collection, to be shown in the most famous museum of British art, aimed to emphasise the relationship that for historical and institutional reasons has existed between the Calouste Gulbenkian Foundation and Great Britain. The initiative was made up of a core of works that have been part of the collection from the very beginning, together with information about the founder himself, which were displayed in the Goodison Room. The other works were spread around among the Museum’s permanent collection – in this way demonstrating their equivalent stature. The central work of this exhibition was Paula Rego’s *Proles Wall*, significant for its uncommon technical characteristics and scale, and also for its significance in the story of the artist. This exhibition was programmed by Stephen Deuchar and Jorge Molder and curated by Ana Vasconcelos and Chris Stephens.

Launched in March, this formed a part of the Foundation’s Fiftieth Anniversary Commemorations.

As part of the above-described show, the whole of the CAM’s British collection was also made available on the CAM website, a project which consisted in the recording and photographing of each item in the collection, which has so far covered 418 works; the project was coordinated by Ana Vasconcelos.

“Relative Density” – from the CAMJAP collection

This exhibition, hosted in the Modern Art Centre in 2005, was subsequently shown between August and October in the Emmerico Nunes Cultural Centre and the Sines Arts Centre. It brought together a number of the collection’s recent acquisitions (from the last three or four years), in dialogue with a number of older works, considered through the concept of the works’ density. It began from the observation that the word ‘density’ is used frequently by art critics, as is the word “intensity” which is easily associated to it. It quickly became clear that the word “density” can be used as a synonym for richness or impenetrability, when it is not referring more literally to the accumulation of elements in space, as opposed to a vacuum, or rarefaction. Thinking about these variations led to a belief that the concept could be useful in establishing a continuum between a “matter” being thought about on the one hand, and, on the other, bodies and objects, or in this case works of art.

50 works by 36 artists were shown.

Exhibition commissioned by Leonor Nazaré.

“Naturalia – Works from the CAMJAP Collection”

The Modern Art Centre organised a request from the Lagos Cultural Centre, entitled “Naturalia”, an exhibition in which vegetable motifs constitute the principle theme, aiming that this exhibition should coexist alongside another exhibition of a documentary nature, planned for the same time and the same venue, as part of the Festival of Discoveries: “Travelling Plants: Colours and Flavours of the New World”.

The coincidence or semantic superimposition of the two – vegetable heritage and artistic expression – thus responds to challenges whose particularities can be illustrated, through their “natural” evidence, by this group of works by 13 artists: Alberto Carneiro, Alexandre Conefrey, Catarina Leitão, Fernand Léger, Gabriela Albergaria, Jorge Guerra, Jorge Queiroz, Pedro Calapez, Pedro Proença, Rui Vasconcelos, Lourdes Castro, Maria Beatriz and Valente Alves.

Exhibition curated by Leonor Nazaré.

Other activities

Still linked to the Tate Britain exhibition, work began to prepare a book on the collection of British art, due for completion during 2007, and which will include the story of the collection and a brief register of the works that make it up.

The programme of internships continued as according to agreements with different university institutions, of which it is worth highlighting the internship developed in collaboration with the Department of Conservation and Technology of London’s Courtauld Institute of Art, which consisted in the study of two Allen Jones paintings belonging to the CAM, and curricular internships for two students from the Portuguese Catholic University studying Social and Cultural Communication.

I.T. records for the Centre’s collection continued to be developed, and are now close to completion, making it possible to move into a second phase which will see the completion of the works’ historical records.

Restoration and conservation work continued on items in the painting and drawing collection.

Works loaned from the CAM collection

Portugal

- › Tavira Town Council, for the exhibition “Júlio Pomar and Literature. Portraits and Fictions”; loan of one painting entitled *Don Quixote and the sheep* by Júlio Pomar, from 15 July to 16 September;
- › Vila Franca de Xira Town Council, for the 9th Photography Biennial, exhibition entitled “The Work of Fernando Lemos”; loan of 21 photographs by Fernando Lemos, from 21 January to 26 February;
- › Centre for Arts, Casa das Mudas, Madeira, for the exhibition “Fernando Lemos and Surrealism”; loan of two drawings entitled *Ocultação* [Concealment] by Fernando Azevedo, from 8 July 2006 to 30 January 2007;
- › Belém Cultural Centre, for the exhibition “Jorge Martins. Simulacra – an Anthology”; loan of two paintings entitled *Installation* and *No title* by Jorge Martins, from 29 June to 22 October;

- › Portuguese Cinematheque, for the commemorations of the 75 years since the opening of the Capitólio Cine-Theatre; loan of the model of the Capitólio by Cristino da Silva and a DVD (produced for its display), from 4 to 7 December;
- › Culturgest, for the João Paulo Feliciano exhibition “The Possibility of Everything”; loan of two videos entitled *Mind your own business* and *Think about the Pain of Breathing* by João Paulo Feliciano, from 30 September to 30 December;
- › Engineering Faculty of the University of Porto, for the exhibition “The Days of Janus – Perspectives on the Transition from Cinema to Video in Portugal”; loan of two video works entitled *Barrier* by José Barrias and *Destruction* by Fernando Calhau, from 13 to 16 March;
- › EDP Foundation, for the exhibition in the Museu da Cidade [City Museum], “Álvaro Lapa: Landscapes and Works-with-Words”; loan of four paintings by Álvaro Lapa, from 24 November 2006 to 28 January 2007;
- › The Diário de Notícias Gallery, for the exhibition “Equilibrium and Indiscipline: Portuguese Painting in the Years 1930-1940”; loan of 46 paintings: three by Sarah Affonso, two by Lino António, three by Carlos Botelho, three by Jorge Barradas, one by António Dacosta, one by José Carlos, one by António Carneiro, two by Mário Eloy, two by Paulo Ferreira, one by Estrela Faria, two by Dordio Gomes, two by Fred Kradofler, one by Abel Manta, one by Ofélia Marques, one by Júlio dos Reis Pereira, one by Cândido Costa Pinto, two by Milly Possoz, one by António Pedro, two by Júlio Resende, one by António Soares, three by Francis Smith, three by Abel Salazar, two by Eduardo Viana, one by Mário Cesariny, one by Marcelino Vespeira, one by Dominguez Alvarez, one by Vieira da Silva and one by Júlio Pomar held at the CAM, from 23 May to 23 July;
- › Angra do Heroísmo Museum, for the exhibition “The Cult of the Divine in the Work of António Dacosta and Júlio Pomar”; loan of a painting entitled *Briança – Feast of the Holy Spirit (with Portrait of Dacosta)* by Júlio Pomar, from 18 May to 1 October;
- › Amadeo de Souza-Cardoso Municipal Museum, for the exhibition “The Friends of Amadeo”; loan of six drawings by Sonia Delaunay, four paintings by Eduardo Viana and five drawings and two paintings by Almada Negreiros, 15 July to 3 September;
- › Amadeo de Souza-Cardoso Municipal Museum, for the exhibition “Equilibrium and Indiscipline”; loan of 43 paintings: three by Sarah Affonso, two by Lino António, three by Carlos Botelho, three by Jorge Barradas, one by António Dacosta, one by José Carlos, one by António Carneiro, two by Mário Eloy, two by Paulo Ferreira, one by Estrela Faria, two by Dordio Gomes, two by Fred Kradofler, one by Abel Manta, one by Ofélia Marques, one by Júlio dos Reis Pereira, one by Cândido Costa Pinto, two by Milly Possoz, one by António Pedro, two by Júlio Resende, one by António Soares, three by Francis Smith, three by Abel Salazar, two by Eduardo Viana, one by Marcelino Vespeira and one by Dominguez Alvarez, from 14 October 2006 to 21 January 2007;
- › Serralves Museum, for the anthological exhibition on “António Dacosta”; loan of four paintings by António Dacosta, one of them belonging to Lourdes Castro held at the CAM, from 7 April to 16 July.

Overseas

- › The Caixa Nova Cultural Centre, Vigo, from 30 March to 7 May, and the Caixa Nova Cultural Centre, Ourense, from 11 May to 18 June, for the exhibition “Nearby Drawings: Portuguese Artists of the 20th Century”; loan of two paintings by Vieira da Silva, two paintings and a watercolour by Amadeo de Souza-Cardoso and three paintings by Almada Negreiros;
- › Fresno Art Museum, California, for the exhibition “Arshile Gorky and Hans Burkhardt: Paintings”; loan of 12 drawings by Arshile Gorky, held at the CAM, from 7 April to 4 June;
- › EDP Foundation, for the exhibition in the Círculo de Bellas Artes in Madrid, “Ship of Mirrors, Mário Cesariny”; loan of four paintings by Mário Cesariny, from 20 September to 19 November;

- › Luís Seoane Foundation, A Coruña, for the exhibition “Entre la Palabra y la Imagen” [Between the Word and the Image]; loan of a video entitled *Ouve-Me* [Hear Me] by Helena Almeida, from 5 July to 17 September;
- › Galerie Nationale du Jeu de Paume, for the exhibition “Craigie Horsfield Relation”; loan of a photograph entitled *Leszek Mierwa, ul. Nawojki, Cracovia, August 1984* (Leszek Mierwa, Nawojki Street, Cracow, August 1984) by Craigie Horsfield, from 31 January to 30 April;
- › Musée de la Ville de Paris (organisers), for the exhibition touring Japan “Entre Primitivismes et Nostalgie” [Between Primitivisms and Nostalgia], Okazaki City Mindscape Museum, from 3 June to 30 July, Kumamoto Prefectural Museum of Art, from 4 August to 9 October, and Hyogo Prefectural Museum of Art, from 17 October to 17 December; loan of two drawings by Amadeo de Souza-Cardoso;
- › Extremaduran and Ibero-American Museum of Contemporary Art, for the exhibition “Julião Sarmiento. Numbered editions. 1972/2006”; loan of two engravings by Julião Sarmiento, from 24 March to 28 May;
- › Le Plateau / Frac Île de France, Paris, for the exhibition “En Voyage”; loan of a sculpture entitled *Roger* by Ana Jotta, from 14 June to 21 August;
- › Whitney Museum of American Art, for the travelling exhibition “Picasso and American Art”; loan of four drawings by Arshile Gorky, held at the CAM, from 28 September 2006 to 9 September 2007.

Educational activities

Total number of events for the year: 1,755

Total number of participants: 37,461

The Education department of CAMJAP has continued to develop and consolidate its programme of work aiming at the dissemination and interpretation of modern and contemporary art based around the permanent collection and temporary exhibitions, in accordance with the guidelines established in previous years.

A variety of educational programmes were developed in 2006 to accompany CAMJAP’s exhibitions off-site (Sines Arts Centre and Diário de Notícias Gallery, Lisbon), as well as the exhibition “The Gulbenkian Headquarters and Museum: the Architecture of the 60s”, run by the Fine Arts department in close collaboration with this department.

On an international level this department was well represented in specialist events and publications, leading to some of its programmes coming to be known as case studies for current thinking on the function of Educational Services.

2006 was also the year that saw this department and the “Discover Music” programme establishing the foundations for the creation of zones for thematic crossover between their two streams of work, with a view to more substantial future programming links.

Guided tours

Total number of tours: 1,557

Total number of participants: 34,486

The Education department continued its programme of tours for the general public, school groups (at all levels of education) and other organised groups, with some 29 new ones offered within the permanent programme, these having been created for schools for the 2006-2007 school year, in order to deal with the changes to the exhibition carried out as part of the Fiftieth Anniversary Commemorations.

The programme of tours run at weekday lunchtimes for interested members of the public – “Immediate Encounters” – was enhanced, with the growing number of visitors taking advantage of these offers demonstrating a high level of loyalty to this format among previous visitors. A programme of exclusive tours for Foundation staff was also created, with a large amount of take-up.

Observations

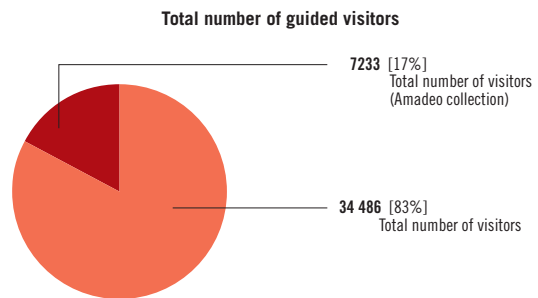
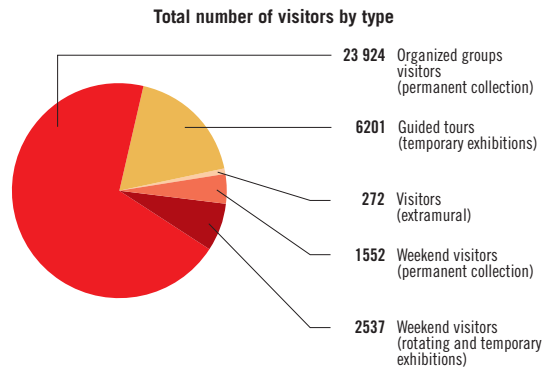
There was a break in visitor numbers between May and July due to the temporary closing of the museum space for the setting up of Pedro Cabrita Reis’s *Fundação* installation. This break was compensated for by the great success of the “Amadeo de Souza-Cardoso – Dialogue of Pioneers” exhibition, which meant that the overall numbers for the year continued the upward trend begun in earlier years, albeit they should still be analysed with this proviso in mind.

The Amadeo de Souza-Cardoso exhibition deserves to be highlighted especially here, as having been a significant milestone in the consolidation of the Education department’s educational work, both for the scope of the education programme established around it and for the programme’s large amount of visitor take-up.

Workshops

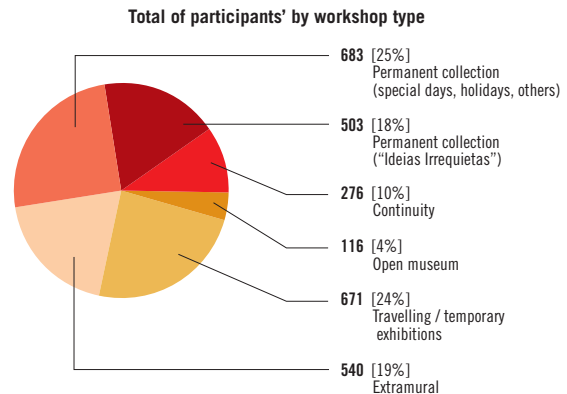
Total number of workshops: 187
 Total number of participants: 2,789

2006 saw another increase in the number of workshops held (around the collection, the temporary exhibitions, the garden – both as one-off events and others running over the course of four months), particularly as regards the special programmes offered during holiday times and family workshops.



This year saw the continuation of the projects:

“Restless Ideas – Stories with Art”, a programme which links the dissemination and interpretation of the visual arts with the promotion and pleasure of reading, for audiences aged 2 to 7 (in partnership with the Almedina Bookshop), and the workshops “Open Museum – Ideas at Your Fingertips”, directed specifically at audiences with special needs, especially those with mild mental disabilities, Down’s Syndrome and Asperger’s Syndrome.



As part of the “Open Museum” programme, a programme which seeks to increase accessibility in the museum spaces, a range of pieces of work were carried out with a number of different institutions, of which we should highlight:

- › Lisbon Cerci – the Step by Step Centre (a programme running for nine months for young adults with mild mental disabilities)';
- › Cesis (The Social Intervention Study Centre – a group of children at risk of dropping out of school aged between 10 and 13), a continuous nine-month programme;
- › Apsa (Portuguese Asperger’s Syndrome Association) – a programme of workshops in four sessions for children and their relatives;
- › APPDA (Portuguese Association for Development Disturbances and Autism) – pairs of sessions for groups of varying ages;
- › CECD (the Mira Sintra Education Centre for Handicapped Citizens) – pairs of sessions for groups of varying ages and multiple needs;
- › APERCIM (the Mafra Association for the Rehabilitation of Maladjusted Children) – pairs of sessions for groups of varying ages.

Courses

Total number of courses: 11

Total number of participants: 186

Within the scope of the training work offered by the Education department, a variety of courses and training activities were held, as well as two courses for professional training in the area of museum education and culture.

The courses organised can be split into three basic categories: courses and workshops on artistic education and pedagogical practice, courses of general introduction to art, courses on museum and cultural education.

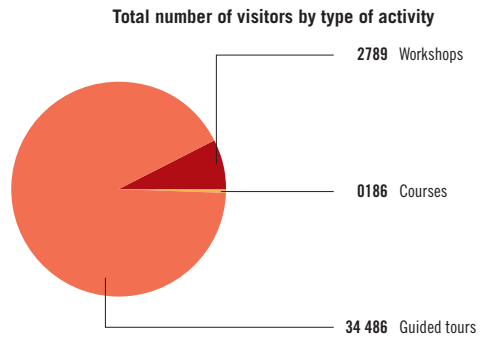
Within this programme it is particularly worth mentioning the professional courses (certified training for culture professionals) – “Educational Services in Culture” and “Management of Volunteer

Programmes in Culture” – carried out in partnership with Sete Pés – Formação, with a group of teachers from around the country and overseas.

Other activities

Publication of materials for dissemination and interpretation

- › publication of no. 5 in the *Viva o Museu – Amadeo de Souza-Cardoso e seus Amigos* collection, a special double-issue created alongside the “Amadeo de Souza-Cardoso – Dialogue of Pioneers” exhibition, for children aged between 7 and 11;
- › publication of “Museums and audiences: establishing relationships, constructing knowledges”, in the magazine *Revista Turismo e Desenvolvimento*, 5/2006, University of Aveiro, Aveiro, pp. 161-167;
- › publication of “Beyond the Gaze: the construction and negotiation of meanings from museum education”, in Calaf, R.; Fontal, O. (coord.), *Miradas al Patrimonio*, University of Oviedo, Gijon, 2006.



The Education department was represented at a number of specialist congresses and colloquia, in the person of its coordinator Susana Gomes da Silva and others from the team; we should highlight three occasions that saw representations of case studies from the education programme:

- › International Insea [International Society for Education through the Arts] Congress – Interdisciplinary Dialogues in Arts Education (Viseu, 1 to 5 March);
- › Lifelong Museum Learning Workshop (the Engage programme), Portuguese Communications Foundation, 30 May to 3 June;
- › Tap [Teacher Artists Partnership – LIFT, London International Festival of Theatre], CAMJAP, 3 February.



❖ *Vertical Rice, Interior Room*, staged by André Braga (Circolando). Programme to support new directors.

❖ Fine Arts Department

2006 saw the Fine Arts department pursuing its work of distributing support for the creation, dissemination and research in the different artistic areas within its field – visual arts, architecture and design, art history, archaeology and heritage, cinema and theatre – realised through the awarding of grants and scholarships.

| | Amounts in euros |
|----------------------------|------------------|
| Personnel costs | 449 858 |
| Operating costs | 195 813 |
| Departmental activities | 421 683 |
| Subsidies and scholarships | 1 025 867 |
| Total | 2 093 221 |
| Receipts | 181 174 |

The department's main aims are to support high-quality new projects, energising the country's arts and sciences and promoting Portuguese art and artists on international circuits, privileging partnerships with the relevant national and international bodies.

As a complement to this, a number of direct activities have been developed, in harmony with the department's objectives, of which we ought to highlight the cycle of exhibitions dedicated to the Foundation's buildings and gardens, which concluded with the show "Gulbenkian Headquarters and Museum: the Architecture of the 60s" between 16 March and 4 June 2006; and the "How Beautiful Cinema Was – 50 Unforgettable Films" series, launched on 4 November 2006 and scheduled to conclude in February 2007, as part of the programme of the Foundation's Fiftieth Anniversary Celebrations.

Visual arts and exhibitions

[€168 927]

"Tripartite Agreement"

[€42 750]

2006 saw the running of the "Tripartite Agreement" programme, which each year brings together equal contributions from the Ministry of Culture, the Luso-American Development Foundation and the Calouste Gulbenkian Foundation to support high-quality projects that seek to promote and disseminate Portuguese art abroad and to develop international artistic exchange. This support translates into the awarding of grants to Portuguese artists, galleries and cultural institutions, to enable their participation in international exhibitions and events.

Within this programme 20 projects were awarded grants, with the awards being shared between support for Portuguese galleries' participation at international art fairs (Art Basel, Art Miami Basel, Art Cologne, Art Forum Berlin) and Portuguese artists' participation in international events and exhibitions, specifically the art biennales in São Paulo (Brazil) and Shumen (Bulgaria). It is worth highlighting the quantity and diversity of Portuguese artists' participations in important international spaces and institutions, as in the case of the joint exhibition of Portuguese artists in the Paris space Le Plateau, or the individual shows of Margarida Garcia, Margarida Correia

and Inês Botelho in the United States of America, Filipa César's show in Lithuania or Hugo Canoilas's in the United Kingdom, among others.

Artistic creativity projects

[€30 000]

The programme to support artistic creativity projects promotes the realisation of long-term artistic projects, which do not necessarily have an end date or an immediate objective and that are a relevant and coherent part of the artist's creative journey. Aiming to support artistic investigation, whether carried out individually or collaboratively, this programme seeks to establish synergies with the time-span of creativity. The prospective and experimental nature of this strand of support has found a resonance among creative artists, as evidenced by the number and increasing quality of applications.

In 2006 a total of 31 applications were received, with funding awarded to six projects which stood out for their innovation, excellence and robustness, by Armanda Duarte, Catarina Dias, Diogo Saldanha, Julieta do Vale, Rui Miguel Pereira and Susana de Sousa Dias.

Support for exhibitions

[€43 475]

The programme of support for putting on exhibitions is aimed at artists, curators and promoters, supporting the setting up of exhibitions of contemporary art, whether of an individual or collective nature. It has resulted in a very high number of applications, most of these from Portuguese artists themselves, contributing to a strengthening of the fabric of the Portuguese art world and a professionalizing of the sector. The support granted in 2006, to a total of 17 projects, was divided between spaces and structures in different parts of the country and overseas. Thus the programme promotes both the decentralisation of cultural offerings and their diversification.

"Artistic development and dissemination projects"

[€52 702]

The "Artistic development and dissemination projects" programme is aimed at supporting the training and dissemination of artists and their works. It operates at an institutional level and at a level of structures for artistic education, through the support for acquisition of equipment or the diversification and specialisation of the training on offer. It also works at the level of the artists and researchers themselves, encouraging the documentation and cataloguing of artistic journeys and works, as well as promoting the artists' mobility through their participation in workshops, symposia and international artistic residencies. 15 projects were supported in 2006, with this support being divided between structures, such as the Áster Cultural Association – Art Projects and the Portuguese Centre of Silkscreening, and individual researchers and artists, of which we should highlight the support for Sei Miguel for the restoration and classification of the artist's collection of drawings, for the "For a Poetics of the Net" research project of Ernesto de Melo e Castro, for the artist Tânia Bandeira Duarte's participation in the artistic residency at the Vermont Studio Center (USA), and for the participation of the Portuguese project "Upgrade!" in the Festival Ars Electrónica (Austria), among others.

The “Gulbenkian Headquarters and Museum: the Architecture of the 60s” exhibition

[€249 450]

The “Gulbenkian Headquarters and Museum – the Architecture of the 1960s” exhibition, curated by architect Prof. Ana Tostões, was launched on 16 March 2006 and remained open to the public until 4 June of that year, in the Temporary Exhibitions Gallery of the Foundation’s Headquarters.

Together the Headquarters and Museum of the Calouste Gulbenkian Foundation and its gardens defined the Foundation’s own image of prestige and innovation. In the year that saw the commemorations of the institution’s Fiftieth Anniversary, the exhibition sought to allow the public to see the construction process, integrating it into the context of the period and of 1960s architectural production. Through its approach to architecture, it analysed the Foundation’s urbanistic, cultural and sociological impact. The architecture of the building was studied, and the role of the architects, Alberto Pessoa, Pedro Cyd and Ruy d’Athouguia and the whole multi-disciplinary team who over the course of more than ten years managed to build this great piece of architectural and civic culture. The exhibition included contributions from Gabriele Basilico, through the photographic project *Lisbon 2006*, and the artist Filipa César with the video *Piso Térreo* (Ground Floor), 2006.

With this exhibition the Fine Arts department concluded a cycle of three exhibitions dedicated to the Foundation itself, of which the first, in 2001, looked at Daciano da Costa’s interior architecture and equipment, and the second in 2003 focused on the Gulbenkian Gardens and Francisco Caldeira Cabral’s generation.

Launch of the exhibition “Gulbenkian Headquarters and Museum: the Architecture of the 60s.” Pictured: Teresa Vilalva, Elísio Summavielle, exhibition director Ana Tostões, Manuel Costa Cabral, Emilio Rui Vilar and Teresa Patrício Gouveia.



Catalogue of the “Gulbenkian Headquarters and Museum: the Architecture of the 60s” exhibition

[€55 839]

A catalogue was published to accompany the exhibition, in Portuguese and English editions, containing the essays and other texts resulting from the research carried out into the work on the Gulbenkian Headquarters and Museum, with contributions from writers from Portugal and around the world. The monograph *Gabriele Basilico. Lisbon 2006* was also published, in a Portuguese/English bilingual edition, produced as part of the photographic project developed by the international photographer Gabriele Basilico (Milan, 1944) relating to the exhibition described above.



✦ Gabriele Basilico, *Gulbenkian Foundation, night view*.
Lisbon 2006 project, part of the “Gulbenkian Headquarters and Museum: the Architecture of the ‘60s” exhibition.

Art, archaeology and heritage studies

[€98 241]

History of art and archaeology

[€98 241]

History of art

In an equal partnership with the Orient Foundation, the important research project “Corpus of Tapestries in Portugal (14th-18th centuries)” continued, coordinated by Dr Maria Antónia Quina, with a planned duration of three years.

The Art History Institute of the Lisbon Faculty of Arts received our support to hold an international congress on mural paintings of the middle ages and the renaissance, under the title “Out of the Stream: New Perspectives in the Study of Mediaeval and Early Modern Mural Paintings”, held between 29 March and 1 April 2006, and which included 21 participants from Spain, Germany, Great Britain, Austria, Finland, Denmark, the USA and Portugal.

This department also supported the running of two important international conferences, of which we should highlight the one held at the University of Évora, to which three eminent art historians from the University of Malta were invited, from 2 to 7 April 2006, on the subject of the Portuguese presence on that island under the governance of the Order of Malta, under the title “Portuguese Princes on a Mediterranean Fortress Island – A Case Study of Informed Artistic Patronage”; the other was organised between 4 and 5 May 2006 by the National Laboratory of Civil Engineering, on the subject “Theory and Practice in Heritage Conservation”, a tribute to Cesare Brandi, art historian and co-founder of the Istituto Centrale per il Restauro de Roma.

Four grants were also awarded to enable the participation in international scientific meetings and internships of Portuguese specialists of recognised quality, who took part in events in Chicago (USA), Suceava (Romania), Barcelona (Spain) and Salvador (Brazil), in the fields of art history, museology and heritage management.

Archaeology

As part of this programme a grant was awarded to support the hosting of the 15th International Congress of the UISPP (International Union of Pre-Historic and Proto-Historic Sciences), which took place at the Lisbon Faculty of Arts, from 4 to 9 September 2006, with close to 1,500 presentations in 130 sessions by more than 2,500 contributors, making it the largest archaeological meeting in the world.

Grants were awarded for the carrying out of fieldwork and research work by archaeologists, researchers and specialised national institutions, including



✦
Victor dos Santos
Gonçalves, anthropomorphic
schist plaque from
Reguengos de Monsaraz,
the “Our Plaque” project
studying megalithism
in the Alentejo.

the continued support for the “Apries Palace – Memphis” project, with a new excavation campaign carried out in Egypt under the coordination of Prof. Dr Maria Helena Trindade Lopes from the New University of Lisbon; the continuing support for the “Rabaçal Roman Villa” project, developed by the Rabaçal Roman Villa Friends’ Association under Dr Miguel Pessoa; a grant to the Ammaia City Foundation for an intervention to conserve and restore the metal spoils recovered from the excavations carried out in this old Roman city between 1995 and 2004; and financial support given to Prof. Victor dos Santos Gonçalves from the Lisbon Faculty of Arts, to allow him to carry out his research project on the schist plaques of Alentejo megalithism, “Placa Nostra” (Our Plaque).

11 grants were also awarded to allow Portuguese specialists (or foreign specialists working Portugal) of recognised standing to participate in international meetings and internships; they attended meetings in Antwerp (Belgium), Puerto Rico, South Africa, Cuba, Barcelona (Spain), Croatia, Mexico and Tunisia.

Support for publications in archaeology, art history and heritage

Of the candidates that applied under this competition, there were five which particularly deserved the granting of their requests, justifying full funding from the Overseas department for their proposals, which were the following: APOR DOC, the Documentary Association, for the publication of the book *The Debates* from Doc’s Kingdom, the International Seminar on Documentary Cinema 2006; the Portuguese Association of Gardens and Historic Sites, supporting the publication of the proceedings of the international congress “The Mediaeval Garden and Its Romantic Interpretations”, held in Coimbra from 29 April to 2 May 2006; the Archaeology Institute of the Faculty of Arts of the University of Coimbra, to support the publication of four volumes of *Ficheiro Epigráfico* (Epigraphic files); the Institute of Art History and Centre for History at the University of Lisbon, a grant for the publication of the proceedings of the international colloquium “Out of the Stream: Studies in Mediaeval and Early Modern Mural Paintings”; and the Oriental Institute of the University of Lisbon, to support the publication of the proceedings of the colloquium “Pre-Classical Art”, commemorating the Institute’s twentieth anniversary.

Theatre

[€126 486]

The theatre segment of the department continued its work supporting directors early in their careers, theatre research and the consolidation of theatre structures. Confirming the relevance of the previously established priorities of intervention, these strands of activity again made it possible to optimise the distributive work of the department.

“New directors”

[€34 275]

This programme continues to demonstrate its effectiveness in promoting the careers of young creative artists, and contributing to the strengthening of experimental work in the Portuguese theatre. Nine directors received grants this year, including: André Braga from Circolando, with his project *Quarto Interior* (Interior Room), produced at the Carlos Alberto Theatre – TeCA, in Porto, at the CCB in Lisbon and on national and international tour; Margarida Miranda, one of this department’s former scholarship recipients, with her show *Amor de Longe* (Love from Afar), produced in close collaboration with the writer Amin Maalouf; and Lígia Soares, with *As Origens da Crise* (The Origins of the Crisis), co-written with Thierry Decottignies.

Theatre research

[€23 089]

Aimed predominantly at projects that seek to fill existing gaps in the framework of Portuguese theatre creation, this year this programme covered eight research projects. Particular emphasis should be given to the support for Cassefaz, with *Bridge Project* – Lisbon, from New York director Richard Foreman, founder and mentor of the Ontological-Hysteric Theater (1968), a director with an extensive multi-award-winning artistic and professional career: honoured by the National Endowment for the Arts, the American Academy of Arts and Letters and the MacArthur, Ford and Rockefeller Foundations, among others. Reference should also be made to the grant awarded to Valerie Braddell's Prospero Productions for the translation of *Macbeth* by Fernando Villas-Boas, concluding a project to produce three plays by Shakespeare that included *The Tempest* (2004) and *Romeo and Juliet* (2005). Continuing our support for the dissemination of theatre history in Portugal, grants were awarded for the publication of two monographs on the work of Ricardo Pais and Mário Barradas.

Consolidating theatre infrastructures

[€69 122]

This programme aims to contribute to the development of the artistic journey of structures that have an acknowledged place in the theatre scene, through the awarding of grants to meet basic needs in these structures. Yet again it was shown how this basic action has had a significant impact on the fabric of Portuguese theatre. Six structures received grants, namely: Prado Cultural Association, by Patrícia Portela; Karnart, by Luís Castro; Suicide Bomb; Inaesthetic, by Alexandre Lyra Leite, in Vila Franca de Xira; the Tejo Theatre and the Extreme Theatre in Almada.



Inaestética

✦ *Inaesthetic Lounge, 2007, Inaesthetic Lounge, Vila Franca de Xira (Inaesthetic – Theatre Company), Programme to Consolidate Theatre Structures.*

Centre for Theatre Studies at the Arts Faculty in Lisbon

The Centre for Theatre Studies is developing a database on theatre productions in Portugal in the 20th century. In this context it carried out an exhaustive survey of all information about the theatre sector in the Foundation's General Archive, making it possible for all of this information to be recorded in an I.T. system. This project, named the "Study of the Calouste Gulbenkian Foundation's Impact on Theatre in Portugal", was subsidised by the department and concluded this year. Work continued on developing a monograph on the results of this research, written by profs. Maria Helena Serôdio and Maria João Brilhante.

Cinema

[€93 000]

The activities of the Fine Arts department in the field of cinema continued to follow the objectives set out in previous years, namely, the support for the production of films of an experimental, innovatory nature on artistic subjects, and support for the dissemination of Portuguese cinema around the country and overseas.



Documentary film by Catarina Mourão, *Important to Breathe, or Lourdes Castro and the Family of Shadows*. Support for Blue Orange production company.

Among other grants awarded, the following stand out: to Artistas Unidos (United Artists) – Production and Direction of Cinema, Theatre and Other Performance, for the documentary *Álvaro Lapa: Literature*; to Laranja Azul (Blue Orange), Cultural Producers, for the documentary film on the visual artist Lourdes Castro, entitled *Important to Breathe*; to Midas Films, for the documentary on the life and the cinematographic and audiovisual work of Fernando Lopes; and to Tejo Films II, Multimedia, for the documentary film *The Hours of Douro*.

We should also draw attention to the support granted to Contracosta Productions, to support the production and promotion work necessary to the presence in Cannes of the film *Juventude em Marcha* [Youth on the Move] directed by Pedro Costa; to AporDOC, the Documentary Association for the 6th edition of “Doc’s Kingdom” held in Serpa in the presence of important Portuguese and foreign filmmakers; and to Bruno de Almeida, a filmmaker resident in New York for the completion of the film *The Collection*, as part of the “DV Workshop” project.

Finally, we would like to emphasise the support for Maria João Guardão to allow her to complete a cinema project of a documentary nature, entitled *Berlin Doc*, which aims to evaluate and disseminate the impact of the João Hogan Scholarship in Portuguese contemporary creativity and for the visibility of a generation of young Portuguese artists on the national and international circuits.

Now in its phase of completion is the project by Raquel Freire and Ana Vicente, *Esta É a Minha Cara* (This Is My Face), a documentary on the activities of new creators of the performance arts in Portugal in the 21st century, enabling the recording of otherwise ephemeral theatre performance.

The “How Beautiful Cinema Was: 50 Unforgettable Films” cinema cycle [€65 899]

As part of the Commemorations of the Foundation’s Fiftieth Anniversary and in collaboration with the Portuguese Cinematheque – Cinema Museum, 4 November saw the launch of the “How Beautiful Cinema Was: 50 Unforgettable Films” cinema cycle, chosen by João Bénard da Costa. The series opened with the John Ford film, *How Green Was My Valley*, and continued through to 2007, to be concluded on 18 February. In 2006 21 films



✦ Film by John Ford, *The Searchers*, 1956. “How Beautiful Cinema Was” series.

were shown, by distinguished filmmakers such as Orson Welles, Vincent Minelli, Kenji Mizoguchi, Joseph Mankiewicz, Elia Kazan, Carl Th. Dreyer, Stanley Kubrick, Jacques Tourneur, Steven Spielberg and Fritz Lang, among others.

With the presentation of this series the Foundation resumed one of its key activities in the field of disseminating cinema culture, showing the best of world cinema by organising series of screenings in the Large Auditorium, with an emphasis on the first great cycle, dedicated to the work of Rossellini, in 1973, and on the last which – jointly with the Portuguese Cinematheque – Cinema Museum – presented a complete retrospective of the work of Howard Hawks, in 1989.

The “How Beautiful Cinema Was: 50 Unforgettable Films” series underlines cinema’s role as one of the fundamental art-forms of the 20th century, re-experiencing the past and allowing young film fans to see – in large format – some of the most beautiful classic films of all time, experiencing the magic of the big screen.



❖ Nicholas Ray film, *Johnny Guitar*, 1954. “How Beautiful Cinema Was” series.

Next year emphasis will be given to Portuguese cinema and the Foundation's work to revive it through its support for the Portuguese Cinema Centre in 1970.

Catalogue of the "How Beautiful Cinema Was: 50 Unforgettable Films" cycle

[€32 791]

As part of the "How Beautiful Cinema Was: 50 Unforgettable Films" cycle, a catalogue was published, written by João Bénard da Costa, in collaboration with the Portuguese Cinematheque – Cinema Museum.

Study scholarships

[€451 765]

The first study scholarships awarded by the Foundation in the area of the arts followed the 1st Exhibition of Visual Arts in December 1957, and since then the Fine Arts department has continued uninterrupted this work to allow artists, researchers and professionals to deepen and develop their knowledge and experiences, to make contact with new areas of specialisation and to obtain the degree of preparation and excellence necessary for them to pursue their artistic and professional activities. Awarded through an annual competition, which has been regulated since 1961, these scholarships have every year reached areas of greater need and greater relevance to the country. So over the course of the fifty years of these scholarships' being awarded, the formulation of this work has evolved in order to adapt better to the needs of the country and to reflect adequately the applications we receive.

So apart from the scholarships aimed as students in formal higher education which ceased to be awarded some years ago, it is also now no longer possible to be awarded scholarships for specialisation and professional development for studies within the country as used to be the case, as these scholarships instead now cover projects of artistic creation, theoretical reflection, and professional and academic development overseas, in fields selected according to previously determined priority criteria. Meanwhile the Fine Arts department did some years ago introduce a programme of awarding scholarships for artistic residencies, for internships in institutions of acknowledged merit and international prestige, which has allowed young artists to develop innovatory projects in cutting-edge fields, in very visible artistic and professional environments where they have been able to promote their work and appear on the international circuit.

So the scholarships awarded in 2006 by the Fine Arts department were as follows:

Specialisation and professional development scholarships

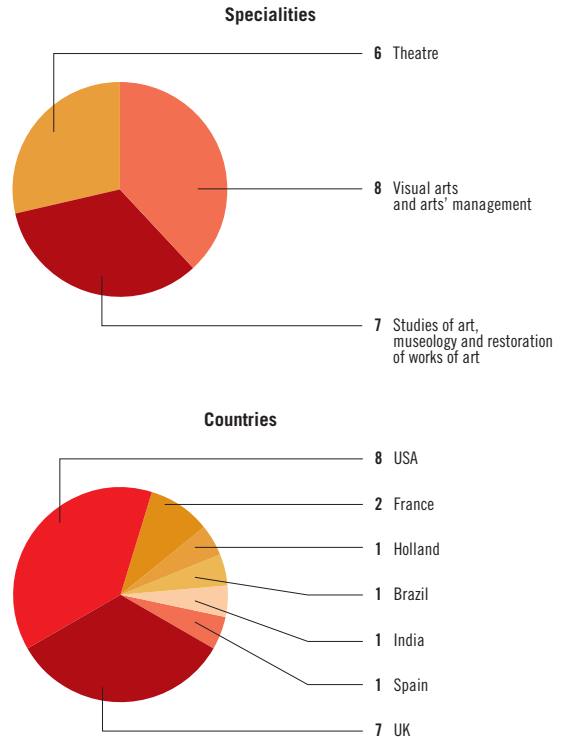
[€388 369]

The competition covering the 2006-2007 academic year covered the areas of visual arts, arts management, art studies, museology and restoration, and theatre. 143 candidates entered the competition, and their proposals were considered by a specially formed Consultative Committee. A total of 21 scholarships were awarded covering all the areas of the competition and which supported studies in Europe and in the USA, as well as in Brazil and India.

The charts that follow demonstrate the distribution of the 21 scholarships by speciality and by country.

The eight scholarships to the United States of America were given as part of the protocol established in 1987 with the Luso-American Development Foundation, with the two foundations collaborating on the analysis of applications, the choice of recipients and in the costs of the sums awarded.

Under the regulations in effect, and taking into account the excellent results of scholarship recipients, 2006 saw the extension of 25 of the specialisation scholarships, in order to allow the continuation or conclusion of studies that had been begun with our support. The extending of the scholarships to the United States of America, numbering seven in total, was agreed in collaboration with the Luso-American Development Foundation.



Special Scholarships/Artistic Residencies

[€63 396]

The 14th *Ernesto de Sousa scholarship*

This scholarship is a joint initiative with the Experimental Intermedia Foundation, the Luso-American Development Foundation and the Calouste Gulbenkian Foundation, and was instituted in tribute to the artist Ernesto de Sousa, a pioneer in the area of experimental multimedia art. This year the scholarship was awarded to the artist Luís Miguel Girão who entered the competition with a project entitled *Multiverse* which brought together the interaction of sound, image and movement with recourse to cutting-edge technologies. The scholarship allowed the artist to have an internship in the above-mentioned host institution in New York, and to give a public presentation of his work developed during this period. The initiative was supported by cultural producer Isabel Alves, Ernesto de Sousa's widow.

The 8th *João Hogan scholarship*

Since 1999 the Foundation has annually awarded a 12-month study scholarship for an artistic residency in the Künstlerhaus Bethanien, in Berlin. This scholarship, created from the legacy of João Hogan and in his honour, has had marked success, allowing the development of the work of young Portuguese artists or foreign artists based in Portugal who are today pursuing careers of distinction, internationally promoted and recognised by cultural agents and participants in a variety of countries. The scholarship consists of a 12-month artistic residency and workshop to take place in the Künstlerhaus Bethanien in Berlin. The artist recognised with this scholarship in 2006, under the protocol agreed with this Berlin institution, was Adriana Molder.

The 2nd Casa de Velázquez scholarship

Launched in 2005, this scholarship is aimed at enabling a six-month artistic creativity internship at the Casa de Velázquez in Madrid. From a total of 16 applications, the artist selected was Martinha Maia, chosen for the quality and solidity of her artistic work.

The 2nd Artistic Residencies in New York scholarship

In collaboration with the Luso-American Development Foundation, last year saw an agreement between two North American institutions of great international prestige in the world of visual arts – the ISCP (the International Studio and Curatorial Program) and Location One. The aim of these scholarships is to allow young artists to develop innovative and experimental projects and to disseminate their work, participating in the international art circuit. João Vilhena was the 2006 scholarship recipient chosen to attend the first institution, and Teresa Henriques chosen for the second. The internships last six months, and should give the chosen artists the opportunity to develop the particular projects they presented to the competition, developing the potential that the judges recognised in their work.



❖ Rigo 23, *One Tree*. San Francisco (USA), 1995. Acrylic on metal with live tree, 12.2 x 30.5 metres. Jam Sessions travelling exhibition. “Tripartite agreement” support programme, mentioned at the start of this chapter.