Terra Estreita
Contemporary Exhibition of Middle Eastern Artists

8th Anniversary of Casa da Memória
Celebration Day!

Workshops and Shows for Families

Projects with the Territory and the Community

Great Concerts
Rodrigo Leão,
The Legendary Tigerman,
António Zambujo

The Return of Rui Horta
And
Micro Audio Waves

GUIDANCE
Humanity Dances in Guimarães
Interview with Victor Hugo Pontes
"As we step into 2024, A Oficina stands at the precipice of monumental challenges, ready to not only assert but also to cement its position as a beacon of culture both nationally and internationally. This year is not just about setting goals; it’s about achieving them, about embracing the maturity and ambition that our journey has so far entailed. We are at a pivotal moment where culture transcends being a mere facet of society; it becomes the cornerstone in sculpting a society that is not only more evolved but also more inclusive and tolerant.

This first quarter of 2024 is a testament to our commitment. We are unveiling a programme that epitomizes excellence across all our endeavors, catering to a kaleidoscope of audiences while steadfastly upholding the mission entrusted to us by our municipal and central government patrons. Our agenda underscores a commitment to cultural diversity, and we place unwavering faith in the artistic visionaries who helm our spaces, whose expertise has been proven time and again.

I am particularly enthused to spotlight our performing arts showcase for this quarter. The contemporary dance festival in Guimarães, GUIdance, in its 2024 iteration, presents a line-up that resonates on an international scale. This year, the festival becomes a symbol of accessibility and inclusion, a platform where humanity finds its expression through dance. Simultaneously, we embark on a new journey with our exhibition cycle at CIAJG, “Terra Estreita”. This series promises an odyssey through intense emotions, challenging viewers to decipher the narratives of a region historically beleaguered by strife and turmoil. Culture, in its multifaceted glory, acts as the lifeblood of society, shaping interactions, expressions, learning, and growth. It is the essence of the human experience, essential in fostering societies that are not only diverse and vibrant but also rich in heritage and thought. This quarter, A Oficina renews its commitment to nurturing regional and national culture. We are dedicated to preserving our cultural heritage, fortifying regional identities, sparking creativity and innovation, and promoting cultural tourism. The strategic significance of this endeavor in enriching the cultural landscape of Guimarães and beyond is undeniable.

Our mission is to transform lives through the power of art and culture. As we navigate through 2024, our resolve in this mission remains unshaken, our path unwavering. We are not just curating cultural experiences; we are cultivating a cultural renaissance."

Hugo Tavares de Freitas
A Oficina Executive Director
Join us for a night that promises to be a symphony of emotions and artistry, set in the heart of our cultural heritage at the Grand Auditorium Francisca Abreu. This special evening features not one, but two mesmerizing concerts, illuminating the depth and diversity of Portuguese music.

In the grandeur of the night’s first act, experience “Vitral Submerso” (Submerged Stained Glass) - an odyssey back to the roots by the illustrious Carlos Maria Trindade. Known for his profound contributions to bands like Heróis do Mar and Madredeus, Trindade revisits his first love, the grand piano. The concert, mirroring his latest album, is a homage to his lifelong journey in music, beginning from the tender age of five when he first encountered the keys of a Grotrian-Steinweg grand piano. This performance is an exploration of a neoclassical dream, a tapestry woven from diverse emotions and a rich musical legacy.

The night then unfolds into the world premiere of “Piano para Piano” (Piano to Piano), a deeply personal project by Rodrigo Leão, accompanied by his daughter Rosa. This album, a dialogue between two acoustic pianos, is a testament to the intimate musical conversation only a father and daughter can share. Rodrigo Leão, a revered composer and musician, may humbly dismiss himself as a pianist, yet his work speaks volumes of his profound relationship with the piano. The instrument, often a subtle yet powerful presence in his creations, finds a new voice in this album. “Piano para Piano” is more than a concert; it’s a journey into the realms of the unknown, guided by one of Portugal’s most cherished musical minds.

We invite audiences of all ages, from six years and above, to immerse themselves in this unique cultural experience. Tickets are priced at 10,00 EUR, with a discounted rate of 7,50 EUR available. Embrace the opportunity to witness a night where music transcends mere performance, becoming a narrative of heritage, emotion, and sublime artistry.
Discover “Onirotóptero”, a captivating Lambe-Lambe puppet show, presented intimately for two spectators at a time. Each 7-minute session offers a unique window into a miniature world of storytelling and imagination.

Set within a mobile box that transforms any space into a stage, this show invites you into an up-close and personal encounter with the art of puppetry. As you sit on small benches and don headphones, the performance unfolds just inches away, creating an immersive and interactive experience. In “Onirotóptero”, you’re not just watching a show; you’re stepping into a world where each detail is magnified, and every moment is an intimate connection between you, the puppeteer, and the story being told. This is puppet theater reimagined – a compact, yet profound exploration of narrative and art.

“Paisagens Inúteis” (Useless Landscapes) is a trailblazing project blending research, art, and inclusive cultural mediation, culminating in a performance in June 2024. It aims to develop non-ableist artistic approaches, making inclusive mediation a reality. The project involves key residencies for refining these approaches, in collaboration with Lar Residencial Alercin, Lar Paraíso Centro Social de Brito, CERCIGUI, and A Oficina’s Education and Cultural Mediation team. Led by Vanda R Rodrigues, the team includes Sara Franqueira, André Russo, Afonso Nascimento, and Bernardo Bagulho, focusing on various aspects like scenic design and music. The project integrates physical accessibility and Portuguese Sign Language, with contributions from various organizations and support from Arteria LAB, Teatro Viriato, and others. Antípoda, A Oficina, and Teatro Viriato collaboratively produce this endeavor, striving to redefine cultural inclusivity.
As it reaches its 13th edition, GUIDance aims to explore an experience as vast as possible, breathed in by the air of the times we are living through.

The colossal body emancipated by artistic, cultural, and spiritual power as a channel for processing the ongoing civilizational transformations. In other words, to give it back its place of presence and encourage the renewal of its place of existence, through human difference, grandiose and radiant, just as we desire. Within the announced context, efforts will be made to stimulate the construction of multiple discourses on this moment in our history, as well as various practices related to the body that traverses it and gives it horizon. But what time is this then, where we place humanity at the center of dance? A time where we finally begin to feel, without accepting, how little we know about ourselves and about those who try to complete us. It is necessary, therefore, for the body to advance and lead a cognitive revolution. The cartography of this 13th edition places us before the possibility of experiencing surprising and revealing worlds of distant contexts, while also bringing us vividly closer to works that seek to resignify the present to gain future paths. Art is an explosion point of the imagination that the spirit pushes towards one body or another spirit. All of this is even more revolutionary when it gains movement. Therefore, let us continue in the dance that transforms the world and empowers the humanity that defines us.

Rui Torrinha
**BANTU**

**VICTOR HUGO PONTES**

**thu feb 1st · 21h30 · CCVF**

As a result of an invitation extended to Victor Hugo Pontes by Estúdios Victor Córdon and the Camões - Portuguese Cultural Center in Maputo, "Bantu" brings together a cast of Portuguese and Mozambican dancers. Celebrating 20 years of his career, the choreographer uses the universal language of dance to build bridges between Portugal and Mozambique – two countries with complex affinities and shared memories – in the pursuit of the utopia that we are all one people.

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**TIME AND SPACE: THE MARRABENTA SOLOS**

**PANAIBRA GAPRIEL CANDA**

**fri feb 2nd · 21h30 · TEATRO JORDÃO**

The body is history. In this case: the recent history of Mozambique. “Time and Space: The Marrabenta Solos” explores the idea of today’s African body: a postcolonial, plural body that has absorbed the ideals of nationalism, modernity, socialism and freedom of expression. The solo performer is accompanied by the virtuoso guitarist Jorge Domingos who explores the Marrabenta music, a musical form born in the 1960s from a mix of local and European influences.

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**UNIVERSE: A DARK CRYSTAL ODYSSEY**

**COMPANY WAYNE MCGREGOR**

**sat feb 3rd · 21h30 · CCVF**

“UniVerse: A Dark Crystal Odyssey” is a moving and startling meditation on the climate crisis. Inspired by the Jim Henson cult classic “The Dark Crystal” about an ailing planet and a divided race, “UniVerse” depicts an earth riven by extremes and urgently in need of healing. Performed by the extraordinary dancers of Company Wayne McGregor, this is a modern eco-myth that asks how we can come together to be whole again.
What is a problem, and how do we discover that it exists? That's what we'll try to find out in this performance dedicated to the youth audience. We start in the void, where an unresolved problem exists, and embark on a journey that promises to be complex and challenging. The curious and insightful body seeks and extends a hand to a path about to be discovered through movement, construction, drawing and sounds.

“Atlas da Boca”, a piece directed and created by Gaya de Medeiros with performance and co-creation by Ary Zara, is an investigation of two trans bodies about the mouth intersection between the word, the identity and the voice, the public and the private, eroticism and politics. It seeks new narratives, exploring the entries that open from the mouth out and read from the mouth in.

Our ancestry is future and present, and we are many bodies in dense, intense, erotic, sisterly relationships. This cry is uttered in a narrative that is unaligned but precise, without geography but with the geographies of our stories. These bodies are political; they celebrate, desire, rebel, love, protest. They are working bodies, violent bodies, poetic bodies, pleasure bodies. Bodies that are not conformed and formatted.

“Beings” finds inspiration in the Chinese character “人” (person). The dance piece explores the bonds between the two supporting calligraphy strokes, between the two intimately linked performers, between the rice paper and the ink. “Beings” profoundly connects its two performers in a stirring duet that culminates in an unexpected twist.
ANDA, DIANA
DIANA NIEPCE

sat feb 10th · 18h30 · CIAJG

"Anda, Diana" transforms the body into an instrument of revolution, questioning norms, challenging prejudices and ideas by creating new standards of aesthetic values. Diana Niepce portrays the reconstruction of her self, after a fall (to which she was left with a spinal cord injury), in an honest dialogue between body and mind, between logic and chaos, until she built the dancing body.

BULABULAY MUN?
TJIMUR DANCE THEATRE

sat feb 10th · 21h30 · CCVF

In this performance, Tjimur Dance Theatre reconstructs the "Mudan Incident of 1874", the first war involving foreign forces in contemporary Taiwanese history. "bulabulay mun?", which in the South Paiwan language means "how are you?", it's a way to extend greetings to the ancestral spirits, to those currently living in the Mudan tribe and even to the Japanese people, fostering a sense of unity and togetherness, reminding us that we are stronger when we stand together.
You’re from Guimarães, but there are many beginnings in Guimarães that influenced your path as a choreographer and your identity as an artist beyond just being born there. There were days spent with your mother in sewing, going to Church with your aunt, the Church choir, the Infanto-Juvenile Folk Dance Group, summers with the children of CERCIGUI, and walking to school while imagining shows in your head. It’s also in Guimarães where you began your professional work in theater.

It all begins with that, yes. In 1994, many of these activities ceased because I enrolled in ODIT – Drama and Theatrical Interpretation Workshop, which is now Teatro Oficina. I joined the afternoon class, but that schedule lasted just over two weeks, and then I was going from 6 PM to midnight and weekends. That’s why I stopped having time for other activities and focused on theater, where I learned acting but also everything else – costumes, scenography, dramaturgy, and other concepts I was unaware of. That year we premiered “A Grande Serpente” (The Great Serpent) directed by Moncho Rodríguez, which was my first professional show. The following year, I started getting paid as a performer. Moncho was megalomaniacal, with a great power of leadership. I think I also learned that from him, as well as an artistic way that involves many domains of knowledge. What happened there was very powerful. In that first show, we were about 60 people, in a non-conventional space, with nudity. It was scandalous. There were also many fragilities, very little technical mastery. Then I started studying theater at Balleteatro in Porto and realized there were other ways of doing theater, which I identified with more.

How has your relationship with Guimarães been evolving?

In 1998, I joined the Teatro Universitário do Porto and no longer had time to continue with ODIT. Also, my identity as an individual became more established, and I started to feel some difficulty in my relationship with the city. Guimarães has always been very conservative. At that time, it was even more challenging to feel integrated into that context. In 2007, I presented for the first time a creation of my own, a solo piece called “Fotomontagem”. Until then, I was a bit upset with the city. If I finished my studies in 2001/2002, was involved in street theater, had a theater company, and at the time, I proposed a street arts festival to the Culture Councillor of the City Council. The response I received was that if they wanted to do it, there were people in the city for that. It’s the eternal struggle of people who are born in a city, leave to study, and then want to apply their knowledge where they grew up, but there’s no space for it... The presentation of that solo piece became possible with the opening of the Centro Cultural Vila Flor in 2006 and marked a return home.
In 2012, the year Guimarães was the European Capital of Culture, you premiered one of your most emblematic pieces, “A Ballet Story,” featuring an orchestra of over 60 musicians, set in a scene already existing from a theater piece by Nuno Cardoso, among many adventures. Does this piece mark the exploration of other physicalities, other bodies, other languages?

Before that, I had presented “Vice-Versa” and “Manual de Instruções” (Instruction Manual). I premiered “Fuga Sem Fim” (Endless Escape) in Guimarães in November 2011 and “A Ballet Story” there in February 2012. The invitation for “A Ballet Story” coincided with the time I was working at D. Maria II (Lisbon) as an assistant director to Nuno Cardoso on the play “The Three Sisters” by Chekhov. Fernando Ribeiro was presenting set design proposals, Nuno was undecided, and I told him to choose that one so I could use it the following year. I had no idea what I was going to do, but the music was very abstract, and that set design offered me many possibilities. A year later, I called Nuno to ask if I could borrow the set for “A Ballet Story,” which was presented for two consecutive years in Guimarães at GUIdance, due to its success. My relationship with GUIdance is also a long one. “A Ballet Story” represents for me the dialogue between these three things, which I see as my definition of dance: a body relating in a space in a certain time. It’s the articulation of body, space, and time. That was exactly it. The body consisted of those 7 dancers; the space was that hanging sheet which gave me many possibilities; and the time was marked by the music. The fact that the music was composed was one of the biggest challenges I faced and it was a very different composition process than usual. The main problem is that the pulse of the piece, the heartbeat, was already set, and it was that score. I had the music and had to fit the movements. There are moments when I made the concession to fit, others when I decided to really be in disagreement. This dialogue sometimes seems almost like a boxing match on these two levels, which made the piece more interesting in its language.

You work from the performers; this is one of your identifying marks. Is there any mark of the presence or memory of places in your creations?

I always work with what I have. For example, I ask for a broom. The next day, at rehearsal, I don’t have the broom, but there’s a bucket. I use the bucket. The following week the broom appears. I don’t want it anymore; I’ve already done it with the bucket. Spaces also work like that. “A Ballet Story” is an example of this. I was rehearsing in the Asa Factory at the same time the auditorium was being built, surrounded by scaffolding and workers hammering away. It was December, very cold, because everything was open. The dancers rehearsed with scarves, gloves, hoods. Only their eyes were visible. We couldn’t hear the music over the sound of the construction. I said we couldn’t rehearse and we weren’t going to premiere. We moved to a smaller room next door, with working air conditioning. That’s why there’s a part in the piece with clothing and hands in pockets and another part undressed. As we moved to a room that was warm, they were dying of heat, just wanting to take off their clothes, and made a series of proposals already undressed.

In 2023, you celebrated 20 years as a choreographer, counting from the works created in a professional context and, literally, in your own name (Nome Próprio, the structure of Victor Hugo Pontes): “Voz Off” and “Puzzle”. In this GUIdance of 2024, you present your latest creation, “Bantu”. What does this piece mean to you?

The piece coincides with the celebration of the dates, having premiered in October 2023 at the TNSJ in Porto. I didn’t want to make a celebratory piece, but it ends up being one. It’s a celebration of this encounter with other realities. The piece is very festive. People feel called to dance, participate, be part of that community. This is very powerful for me, even more so at a time when there is so much talk about inclusion. It’s really my encounter with other worlds, which is what I highlight as the most important in my 20 years of artistic creation. I believe this piece reflects that, and it’s about the utopia of a fairer and more equal world for everyone, values that I would like to be real. They are part of Human Rights but are rarely taken into account.
WESTWAY LIVE: THE LEGENDARY TIGERMAN

“Zeitgeist,” the latest and seventh album by The Legendary Tigerman, is set to electrify the Grand Auditorium Francisca Abreu.

Portuguese musician and composer Paulo Furtado, known as The Legendary Tigerman, returns to the stage with his distinct blend of blues, rock, and garage rock, infused with a punk spirit. Celebrated for his DIY ethos and his knack for genre reinvention, The Legendary Tigerman has carved a niche in the international music scene with his innovative and authentic sound. In this new chapter, Paulo Furtado breaks boundaries, merging the cinematic elegance of Paris with the vibrant energy of Lisbon. “Zeitgeist” is an exploration of contrasts: dance music meets punk, modular synthesizers intertwine with guitars, and raw energy fuses with grand orchestration. This album is a journey through musical realms, unshackling conventions and liberating the spirit. The Legendary Tigerman redefines his artistry, offering an experience that is at once visceral and sophisticated, raw and refined. Join us for an unforgettable night where music knows no bounds and every note resonates with the pulse of freedom.
In "Glimmer," the imaginative fusion of Rui Horta’s choreographic expertise and the eclectic soundscapes of Micro Audio Waves culminates in a captivating audiovisual spectacle. This reunion, 15 years post the acclaimed “Zoetrope,” intertwines dance with an array of musical genres, from pop and rock to experimental electronica.

At its core, "Glimmer" is a tapestry of ideas, emotions, and futuristic visions set against an ecological and integrative canvas. It’s a collaborative effort that reflects on a world where diversity in color, identity, and gender is not just recognized but celebrated. This production embarks on a journey to the unknown, envisaging a future brighter and more inclusive than our present. The show delves into the symbiosis of humanity and technology, envisioning a future where technology is so seamlessly integrated into our existence that it mirrors our souls. It portrays a world where the boundaries between the human and the natural, the organic and the artificial, blur in a dance of unity and light.
The narrative of “Glimmer” extends beyond technology. It is a rich blend of music, dance, and poetic expression. Reflecting on the collaboration’s evolution since “Zoetrope,” the performance addresses contemporary themes such as artificial intelligence, big data, and the environmental and social challenges we face.

“Remember watching the ‘Zoetrope’ show at CCVF on February 28, 2009?”

With the inclusion of Gaya de Medeiros and the talented members of Micro Audio Waves - Cláudia Efe, Flak, Carlos Morgado, and Francisco Rebelo - the production seeks to transcend the intimacy of their earlier work and engage with audiences on a grander scale. “Glimmer” is more than a show; it’s a conversation about the intersection of technology and humanity, an exploration of our complex relationship with the digital world. It’s a reminder that amidst our fragmented, fast-paced lives, the stage can be a sanctuary for thought and connection, a place to ponder the future and the role technology plays in shaping it. This performance is a testament to the enduring power of artistic collaboration, blending the past and the present to illuminate the future.

“Uma Partícula Mais Pequena do Que um Grão de Pó” (A Particle Smaller Than a Grain of Dust), choreographers Sofia Dias & Vítor Roriz explore the contrast between stillness and motion.

The performance contemplates a world where a tiny particle halts relentless mechanical noise. It prompts us to consider what emerges from this pause: is silence just an absence or a realm of unperceived sounds and languages? This dance piece immerses audiences in the nuances of quietude, revealing communication layers beyond machinery’s roar and delving into the hidden whispers and eloquence of silence.”

In this workshop/residence, through CIAJG and its exhibitions, we will offer melodies, cross ways of saying, inflections of the voice, and turbulence specific to each language.

Every corner of the world brings with it, and in its songs, the portrait of the experiences of each community. A long journey awaits us, where sounds serve as a road, and memory comes alive with each melody. These moments of collective work will culminate in a vocal and performative presentation in June 2024.
ANTÓNIO ZAMBUJO QUINTETO

António Zambujo brings “Cidade” to Centro Cultural Vila Flor, his 10th studio album, entirely composed and written by Miguel Araújo.

The lyrics of the songs reflect the troubled loneliness characteristic of cities, and their combination with the compositions fulfills Miguel Araújo’s wish to see an entire album of his own work interpreted by his favorite singer (in his own words).

As an interpreter of great hits of contemporary Portuguese music, in “Voz & Violão”, his previous original work, António Zambujo went straight to the top of the National Sales Chart. There are many worlds within António Zambujo’s world, and live it is certain that he is a singer and musician of excellence with a unique ability to captivate the audience that listens to him.
"Pérola Sem Rapariga" (Pearl Without Girl), a theatrical piece by director Zia Soares and writer Djaimilia Pereira de Almeida, is a thought-provoking exploration of identity and representation. Inspired by the poetry of Robin Coste Lewis in “Voyage of the Sable Venus” and the photographic legacy of Alberto Henschel, a German photographer who captured the African and Afro-descendant populace in 19th-century Brazil, this performance is a study in contrasts and perceptions.

"Pérola Sem Rapariga" is a journey into the depths of caption and image, skin and salvation, offering a reflective and powerful experience.
WESTWAY LAB

Celebrating a decade of shaping the music landscape, Westway LAB enters its eleventh year with a pioneering spirit, expanding its horizons beyond music to embrace the world of cinema. This innovative fusion marks the festival's evolution into a dynamic realm of “sound & image,” broadening its artistic and cultural impact.

Since its inception in 2014, Westway LAB has been a cradle of creativity, fostering artistic residencies, thought-provoking conferences, and vibrant festivals. The addition of cinema offers a new dimension, creating a richer tapestry that interweaves auditory and visual narratives. This spring, the historic city of Guimarães transforms into a vibrant hub, uniting an eclectic mix of artists, industry professionals, and audiences. Here, within the city’s unique architectural and cultural backdrop, Westway LAB continues to cultivate a flourishing ecosystem of innovative ideas and groundbreaking artistry.
When we think of sound, the first image that comes to mind is that of invisible waves traveling through the air, captured by our ears, and interpreted by our brains. But beyond its auditory dimension, sound has weight, movement, and force. A physical force that goes beyond hearing itself and acts on the body, which receives and reacts to its vibrations, a tangible presence in the space that surrounds us. In this choreographic piece, sound was conceived in a cinematographic context, as a narrative tool, evoking stories, reinforcing contexts, and activating perspectives of observation. Sound has a history of its own, and the body constantly seeks a story.

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PERFORMATIVE ARTS

A GENTE NA BOATE SOFRE
DIEGO BRAGA

wed jan 24th · 21h30
Reading

“A gente na boate sofre” (We suffer at the nightclub) transports audiences to the pulsating heart of the disco era, not just to dance but to feel the poignant melodies that foretell future heartbreaks. This theatrical exploration, inspired by a 1970s pickup line, unveils a utopian world where solitary dances express a blend of body, language, and spirit, connecting with ghostly memories. It revisits the architectural glory of prime discotheques, untouched by the shadow of AIDS, inviting spectators to embrace suffering and reimagine a beautiful collective future. This homage to the discotheque era offers a reflective space amid the remnants of a once-thriving scene.

Free entrance subject to the available capacity
12+

TRANSTRONADO SPECTACULUM
EDUARDO CORONOL

wed feb 7th · 19h00
Open Rehearsal

“Transtronado Spectaculum” is an energetic theatrical project led by aspiring actors from the Universidade do Minho Theater course. With a profound dedication to portraying the LGBTQIAP+N community, particularly the transgender experience in Portugal, the project aims to create a stage performance that intertwines transgender and feminist narratives based on real-life experiences. As it evolves, the plan is to incorporate genuine testimonies into the script, authentically resonating with the audience and providing insights into the challenges and triumphs of the transgender community.

Free entrance subject to the available capacity
14+

SECRETÁRIAS
FIVE LESBIAN BROTHERS
MARIA INÊS MARQUES

wed feb 14th · 21h30
Open Rehearsal

“Secretárias” (The Secretaries) is an intimate and intense theater experience tailored for small settings. It creatively interprets “The Secretaries,” a provocative play by The Five Lesbian Brothers, originally staged in 1993 at New York’s avant-garde WOW Café. This darkly satirical play scrutinizes the subtle influence of patriarchy in women’s professional, political, and personal lives. “Secretárias” revives this challenging narrative, providing a raw exploration of these themes in a setting that intensifies the play’s claustrophobic atmosphere.

Free entrance subject to the available capacity
12+

The Espaço Oficina is located at Avenida D. João IV (1213 Basement). It is the headquarters of Teatro Oficina and is the base from where various activities that are part of the company’s artistic programming take place. It is comprised of a black box, dressing rooms, a costume and props room, offices, and common areas where it is possible to study, read, or consult the theater library. Creation is the epicenter of Teatro Oficina’s artistic project, focused on supporting the development of works and artists, particularly through the “Critical Creation” and “Creation Grant – Dramaturgy” programmes.

Free entrance subject to the available capacity
14+

READINGS AND OPEN REHEARSALS
JAN · APR

EO · ESPAÇO OFICINA

© Paulo Pacheco

Free entrance subject to the available capacity
14+

Free entrance subject to the available capacity
12+

Free entrance subject to the available capacity
12+
PERFORMATIVE ARTS

LANDSCHAFT
TIAGO VIEIRA
wed apr 17th · 21h30
Reading

“Landschaft” (the portrait of Helen of Troy burning before destruction) is an ambitious multidisciplinary performance that intertwines insomnia’s landscape with the haunting memory of World War II, Homer’s Iliad, and the contemporary systems of oppression fueling global conflicts. This performance engages in a profound dialogue with the themes of war and fascism, while primarily focusing on the experiences of marginalized individuals. These are the bodies that stand firm in their identity and beliefs, championing an existence that upholds human dignity and constructs narratives around desire, freedom, and revolution.

Open rehearsal presented within the framework of the “Critical Creation” Programme, from March 11th through 17th, integrated into the END Festival - New Dramaturgies Meetings.

FESTIVAL END
ENCONTROS DE NOVAS DRAMATURGIAS

The END Festival, held biennially, is a prominent event dedicated to promoting and exploring original writing in theater and performing arts. It offers diverse presentation formats, including seminars, debates, readings, rehearsals, and workshops in creation and dramaturgy. This unique platform allows playwrights to showcase their recent works.

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LUGAR X
CATARINA VIEIRA
mon mar 18th · 21h30
Open Rehearsal

“Lugar X” (Place X) is a public space creation that reflects on the mechanisms of extracting value from bodies, ecosystems, life, and relationships. It explores the impact of extractivism, marking with an X the place of treasure, leaving no space, body, or form of life untouched. The project centers on gestures that sustain life amid devastation, questioning the actions and relationships that recreate, summon, and remember life. It aims to create fictional maps of places where returning is no longer possible due to depleted treasures. Simultaneously, it investigates camouflage actions to craft narratives with false clues, erasing traces of what we still wish to preserve.

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12+

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Artists, researchers, educators, performing arts students and enthusiasts gather for discussions on dramaturgy’s current state and future possibilities. The 6th edition, organized by Colectivo 84, is scheduled in Guimarães from March 18th to 20th and Coimbra from March 21st to 23rd. Co-produced by A Oficina, Teatro Académico Gil Vicente, and the Universidade de Coimbra, it offers an enriching theatrical experience.

Free entrance subject to the available capacity
12+

Free entrance subject to the available capacity
12+
VISUAL ARTS
Dive into a world where art transcends boundaries in “Heteróclitos: 1128 Objetos,” a captivating exhibition at the CIAJG. This unique display brings together an eclectic mix of 1128 objects, spanning African, pre-Columbian, and ancient Chinese arts, alongside the works of renowned artist José de Guimarães.

This exhibition-essay explores the intricate links between language, subject, history, and politics, challenging traditional narratives on the crisis of objects in our lives. “Heteróclitos: 1128 Objetos” blends “extra-European” collections with contemporary art, showcasing a diverse mix of artistic and religious artifacts. Join us on a journey through human creativity and cultural heritage, promising to reshape your understanding of art’s global significance.
“Laboratórios de Verão” (Summer Laboratories) is an artistic creation support programme, currently developed by gnration (Braga) and CIAJG (Guimarães). Throughout its eight editions, it has supported over three dozen projects and around fifty artists.

Dayana Lucas was born in 1987 in Caracas, Venezuela. In 2003, she moved to Ponta do Sol (Madeira Island), and currently lives and works in Porto. For Dayana Lucas, drawing is a ritual, a proof of life, a connection to the real or dreamed world. Her lines and drawings make it clear that the past and the future are in the present, in a spiral movement.

Dayana Lucas

CIFRA

Dayana Lucas was born in 1987 in Caracas, Venezuela. In 2003, she moved to Ponta do Sol (Madeira Island), and currently lives and works in Porto. For Dayana Lucas, drawing is a ritual, a proof of life, a connection to the real or dreamed world. Her lines and drawings make it clear that the past and the future are in the present, in a spiral movement.

“Cifra” brings together a set of works that manifest a clear intention to embrace space through installation and sculpture, as if sustained by an invisible line that simultaneously connects, embraces, and unravels.

The exhibition at CIAJG is the result of an artistic residency and brings together the four winners of 2023, with proposals in artistic domains ranging from visual arts to media art, with a performative and exhibition profile.

EXHIBITION UNTIL JAN 28th
CIAJG - CENTRO INTERNACIONAL DAS ARTES JOSE DE GUIMARAES

EXHIBITION UNTIL APR 28th
CIAJG - CENTRO INTERNACIONAL DAS ARTES JOSE DE GUIMARAES

4€ / 3€ W/D
Free entrance (children up to age 12 / Sunday mornings)
tuesday to friday
10h00-17h00
saturday and sunday
11h00-18h00
All ages

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José de Guimarães, an artist and collector, seamlessly intertwines his creative journey with a diverse cultural “library” encompassing African, pre-Columbian, and Chinese arts. In the 1980s, he began amassing treasures from the European market, focusing on artistic, archaeological, and ethnographic pieces.

The CIAJG now proudly exhibits 1,128 pieces from José’s cultural endeavor. In a significant 2024 development, José and the Municipality of Guimarães deepen their partnership with his generous donation of 98 pieces, including his own works and selected African art. This donation signifies a renewed commitment to the CIAJG’s cultural project, enriching the museum’s offerings and advancing its mission to foster a deeper appreciation of the arts.
“Superfícies não orientáveis” (Non-orientable surfaces) is an exhibition that weaves together the creative visions of artists Diogo Martins, Igor Gonçalves, João Melo, and Mariana Maia Rocha. This exhibition invites visitors on an immersive and labyrinthine exploration across multiple mediums, including painting, drawing, sculpture, and media art.

In the realm of non-orientable surfaces, conventional concepts such as right and left, up and down, inside and outside, dissolve into ambiguity. These surfaces, appearing three-dimensional, paradoxically possess only one side, lacking any discernible interior or exterior, beginning or end. They embody an insurmountable contradiction, challenging our understanding with their unpredictable topographical nature. The Moebius strip, a classic example of such a surface, symbolizes infinity or the alchemists’ serpent eternally chasing its own tail. This exhibition mirrors the elusive and counterintuitive structure of the Moebius strip, employing artifice to disarm, forge new pathways, and interlink actions, ideas, sensations, and memories. It is a space charged with intangible and mysterious forces, where the crushing of a cockroach gives birth to a hundred more, reflecting the continuous and enigmatic cycle of creation and transformation.

EXHIBITION
SAT FEB 24TH - 15H00

CCVF · Palácio Vila Flor

CCVF · Palácio Vila Flor
“Terra Estreia” (Narrow Land) is an exhibition that presents the irreducible vitality of Middle Eastern art.

A look at the respect for belonging and the right to territory, as well as issues such as identity and freedom, runs through various projects and works by contemporary artists. The exhibition, which occupies the entire -1 floor of CIAJG, develops under the sign of “In Praise of the High Shadow”, a lyrical and epic poem by Mahmoud Darwish, a passionate meditation on land and life.

After the “Primeiros Encontros” (First Encounters) of 2023, moments of meeting and sharing with the migrant population of Guimarães where stories were told, experiences shared, and processes of belonging, integration, and friendship strengthened, we open the doors of CIAJG for a meeting dedicated to the Middle East. We will have guests who will speak from their experience, but we invite everyone to join the conversation circle and share their stories.
DOMINGOS NO MUSEU

O SOM QUE SE VÊ
TERESA ARÊDE
jan 21st
Sound, Rhythm, and Image Workshop

Sound is invisible; we perceive it through our ears, but we know little about its form, its colors... What if we gave it faces, sketched it, painted it with ink? Can we reproduce the sounds we painted? From the exhibitions at CIAJG – Dayana Lucas and José de Guimarães – we will be sound artists, painters, and musicians all at once. We will take the invisible and make it visible to build a new creative universe.

CARTAMUSEU
PATRÍCIA GERALDES
mar 17th
Correspondence Workshop

One day, I visited a museum and didn’t know how to share what I felt. I learned then that it helps me to think of someone I like, take a sheet of paper, and write down what I want to tell them. To assist the words – which don’t know everything – I scribble, cut, paste, paint, draw... I put everything in an envelope, affix the stamp, and send the museum in the infinite size of a letter.

CORPOS SÓNICOS
TERESA ARÊDE

Our voice is an exquisite instrument, a bridge between our inner world and the external environment. Utilizing the body’s musculature, we not only amplify our sound but also delve into the enigmatic capabilities of our vocal system.

This workshop is a journey towards a broader and more imaginative understanding of our voice, both as individuals and as a collective. We will engage in sound exercises, coupled with drawing and painting, to explore the elusive essence of sound, transforming it into a visual, tangible experience.

This activity is specifically designed for first-year students pursuing a Bachelor’s Degree in Visual Arts at the University of Minho.

The “Triangular” initiative represents a collaborative endeavor involving the School of Architecture, Art, and Design at the University of Minho, the International Center for the Arts José de Guimarães, Vila Flor Palace, and the Center for Art and Architecture Affairs.
TRADITIONAL ARTS
Located in the heart of the Historic Center of Guimarães, the “Loja Oficina” is a home where the Embroidery of Guimarães and the “Cantarinha dos Namorados” are born and reside, preserving and promoting a vast local heritage.

The “Loja Oficina” is also associated with a symbolic figure closely linked to Guimarães. Alberto Sampaio (1841-1908), one of the most important figures of the second half of the 19th century in Portugal, was born and lived here, and an exhibition in his honor resides here. Not only for the articles it supports and sells but also for its temporary exhibitions, the “Loja Oficina” entices those visiting Guimarães.

Its presence in the digital universe (loja.aoficina.pt) also allows the products of Guimarães craftsmanship that connect us to the past and present of the history being made in Guimarães to be known to a worldwide audience.

In February, the month of lovers, celebrate your love story with the gift of a “Cantarinha”!

The “Cantarinha dos Namorados”, in addition to its heritage value, encapsulates a set of techniques passed down through generations by master potters since at least the 16th century. Today, it is an icon of Guimarães. We can even assert that it is an ambassador-object. The symbolic story it holds represents a love ritual, a message that has been transformed through oral tradition across generations. But the “Cantarinha” carries the entirety of Guimarães within it – its traditions, its curious and special heartbeat.
"QUE TE PARECE A IMPIEDADE?": ANTERO E OS SAMPAIO

The “Loja Oficina” is located in a house that once belonged to Alberto Sampaio, one of the key figures of the 19th century in Guimarães.

Symbolically, the “Loja Oficina” hosts an exhibition of objects and photographs that invite us to encounter the historian in what was once the home of his maternal family. This exhibition is also the starting point for a journey through the city, in search of the places that, almost two centuries ago, were the settings for events in the emotional, social, and intellectual geography of Alberto Sampaio.

In January, we opened up to collective participation the embroidery workshop facilitated by various artisans at the Workshop Store. With the intention of catering to the group that has been attending the Guimarães Embroidery workshops we have been conducting, and clearly aiming to engage those we hope to retain in the practice of this significant local and national craft, we propose a series of activities tailored to each participant’s learning level.
TERRITORY AND COMMUNITY
CASA DA MEMÓRIA DE GUIMARÃES
TERRITORY AND COMMUNITY

Casa da Memória de Guimarães is a dynamic center of cultural interpretation, showcasing the ‘Território e Comunidade’ (Territory and Community) exhibition.

This exhibition is a rich mosaic of Guimarães’ history, offering an evocative journey from Prehistory and the nation’s inception, through Rural Societies, Festivities, and the Industrialization era, to contemporary times. Within its walls, visitors encounter a curated collection of images, stories, and artifacts that bring to life the diverse facets of the Guimarães community across time. The Casa da Memória stands as a beacon of cultural heritage, inviting visitors to explore the vibrant legacy and ongoing story of Guimarães.

Guided tours and creative workshops

Throughout the year, Casa da Memória de Guimarães offers, by appointment, guided tours tailored to each group of visitors and creative workshops that explore the worlds of art, memory, and heritage through pottery, ceramics, embroidery, printing, or culinary arts. The Casa opens its doors so that you can come to visit, experience, and create in a space intended for sharing and celebration based on the rich heritage of the territory and the communities that shape and transform it.

3€ / 2€ W/D
Free entrance (children up to age 12 / Sunday mornings)

Tuesday to Friday 10h00-17h00
Saturday and Sunday 11h00-18h00

All ages

Purchase the exhibition catalog here
Recipes are a very important part of the emotional heritage of families from all around the globe. Memories are built around the magical place of the counter, the oven, the table, the garden by the river.

Dance and memory are two concepts intertwined by time and emotions.

In Guimarães, we are accustomed to hearing about “arroz pica no chão”, “rojões à minhota”, or the delicious “toucinho do céu”, among other delicacies that are much more than flavors; they are vehicles of memories, experiences, and bonds that endure for generations. But in Guimarães, there are also recipes from around the world. One Saturday per month, at Casa da Memória de Guimarães, we invite you to join us at the table to do what truly connects people and communities — eat, drink, and tell stories. We will have invited cooks from different countries preparing delicacies to the rhythm of the stories they have to tell. Come and join us at Casa da Memória; the table is set!

Casa da Memória de Guimarães, as a place open to all communities and a reflection of both material and immaterial heritage, represents a scheduled challenge for moments of sharing music and dances of various rhythms and latitudes. It is about a meeting of freedom and joy, where everyone participates using a language we all speak and understand, even if the words are spoken in another language. The sessions, guided by Yineth Jaramillo from Colombia, are based on the sound imagery of South American countries, but other musical journeys from different continents have been and will be proposed. Let’s defy gravity. Let’s enter the dance. And you don’t need to know how to dance.
“Remoinho” is a research and community celebration project of Casa da Memória, mentored by Liliana Duarte, that aims to celebrate the life within bread.

**FROM DOUGH TO MOTHER - HOW A CORNBREAD IS BORN?**

Sun Feb 4th - 10h00
Traditional cornbread workshop + lecture

From the sown corn to the filled kneading trough, we occupy the space of a delicate and rhythmic time. What recipes endure in our territory and are brought to the table? In this workshop, we will tell the current story of these recipes, understanding the legacy of a changing existence. Chefs Liliana and Álvaro from Cor de Tangerina project will narrate the story in this workshop so that we can continue to cook and eat throughout the ages. Following that, we will hear a lecture from Jorge Miranda of the Etnoideia project - Rural Development, Milling, and Ethnotourism, about the history of these installations so present in our territory.

**HOW WOULD LIFE BE WITHOUT BREAD AND POETRY?**

Sat Mar 2nd - 15h30
Performance

Writing is also a gesture of connection to the spaces we inhabit (or need to explore) in our context. By collecting and sharing technical information and biographical memories, we achieve the necessary alignment for a state of elevation where poetry takes shape. In this collective body, the Grupo de Poetas do Selho, with Liliana Duarte, will inhabit a mill and fill it with that presence, in the form of words. When we hear a story, starting from a possible memory, can a poem be born?

**FROM DOUGH TO MOTHER - HOW A CORNBREAD IS BORN?**

Sun Apr 13th - 17h00
Performance

Performance carried out with the community exploring senses, objects, and people in a territory full of memories of mills and bread making. The performance and body expression are opening paths and new contours of this legacy.

**SONG FOR BREAD**

Madalena Gonçalves and Luís de Almeida

Sun Apr 7th - 10h00
Music

What does bread sound like? This is what we are going to talk about (and sing). Songs from here and there will be presented, making us feel and reflect on what bread is and what it represents in our stories. And who knows, maybe it will make us imagine what bread will be like in the future. A workshop that brought together a small choir in a group sharing of voice exploration, which will culminate in this final presentation.

**SOUND DESIGN**

Samuel Coelho

Sat Mar 9th - 17h00
Performance

Traversing the territory among the mills that remain – sometimes standing upright, sometimes fallen – infinite possibilities for sound exploration emerge. From the passing river, the wheel that still moves to grind the grain, the life that still exists beyond its initial function – what sounds are these that still give life to what is no longer activated for what it was programmed? What do we feel when we go to these places of such quietness with all our internal noise? Samuel Martins Coelho proposes a sound immersion in these places of forgetfulness, abandonment, and spontaneity.

**CDMG · CASA DA MEMÓRIA DE GUIMARÃES**

Workshops and Performances
Feb + Mar + Apr

Free entry subject to the available capacity
All ages

Limited capacity

Free entry with prior registration required via the form available at casadamemoria.pt
All ages

Free entry subject to the available capacity
All ages

Free entry subject to the available capacity
All ages

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Turns a the bread – this is how we knead, this is how we sift, this is how we turn the bread in the kneading trough

Manuela Ferreira

Sun Apr 13th - 17h00
Performance

Performance carried out with the community exploring senses, objects, and people in a territory full of memories of mills and bread making. The performance and body expression are opening paths and new contours of this legacy.
A family contains a name, and some of the surnames attributed to us at birth have run through centuries. Some of them have proven documentary origins in Guimarães, or, for various reasons, have become deeply rooted in the territory of Guimarães.

This will be the trunk of Casa da Memória de Guimarães for 2024, taking as a substrate the research on the roots of a huge tree with many genealogical branches that sprouted here. From this vast canopy, we will seek to deepen how a name, not being definitive of a person, ends up being the extension of an almost infinite chain of relationships, and we will try to understand the various ways in which the names of Guimarães resonated beyond their borders to those who heard or invoked them.

INTRODUCTION TO GENEALOGY WORKSHOP
sat feb 10th and 17th · 15h00
Workshop

Genealogical research encompasses a practice and a method that has been of great importance over the centuries, not only because family origins had a strong symbolic function but also because it helped legitimize individual and family claims or resolve legal issues. The practices and methodologies of this work have changed significantly in recent decades, especially with the introduction of the digitization of public archives and their access through the Internet, democratizing genealogy, once the prerogative of the elite. This workshop aims to address the theme of ascending genealogy, presenting the methodologies and resources necessary for the construction of a family tree.

THE SURNAMES OF GUIMARÃES ON THE ORIGIN AND EXPANSION
sat mar 16th · 16h00
Roundtable

This roundtable, composed of historians and genealogists, will explore the origins of some surnames that originated in the municipality of Guimarães or, due to various circumstances, ended up becoming surnames associated with Guimarães, as well as their expansion during the Age of Exploration and subsequent waves of migration.

“Viagem magnífica. Chegamos bem” (Magnificent journey. We arrived safely) is the content of a telegram found during the artistic creation process of “Álbuns de Guerra” (War Albums), where we fictionalize another story, more private and sensitive, about the Colonial War.

VIAGEM MAGNÍFICA. CHEGAMOS BEM
CATARINA LARANJEIRO AND TÂNIA DINIS

To do so, we collected, listened to, cut, assembled, and glued images and stories shared by women from the Vale do Ave region who, over the 24 months of military service of their boyfriends, fiancés, or husbands, materialized their romantic relationship by exchanging photographs, aerograms, and letters. This archive box not only documents this process but also extends the invitation to add other memories and images to this story.
The 8th Anniversary of Casa da Memória de Guimarães will once again be a day of celebration, sharing, and affection where everyone is welcome. There will be visits, workshops, and performances for all ages. Among many activities, we will have the workshop show “Casca-Miolo” for babies and families; in the square, for neighbours and passersby, we will present a puppet show; and at the end of the day, we invite everyone to dance and sing along with the concert by CRUA.

From making to playing, from wood to skin, this workshop invites participants to engage in the construction and use of the “adufe”, from the instrument’s fabrication to its handling. CRUA and Casa da Memória invite everyone interested in building and playing the adufe to be part of this movement. Divided into four workshops, the invitation is to build an adufe for each participant, sharing repertoire and fundamental rhythms from the Iberian traditional songbook. This musical gathering culminates with participation in CRUA’s concert on the 8th anniversary of Casa da Memória, on April 25th. Raise the adufes, for here we have music in unison!

**ADUFE CONSTRUCTION WORKSHOP**
CRUA  
Sat Mar 23rd and Apr 6th  
10h00-12h30 & 14h30-17h00

**SINGING AND ADUFE PLAYING WORKSHOP**
CRUA  
Fri Apr 19th and Seg 22nd  
18h30-21h30

**COME AND CELEBRATE WITH US!**
OFICINAS DE FÉRIAS DE PÁSCOA

We are working to announce the Easter holiday workshops shortly.

As usual, we will have artistic proposals for all tastes. We have already made optical toys, worked with clay, created articulated dolls, written poetry, and drawn museums...

What will it be this time?
VISIT CIAJG + CDMG

The José de Guimarães International Arts Center and the Casa da Memória are just a few steps away from each other on Avenida Conde de Margaride. This joint visit aims to connect two different yet closely related spaces.

- 5€ / 3,50€ w/d

VISITAS ORIENTADAS

Centro Internacional das Artes José de Guimarães
- School groups and social institutions: 2€
- Organized groups public in general: 5€

Casa da Memória de Guimarães
- School groups and social institutions: 1,50€
- Organized groups public in general: 4€

Palácio Vila Flor
- School groups, social institutions, and the general public: 2€

Reservations via email: mediacaocultural@aoficina.pt

All ages
CREATIVE WORKSHOPS

MEIO ISTO E MEIO AQUILO
Teresa Arêde
CIAJG

Workshop for creating articulated figures
An arm shaped like a fishbone and a lizard in place of a hand. Whiskers on the knee and a big heart from the neck to the belly button! And you, what new beings do you want to create? Everything is possible. In this workshop, inspired by the work of artist José de Guimarães, we will unleash our imagination and bring strange creatures to life.

OBJETOS MÁGICOS
Teresa Arêde and Maria Fernanda Braga
CIAJG

Clay modelling and creative writing workshop
We have so many things around us! We live surrounded by objects, useful and useless things. In the museum, we exhibit objects that hold the history of many people. The artist puts a bit of himself and his dreams into his art. In ancient times, many believed that amulets held wishes and protected those who carried them. Using clay, we will shape our amulets – small sculptures filled with luck. To complete the spell, we will write magical phrases, thinking about our dreams and aspirations.

SORTE AO DESENHO, DESENHO À SORTE
Luísa Abreu
CIAJG

Visual arts workshop
Can we find magical objects inside a museum? What are these objects and what makes them so special? We can learn a lot from them if we can believe in the power of magic, creativity, and imagination. This workshop challenges us to look at some works from the CIAJG collection with a very particular attention, being able to transport ourselves through drawing and words into the realm of magic, luck, and chance.

COMO FAZER UMA ZINE
Luísa Abreu
CIAJG + CCVF + CDMG

Fanzine workshop
In this workshop, we will learn everything about how to make a zine - a self-published booklet about any subject. Zines or fanzines originated from the desire to circulate certain ideas, themes and topics beyond the professional circuit of publishers. The possibility of publishing zines independently allowed for raising social issues such as racism and gender inequality, giving voice to people who were overlooked by the media. Even today, it’s possible to find zines on any topic, from comics to punk music, science fiction, poetry, or illustration.

SONHOS DE BOLSO
Teresa Arêde
CDMG

Fabric printing techniques workshop
In this workshop, we will draw dreams: those we dreamt yesterday and those we dream of for the future. These drawings are fabric handkerchiefs that we can fold and keep close to us forever. They are pocket dreams! Journeying through textile tradition and the Embroidery of Guimarães, we will imprint fabrics with a mix of colors and other unexpected effects.

HISTÓRIAS DE CÂNTAROS E CANTARINHAS
María Fernanda Braga
CDMG

Pottery workshop
In this workshop, participants will put their hands in water, water into clay (red, like that of the Small Jugs of Lovers), and clay on their hands. On the potter’s wheel, small pieces will emerge, which can be creatively adorned with white mica.

SOMBRAS SOBRE AZUL
Helder Magalhães
CIAJG + COVF + CDMG

Cyanotype workshop
What if we focused our gaze on the nature around us? Could we capture the shadows of things? Is it possible to catch shadows? In this Cyanotype workshop, the aim is to explore the magic of images and their shadows by revealing plants, or parts of them, flowers, leaves, branches, on cyan blue.

CARTAMUSEU
Patrícia Geraldés
CIAJG + CCVF + CDMG

Correspondence workshop
One day I visited a museum and didn’t know how to share what I felt. I then learned that it helps me to think of someone I like, take a sheet of paper, and write down what I want to tell them. To assist the words – which don’t know everything – I scribble, cut, paste, paint, draw... I put everything in an envelope, stick the stamp, and send the museum in the infinite size of a letter.
CENTRO DE CRIAÇÃO DE CANDOSO

An unavoidable space in artistic creation in Portugal, the Centro de Criação de Candoso (CCC) has been a mandatory stop for some of the leading national and international creators.

Inaugurated in 2012 as part of Guimarães - European Capital of Culture, the CCC addressed the need to find structures to support artistic creation, particularly in terms of rehearsal and residency spaces. Through this space, it is now possible to offer artists sufficient logistical conditions to find in Guimarães a city prepared to be part of their creative process, not just as a presentation space. Currently, the CCC is a large laboratory that hosts some of the most important contemporary creations. It is also a key facility in meeting the needs of the artistic community in the city and region, contributing to spreading the Guimarães brand across various national and international territories. A part of the new artistic creations produced in Portugal bears the indelible mark of this place, welcoming both the most established and emerging creators.

ARTISTIC RESIDENCIES
JANUARY–APRIL
- Rui Horta
- Catarina Vieira
- Festival END
- Westway LAB

© Paulo Pacheco
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For more information, scan this QR code.
PARTNERS IN HOSTING ARTISTS

WWW.HOTELFUNDADOR.COM
WWW.HOTEL-GUIMARAES.COM
WWW.CAETANOAUTO.PT
JANUARY

mon 1 17h00 COVF Orquestra de Guimarães New Year’s Eve Concert Music

thu 4 19h00 CDMG Bailar em Casa Meeting Cultural Mediation p. 07

sat 6 17h00 COVF Mind Circulo Cinema

7, 14, 15, 16, 21, 23 e 25 20h15

sun 14 11h00 CDMG Domínios e Casa Meeting Cultural Mediation p. 07

Sun 21 10h00-13h00 mon 29 until apr 28 CDMG Bárbara Fonte, Claudia Cibrão, Guache

Sat 27 14h00-18h00 Wed 24 19h00 Sun 4 16h00

Sat 30 12h00-15h00 Wed 24 19h00 Sun 4 16h00

FEBRUARY

thu 1 - fri 2 CIAJG COVF Paisagens Inúteis Artistic Residence and Sara Franquena

p. 07

thu 1 - sat 10 CIAJG Giltience International Contemporary Dance Festival

CDMG Bagar em Casa Giltience

p. 09

thu 1 19h00 COVF Bento Victor Hugo Pontes Giltience

p. 14

thu 1 19h00 COVF Talk com Victor Hugo Pontes Talk

p. 10

thu 1 19h00 COVF Masterclass com Company Wayne McGregor Giltience

p. 10

thu 2 18h30-20h00 fri 2 18h30-20h00 Thu 3 18h30-20h00

Fri 1 21h30 CDMG Hangar Dance Open Rehearsal to Dance Schools

21h30 CDMG Dance Open Rehearsal to Dance Schools

21h30 CDMG Dance Open Rehearsal to Dance Schools
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<td>DOMINGO NA MUSEU OBJETOS MÁGICOS - TERESA ARÍDE Clay modeling and creative writing workshop Cultural Mediation p. 54</td>
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<td>Doutor José de Guimarães Sessão solene de doação, com a presença do artista Exhibition p. 48</td>
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