The Problems of Primitivism
Exhibition Opening
antimuseum
Music

Return to the Museum in 7 Days
Special Program for All Ages

Gil Vicente Festivals
Contemporary Theatre

THE LEMON TWIGS
Interview
Culture provides a framework for personal and collective identity as it helps us understand where we come from, who we are, and how we fit into the world around us. Culture shapes our worldviews, values, beliefs, and behaviors. It influences how we communicate and express ourselves. It determines languages, dialects, slang, and forms of non-verbal communication, through which we transmit ideas, stories, and emotions, connecting with others and building meaningful relationships. Exposure to culture from a young age plays a fundamental role in people’s cognitive and social development. Through stories, traditions, rituals, and cultural practices, children learn about the world around them, developing essential social, emotional, and cognitive skills. Culture promotes tolerance and understanding among individuals and groups. By exposing ourselves to different cultures, we can learn to appreciate and respect human diversity. This helps us overcome prejudices and stereotypes, promoting a more inclusive and harmonious world. Therefore, with the role of culture in society as its pillar, A Oficina transcended itself in the past four months. Recognizing that there is no culture without audiences, we managed to convey our message to thousands of people through the extensive programming we presented. We were bold and creative, filling venues in both music and dance (with a GUIdance that surpassed expectations once again). Through Westway LAB, we brought music professionals to Guimarães and felt, once again, the impact this festival has on the world of emerging music. At CIAJG, we had the audacity to shout to the world, through the exhibition “Terra Estreita,” as well as strengthen our relationship with José de Guimarães, an internationally renowned artist. In traditional arts, we embraced the challenge of revitalizing Guimarães’ traditional pottery. And in cultural mediation, we continued our work of building relationships with the local community, migrant community, and youth through the Mais Três program. And here we are, presenting the second quarter, which will surely be as ambitious as the first, in pursuit of the main objective of A Oficina’s existence, which is, and always will be, to change lives through art and culture.
The artistic, educational, and mediation programs of A Oficina once again contributed to the social, economic, and cultural development of the territory, generating new possibilities and opportunities for engagement with both established and emerging communities. From an institutional perspective, important synergies and fruitful partnerships were established with Caetano Auto and Alfa Atlântica. Festivals such as GUIdance and Westway LAB, exhibitions at Palácio Vila Flor and Centro Internacional das Artes José de Guimarães, visits, talks, and workshops at Casa da Memória, both within the territory and with the community, strengthened the bonds with the audience and projected Guimarães as a cosmopolitan city of culture.

"The first four months of this year were marked by great emotions, and the strength of the proposed artistic programs was evidenced by the strong turnout of the audience."
GUIdance, Tijumur Dance Theatre
© Paulo Pacheco

GUIdance, Talk Company Wayne McGregor
© Paulo Pacheco

The Legendary Tigerman
© Paulo Pacheco

Glimmer
© Paulo Pacheco

António Zambujo Quinteto
© Paulo Pacheco
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CARMINHINO
PORTUGUESA

A great voice of fado and one of the Portuguese artists with the greatest international projection, Carminho presents her new album, “Portuguesa”, at Centro Cultural Vila Flor.

“Portuguesa” is Carminho’s sixth album, featuring 14 compositions, several with lyrics and music by herself, among other authors. The composer and performer takes on the album’s production, as well as the composition of original traditional fados. In a quest for deepening her thoughts on fado, Carminho continues a profound work as an author, performer, and ultimate inspiration of a contemporary Portugal.
DE CANTO
A CANTO
TERESA ARÊDE

In this workshop/residency, through CIAJG and its exhibitions, we will offer melodies, cross different ways of expression, vocal inflections, and unique nuances of each language.

Every corner of the world carries within it, and in its songs, the portrayal of the experiences of each community. A long journey awaits us, where sounds serve as the road, and memories are revived with each melody. These moments of collective work will culminate in a vocal and performative presentation on June 1st.

AS PERSGUNTAS DA MENINA DO Ó
ADRIANA CAMPOS

The Girl with the Yellow Ribbon has a big ball of yarn on her head.

She’s looking for the first question of all time and gets lost, almost every day, in her thoughts, as if they were maps or constellations that bring us closer to meaning. This is a workshop of playful thinking, without preconceived ideas or ready-made answers, for people full of questions. Can we have a new first question every day?
1976, A EVOLUÇÃO DOS CRAVOS


With artistic direction by Jorge Salgueiro, music by Vítor Rua, libretto by Risoleta C. Pinto Pedro, and staging by Iolanda Rodrigues, “1976, A Evolução dos Cravos” is part of an operatic project focused around the three main Portuguese liberal-democratic constitutions (1822, 1911, and 1976) and a dystopian non-democratic constitution (2030!), yet to come, which we want to exorcise, especially at such a special moment in the history of Portuguese democracy, as we celebrate the 50th anniversary of the April revolution.
The Lemon Twigs are a New York-based duo of brothers, beloved for their sophisticated pop, known for drawing inspiration from the melodic and captivating sounds of the 1960s and 1970s. Making their debut in Portugal, Brian and Michael D’Addario bring with them the tracks from “Everything Harmony” and a new original work in the pipeline, “A Dream Is All We Know”, scheduled for release this May. One of the most acclaimed albums of 2023, “Everything Harmony” received top marks from The Guardian and was included in year-end lists by MOJO, Paste Magazine, and The Needle Drop. “A Dream Is All We Know”, the band’s new album, has a more cheerful and less melancholic sound than the previous one. As the title suggests, it’s a less somber view of life and a hopeful journey into the realm of dreams. After the concert in Guimarães, The Lemon Twigs head to Barcelona to perform at Primavera Sound 2024.

Allegra Krieger, a prolific New York-based singer-songwriter with a discreet existence, is currently experiencing a peak in creativity. Her fourth album, “I Keep My Feet on the Fragile Plane”, has been hailed as her most mature and compelling work to date. “I Keep My Feet on the Fragile Plane” contains all the hallmarks of her best lyricism: delicate and precise phrases, moments that oscillate between beauty and banality, meanings that are formed through the addition of unexpected observations, memories, and adages.
Your initial formation as musicians began with the influences you received early on at home, from your parents. Can you describe a bit of the musical atmosphere in your family environment when you were children?

My father is a songwriter and multi-instrumentalist, and my mother is a singer. They both encouraged us at an early age to sing and play together especially in harmony. We were only familiar with 60's music growing up, mostly British Invasion groups and bands like The Beach Boys and The Lovin’ Spoonful. Our favorite movies were the Beatles films and our favorite show was the Monkees TV show. We learned a lot from our father and we learned to play and sing our favorite songs with him at home by the time we were each 5-7 years old.

You can play a various range of instruments. How does this knowledge influence the way you compose your songs? Do you first imagine the arrangements you want in your songs, or do the songs develop organically?

We can usually tell once the song’s complete how we want to dress it up. The big decisions are usually whether or not to incorporate strings and horns, synths or to keep it bare. Being able to cover all the instruments without regard for the cost of bringing in session players allow us to be as ambitious in the production as we want.

The sound of your records takes us, as listeners, back to a golden era in music, the 1960s and 1970s, a time when some of our heroes emerged. Who are your heroes from that era?

We love people like Brian Wilson, Todd Rundgren, Lennon & McCartney, Kate Bush, Bob Dylan, Arthur Russell, Arthur Lee. People who had a complete vision of their music and were able to carry it out throughout their lives and without compromise.

You make music in a very different time from the 1960s and 1970s, everything has changed in a very radical way, particularly in the way music is produced. Which contemporary artists influence you the most nowadays?

Foxygen are a huge inspiration because they’ve allowed themselves to be wholly influenced by particular artists from particular times, which gives the music an undeniable potency and focus. The way their records had the right sound and look for the songwriting has always been very inspiring. We also love bands like Tohotoxic, Slugbug, Uni Boys and Josephine Network who put a lot of care and craft into their songwriting which is exceedingly rare these days.

You have a very strong visual and performative component, visible in the videos of your songs. Does the love for representation exert any influence on how you present yourselves in public, especially in your live shows?

To us the videos and art are things that we feel have to represent the music well. It’s not necessarily our passion to make visual art, but we end up having to give them a lot of thought out of respect for the music we’ve made. And we’re lucky to have great collaborators like Eva Chambers who does all of our art and most of our photography. In our live shows, we used to put a lot more effort in presenting a show, in a sense a farce that would be worth spending money on. Now with the current live group, we put a lot of thought and effort into the arrangements and rehearsals beforehand so that when we finally play the show, we can just have fun.

Your new album, “A Dream Is All We Know,” is set to be released in early May, just a few days before the concert in Guimarães. Are you excited to present it live? What can we expect from the concert in Guimarães?

We’re very excited. At this time, we’ve played one show with the new album as the bulk of the set, and the material works really well live! People are singing along before the songs are out which is always a good sign.
“Secret Passage” is a multidisciplinary show for all ages created from research about the communication system of trees through roots and the concepts of belonging and community.

It brings the creation of music and musical instruments from trees, stones, and other natural materials into dialogue. With the poetry of Vasco Gato and images by Mário Melo Costa, this is a scenic object that explores the idea of nature and art as healing and the fantastic as a tool of transformation.
The Gil Vicente Festivals are a joint organization of A Oficina, the Municipality of Guimarães, and CAR - Círculo de Arte e Recreio.

In a time of rapid change, theatrical art - inherently political - seeks to keep pace with these strong signals of social change through criticism, reflection, or even the enunciation of new paths.

Continuing in the spirit of Gil Vicente, the patron of the Festivals, this year’s edition offers a careful look at new works that traverse times, perhaps containing ingredients that better explain our way of constructing the world. The Gil Vicente Festivals have become one of the important national stages for the new trends and devices of theatrical creation by the new generation in Portugal, thus promoting attention to the emerging talent in a context of difficult and poorly supported production in the current framework, contributing to the renewal of processes and the defence of the diversity of theater made in the country. In 2024, we will have works resulting from the granting of Creation Grants (Amélia Rey Osáca and GASA Project) in partnership with other theaters, as well as the presentation of creators who are beginning to stand out for their playwriting and quality of direction, demonstrating that the renewal of the creative fabric continues with great vitality.

In close connection with the artistic direction of Teatro Oficina, a complementary program of parallel activities will be designed, focusing on the fields of training and thought.
A group of young Portuguese actors had a unique experience one summer in Austria, as they partook in an international performance course. Upon returning to Portugal, the group created a structure to continue their experience, exploring and pushing the boundaries of the idea of ‘continuous and open performance’ that guided their artistic action for three years, while also retreating from urban life and cultural institutions.

The death of Formula 1 driver Ayrton Senna, through the eyes of a child, is the inspiration for this performance, with text and direction by Bruno Reis. “Ayrton Senna died on a Sunday in 1994. On May 2nd, Monday, I got home from school around 1:00 PM. My brother, then six years old, was crying in front of the television, watching the various replays of the accident. I know he didn’t know who Ayrton Senna was, and that it didn’t matter to his imagination.”

The show brings together actors Dick Sleeves, João Tannafa, Nuno dos Reis, and Teresa Queirós, with live music performed by the Orquestra Filarmonia das Beiras.

What does it mean to be a citizen? To belong to a land and only have the right to exercise citizenship there? Where is “my” land? And “your” land, where is it? Who or what has the power to define where someone’s land is? Is it possible to locate the beginning of any story? “Return to your land” is a creation project by Keli Freitas, a Brazilian resident in Portugal, in which, starting from the search for her Portuguese great-grandmother, challenges ideas of immigration and belonging.

A sequel to the show “I’m so excited!” (2018), “I’m still excited!” presents itself as an intimate, raw, and deeply pop object. A story of “boy meets girl” and “girl meets boy,” “I’m still excited!” talks about the end of a relationship between two people, set in a party scene, which is also a theater rehearsal. Revealing more could spoil the surprise.

You are invited to celebrate the anniversary of Corpo Imóvel, in other words, Her, in other words, Rita. Bring food or gifts and I might shed a tear at the end of the night. Or not. The party is mine and I’ll do whatever I want.
To what extent does daily life allow us to see and hear a landscape? Do we have the time to fully grasp its entirety? Can a performance reclaim that space of contemplation and leisure?

“Useless Landscapes” is a bilingual show (Portuguese Language and Portuguese Sign Language) that dares to consider all abilities as a pretext to access and dialogue with the landscape. It aims to be accessible and falls short, proud of its attempt. It's a real and metaphorical journey towards the horizon. It's an odyssey: useless and anti-utilitarian. Along the way, there are many stops, or will they be landscapes?
“The Spin” is a performance that aims to establish a space to share voices and movements, but also for effective collaboration between institutions in the territory.

Similar to what the Guimarães Ballet Academy and Outra Voz have been doing over the last decade with the repertoire of collaboratively collected traditional songs, “The Spin” deconstructs and reinventsthis oral, musical, and movement repertoire, juxtaposing it with singing practice. After an initial presentation in July 2023, the process of dissection and deconstruction is now reinforced with a show designed for the Outra Voz collective, joined by students from the Guimarães Ballet Academy and Musicians from the Pevidém Musical Society Band, as well as children from the Brinco de Voz project.
The Oficina Space is located at Avenida D. João IV (1213 Cave). It is the headquarters of Teatro Oficina, and it is from here that the various activities that are part of the artistic program of the company founded in 1994 take place. It comprises a black box theater, dressing rooms, a room for costumes and props, offices, and common areas where you can study, read, or consult the theater library. Artistic creation is at the center of Teatro Oficina’s project, focused on in-house production, theater training, and supporting the development of works and artists, notably through its artistic residency program ‘Criação Crítica’, with open rehearsals for the public.

We embarked on the creation process of this show by placing Portuguese Sign Language (LGP) as the starting point for movement.

We found a vacant lot where bushes, fruit trees, wild vegetation, moss, and ferns expose their vulnerability as they seek self-balance. To this terrain, occupied by diversity, beauty, and richness in species, where vegetation merges with ruin, we call it: “Thicket”. Who feels this vibration, rising from the roots of our feet and shaking our thoughts? “Who listens” to these tangled bodies in a state of latency? And who shouts: “We must uproot the weeds!”

MATAGAL
EDUARDO BREDA

Artistic residency included in the ‘Critical Creation’ program (May 9th to 14th)
Dramaturgical supervision by Mickaël de Oliveira

Artistic Direction
Eduardo Breda

Beatriz Baptista, Fábio Madeira, Marco Olival, Mariana Camacho, Valentina Carvalho, entre outros

Set Design
Pedro Tutela

LGP Support
Barbara Pollastri

Press Relations
Mafalda Simões

Assistant Direction
Maria Olas

Production Direction and Technical Direction
Roger Madureira

Project funded by República Portuguesa – Cultura / Direção-Geral das Artes

Co-production

Support

DuasCenas - Temps d’Images, Pangeia

Logistical Support

Casa Independente
FINAL PRESENTATIONS OF THE OTO

To conclude the training and creation project of the Teatro Oficina workshops, the results of the work from the level 1 and level 2 classes, led respectively by Leticia Moro and Inês Lago, will be presented publicly.

PERFORMATIVE ARTS

PERGUNTEM AOS VOSSOS GATOS E AOS VOSSOS CÃES
MANUEL ANTÓNIO PINA

16h00

In a topsy-turvy world where animals have humans as pets, two humans decide to escape from the dog’s life (or worse, the human’s life!) they were forced to lead in the animal kingdom. But they are caught stealing the key to Freedom, and as a consequence, they must face the animal trial and the unusual sentence of Judge Elephant. In this fable with a prologue, five scenes, and an epilogue, Manuel António Pina questions what means are needed to achieve freedom and who is right, man or animal? What is your opinion? Ask your parents and your mothers, but don’t forget to ask your cats and your dogs too.

O ÚL TIMO CRUZAMENTO ANTES DA PONTE CAÍDA
FROM “THE BLIND”, BY MAURICE MAETERLINCK

21h30

We began this workshop accompanied by “The Blind” by Maurice Maeterlinck. In what is the inaugural play of Symbolism, written in 1890, a group of blind people is lost from their guide in the middle of a forest. Night falls, and everything indicates that the end is near. Over the past few months, we have been reworking the text until we arrived at a new version. In our version, night also falls, and perhaps the end has already happened. Our forest was born in cement, and it seems it was the guide who found us. But we chose to give other forms to blindness, perhaps in the hope of not missing the lines that tell us about more beautiful futures.

Direction
Leticia Moro

With the participation and performance of
Carolina Lobo, Catarina Pereira (Tatiana), Carlota Leitão, Clara Melo, Constança Silva, Eduarda de Albuquerque Lemos, Francisco Fernandes, Leonor Esteves, Mafalda Oliveira, Manuela Romualdo, Margarida Vaz, Maria Francisca Leti, Maria Luísa Leitão, Marta Cunha, Violina Bisaro

Text and Direction
Inês Lago

Creation and Performance
Beatriz Silva, Luana Barreiros, Tânia Melo, Chloé Guedes, Maria Carvalho, P. Wolfgang, Mariana Costa, Laura Alves, Sofia Psychala, Kika Sagüés, Mimi, Tomás Sampaio, Júlia Cordeiro, Laura Cordeiro
After “Ensaio Técnico” (2023), “Crocodile Club” is Teatro Oficina’s new creation, written and directed by Mickaël de Oliveira, co-produced by Teatro Oficina and Colectivo 84, with its premiere scheduled at Centro Cultural Vila Flor in October 2024.

“Crocodile Club” is a play that seeks to address the new political spectrum in Portugal and its recent shift towards the right, following the global trend of the rise of the far-right and new populisms that seek to manipulate dissatisfaction and stoke fear. “Crocodile Club” is about the limits of democracy, set during a weekend retreat among friends. The play summons a revision of imagery typical of the tradition of horror cinema, following in the footsteps of “Festa de 15 Anos” (TNSJ, 2020). The creation process begins in Lisbon, at the Pólo Cultural das Gaivotas (CML), followed by Guimarães, at Espaço Oficina, Fábrica Asa, and Centro Cultural Vila Flor.

By drawing on the living archive of various female bodies and their implication in today’s society, in a comparative look with the greatest femicide in Western History - the witch hunts - we take the opportunity to shift significant tectonic plates:

What does it mean to be a witch?
What does it mean to be a woman?

At the same time, we will reflect on the significance that the concept of witch has gained from the feminist struggles of the sixties and its current resurgence. Starting from historical records, we will investigate the identity of the victims of the witch hunts in Portugal to, through their recognition, claim their place in history.
VISUAL ARTS

VISIT AND CONVERSATION with Mariana Pinto dos Santos and Marta Mestre
sun may 19th · 11h00 Visit-Talk
On the morning following the opening of “Problems of Primitivism - From Portugal,” don’t miss the opportunity to get to know the exhibition better through a visit-talk with the curators Mariana Pinto dos Santos and Marta Mestre.

VISIT AND WORKSHOPS FOR SCHOOLS AND INSTITUTIONS
mon may 20th, tue 21st and wed 22nd Visits and Workshops
As part of the collaborations and relationships established with social, educational, and cultural agents in the area, the museum will welcome schools and institutions for intense days of guided tours and creative workshops.

RETURN TO THE MUSEUM IN 7 DAYS

International Museum Day, celebrated on May 18th, will be marked at CIAJG with a diverse program. Throughout the week, there will be dance performances, night visits, talks, workshops, and exhibition openings—a rich and multidisciplinary program suitable for all ages.

DANCE AT THE MUSEUM
thu may 16th · 18h00-20h00 Dance
Let’s defy gravity. Let’s join the dance. And you don’t need to know how to dance. The usual “Dance at Home” event, held on Thursdays at Oasa da Memória de Guimarães, where people from various nationalities come together to experience rhythms from different latitudes, will be celebrated at CIAJG on this day. Museums are places of revolution and thought, of memory preservation and transformation. At CIAJG, masks once activated in multiple danced rites rest, all with something in common: the creation of communal, affective, and magical senses of belonging and reading of the world(s), essential collective actions for the design of multiple identities of peoples around the globe. In this sense, why not think of the museum as a (possible) place of dance?

NIGHT SHIFT
fri may 17th · 22h00 + 22h30 + 23h00 + 23h30 Visits
Have you ever visited a museum at night? Have you explored areas and pieces normally off-limits to the public? Join us on the night of May 17 for a nocturnal visit/performance to spaces and artworks usually kept apart from the public eye. Masks, canvases, sculptures, amulets, fabrics come to life in the dimness of a closed museum. From the reserves to the elevators or the corridors between floors, we invite you to explore CIAJG at night... because darkness is not always the absence of light.

SEVERAL ACTIVITIES THU MAY 16TH TO WED 22ND

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The connections found between Casa da Marcha Gualteriana and the contemporary art of Estúdio Origami converge into a common ground: the act of making by the makers.

Taking contemporary art and the Marcha Gualteriana of Guimarães as a starting point, the exhibition explores the moment of destruction of the allegorical floats, incorporating artistic elements labeled as “naive” or “kitsch” to find forms of cultural catharsis and renewal.

The material to be utilized, developed, and problematized will be primarily, but not exclusively, rooted in the Casa da Marcha, a terrain of few spoils and machinations, which will serve as a “headquarters” and depot, as well as a maternity ward for an ambivalent “bringing up” of issues and questions related to the object; its value or objectification, ethnographic thought and its possible translation and coexistence with the sphere of the exhibition space, contemporary art, or the museum, the freedom of doing, and other contents that will emerge throughout the process. From these initial questions and those to come, a questioning and memorialistic exhibition is envisioned that does not forget the inherent coherence of all the issues that will be raised, in what is hoped to be an emphatic demonstration of Arbitrariness in Making.

Estúdio Origami

Based in Ólidas da Rainha, the Origami studio has functioned as a laboratory and multifunctional space, bringing together dozens of people with diverse vocations and intentions, ranging from strictly technical aspects to more artistic, experimental, or even libertarian ones. The studio’s location is closely linked to the School of Arts and Design – Ólidas da Rainha, with the vast majority of its collaborators being graduates of the school from different periods. It is a community made up of several generations of former students from ESAD. The idea of an artistic community operating autonomously from a studio that produces scenographies is thus taken as an object of study.
The phenomenon known as "primitivism" can be considered to have a long history, but it was in the late 19th and early 20th centuries that it was unequivocally expressed. Colonization and fascism, alongside the development of mass culture and consumption amidst Europe's malaise, fueled fascination with and fetishization of cultures considered "remote," "primordial," "naive," "archaic," "savage," "primal," etc. In this process, the exponential development of image reproduction techniques through the press and cinema played a fundamental role in spreading primitivist aesthetics.

Primitivism became a fundamental tool in shaping the main narrative of 20th-century art history and is inseparable from the construction of modernity in visual arts. The term "primitivism" refers to a specific use of the past, implying different understandings of what that past might have been or could be when reenacted or encountered in the present, or even projected into the future. The so-called "primitive" objects were understood as belonging to a distant, indeterminate past, while "primitivist" modern art belonged to the actual present time.

The exhibition addresses the issue of primitivism in its relations with the context of dictatorship, colonization, anti- and post-colonialism, summoning a visual map imbued with images and artistic and cultural references that problematize the invention of the "primitive" and its persistence into the contemporary era, and questioning the very collection of African arts deposited at CIAJG.

"The Problems of Primitivism – (as perceived) from Portugal" is an exhibition-essay that invites visitors to explore some paths of the relationship between art and visual culture in Portugal with primitivist imaginaries.
CROATIAN AMOR
DJ LYNCE
DJ VELUDO
MIGUEL PEDRO
oqbqbo
VANITY PRODUCTIONS

“Antimuseum” is a day/night of continuous musical interventions that explore the architectural and acoustic context, establishing new parameters for the CIAJG experience. Following the 1st edition in 2022, featuring names like Ana Pacheco, James Holden, Wacław Zimpel, Lila Tirando a Violeta, and Dakoi, “Antimuseum” returns, asserting itself as a moment of intersection between exploratory music and contemporary art reflected in a program of extensive catharsis, from 7:00 pm to 2:00 am, with presentations by names as brilliant as Croatian Amor, DJ Lynce, DJ Veludo, Miguel Pedro, oqbqbo, and Vanity Productions.

CROATIAN AMOR
Croatian Amor is the solo pseudonym of Loke Rahbek. Emerging from Copenhagen, Rahbek heads the Posh Isolation label, an incubation space for many experimental music artists from across Scandinavia, including many of his own collaborations. As Croatian Amor, Rahbek explores his most crucial and imaginative narrative.

DJ LYNCE
DJ Lynce helped put Porto on the map of electronic music. As a dedicated record collector and cultural agitator, he’s somewhat of a local legend. During his expansive sets, he shapes sounds and styles at will, blending experimental club music, breakbeat, jungle, unrestrained techno, and even psychedelic and folk influences.

DJ VELUDO
Veludo is a belief in the absence of categorization. Without roles, without pronouns, without rights or wrongs, what is expected on the dance floor is music that advocates for the dissolution of social demands and brings us a space of freedom and physical expression.

MIGUEL PEDRO
It’s hard to talk about music in Portugal over the last 40 years without mentioning the contributions of Miguel Pedro, mainly through the unavoidable band Mão Morta. Miguel Pedro’s spectrum is too broad to tame expectations — we know that the core of his performance will be in electronic creation, but even so, it’s impossible to predict how experimental it will be. And this idea pleases us immensely.

oqbqbo
oqbqbo is the moniker of Nastya Sipulina, born in Russia and based in Copenhagen. She is one of the most melodic representations of the dreamlike world of the Danish label Posh Isolation. oqbqbo blends synthesizers and melancholic rhythms with clear melodies and often wordless vocals, accompanied by a consistently dark noise.

VANITY PRODUCTIONS
Vanity Productions, a figure closely tied to the founding genetic code of the Posh Isolation label, is the solo project of Christian Stadsgaard. In addition to his critically acclaimed solo records, he finds rare and brilliant collaborations with names such as Merzbow, Loke Rahbek, Jonas Rønnberg, and Isak Hansen.

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Vanity Productions, a figure closely tied to the founding genetic code of the Posh Isolation label, is the solo project of Christian Stadsgaard. In addition to his critically acclaimed solo records, he finds rare and brilliant collaborations with names such as Merzbow, Loke Rahbek, Jonas Rønnberg, and Isak Hansen.

MIGUEL PEDRO
It’s hard to talk about music in Portugal over the last 40 years without mentioning the contributions of Miguel Pedro, mainly through the unavoidable band Mão Morta. Miguel Pedro’s spectrum is too broad to tame expectations — we know that the core of his performance will be in electronic creation, but even so, it’s impossible to predict how experimental it will be. And this idea pleases us immensely.

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VISUAL ARTS

José de Guimarães and African, Pre-Columbian and Ancient Chinese Arts
Heteróclitos: 1128 Objects

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.

© Vasco Célio / Stills
© Marta Mestre
© André Tavares
© Ivo Poças
© Macedo e Cannatà

Curatorship:
Marta Mestre
Architects:
André Tavares
Ivo Poças
Macedo e Cannatà

Support:
ArtWorks Direção-Geral das Artes

PERMANENT EXHIBITION
ALL YEAR
CIAJG · CENTRO INTERNACIONAL DAS ARTES JOSÉ DE GUIMARÃES

Free entrance (children up to age 12 / Sunday mornings)

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

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Purchase the exhibition catalog here.

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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The CIAJG (International Center for the Arts José de Guimarães), the CAAA (Center for Art and Architecture Affairs), and the Garagem Avenida are invaded by the work of these young artists, who aim to engage with the spaces, rethink the missions of the structures, and propose a new perspective on the works found there. This exhibition project occurs through a coordinated action between the students and their teaching team, along with the stakeholders on the ground, including artistic direction, technical teams, and mediation teams. The working process involves discussing the placement of each piece and the poetic of the proposal, without overlooking details such as nail placement or the direction of light. In 2024, to accompany this journey, we rely on the curatorship of the Palma Collective, formed by artists Catarina Braga and Miguel Ângelo Marques. Through a theoretical-practical methodology, this collective explores the involvement of certain plant species in urban spaces, materializing artistic objects that prioritize communication directed towards a thought with plants.

“Indisciplined Journeys” continue to thrive in occupying spaces, exploding with ideas, and breaking boundaries through the presentation of artistic proposals by students of the 2nd year of the Bachelor’s Degree in Visual Arts (LAV/EAAD/UM).

“Triangular” is an action verb, plural, nomadic, and undisciplined. “Triangular” is a project that focuses on building relationships among students, artists, and cultural institutions in the city of Guimarães. It’s a partnership between the School of Architecture, Art, and Design of the University of Minho (EAAD), the International Center for the Arts José de Guimarães (CIAJG), and the Center for Art and Architecture Affairs (CAAA).
The proposal presented in this exhibition is multifaceted, practical, and values experience, showcasing the museum's ability to create imaginary worlds.

In "Lições Iluminadas," children from fourteen elementary schools participated in a project that placed the body at the center of research. They explored unexpected possibilities and were challenged to engage in the sensory experience from their first visit to the museum to the various workshops, culminating in the exhibition moment. Through constant interaction between artistic creation and museum collections, diverse artist perspectives, and the spatial dimensions of the museum's rooms and corridors, the project highlighted the multifaceted nature of the museum experience.
The four winners of the “Summer Laboratories 2024” will be in Guimarães during the month of June to develop artistic work with technical support and curation from CIAJG, which has extensive experience in artist development through critical project oversight.

The results will be exhibited at CIAJG in the month of October. Since 2015, the “Summer Laboratories” have established a prominent place in supporting artistic creation in the district of Braga. Over eight editions, this program created by gnration has supported over three dozen projects and fifty artists. Since 2023, CIAJG – José de Guimarães International Arts Center and gnration have partnered on the “Summer Laboratories” project, reinforcing the mission of both organizations in the contemporary culture of the territory.
Located in the heart of the Historic Center of Guimarães, the Oficina Shop is a place where the Embroidery of Guimarães and the Cantarilha dos Namorados are born and cherished, preserving and promoting a vast local heritage.

The Oficina Shop is also associated with an emblematic figure closely related 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 there is an exhibition in his honor. The shop not only supports and sells local products but also hosts temporary exhibitions, attracting visitors to Guimarães. Its presence in the digital realm (loja.oficina.pt) also allows it to showcase, to a global audience, the traditional crafts of Guimarães that connect us to the past and present of the city’s history.

The house that hosts the Loja Oficina was once owned by Alberto Sampaio, one of the key figures of the 19th century in Guimarães. Symbolically, the Loja Oficina houses an exhibition nucleus of objects and photographs that invite us to encounter the historian in what was once the home of his maternal family. This exhibition also serves as a starting point for a journey through the city, in search of the sites that, almost two centuries ago, were the settings for events in Alberto Sampaio’s affective, social, and intellectual geography.
SUNDAYS AT THE HOUSE
HISTÓRIAS DE CÂNTAROS E CANTARINHAS
MARIA FERNANDA BRAGA

In this workshop, participants will get their hands wet, the water on the clay (red, like that of the “Cantarinhos dos Namorados”), and the clay on their hands. On the potter’s wheel, small pieces will emerge, which can be creatively ornamented with white mica.

From the botanical heritage that surrounds us, we will observe, record, mark, and create shapes and compositions that we will transfer to ceramics, particularly tiles, using various techniques. We will learn the ceramic process of making them, texturing, painting, and glazing.
The Crafts Fair of Guimarães has been attracting a group of artisans with works of recognized quality since its inception. Because we value artisanal work and the great talent of Portuguese craftsmen, we will continue to hold the Crafts Fair of Guimarães. In the historic Garden of Alameda de São Dâmaso, we will once again celebrate the reunion of heritage, culture, and art; for it is by valuing the legacies of the past with the ideas and creativity of our time that we will best face the future.
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.
“Remoinho” is a research and community celebration project centered around traditional knowledge, aiming to honor mills and bread. Initiated in 2023, this project continued in 2024 and will culminate in May with a performance and a final celebration in the territory and among the community.

As part of the “Remoinho” project, this performance ventures through paths of the body and outlines, more or less distinct, of our memory. We will experiment with the body, words, space, and objects, exploring the cycles that describe the bread-making process. In the encounter between stage materials and ancestral knowledge, we will reveal gestures, stories, and landscapes, investigating the performative power of memory. After a first performance at Casa da Memória, this final one will take place in the community, in a space of active experience – an abandoned mill in Santo Estêvão de Briteiros, behind the Museum of Castro Culture.

Supports
Museu da Cultura Castejã, Junta de Freguesia de Briteiros (S. Salvador e Santa Leocádia)

Supports
Irmandade de São Torcato, Junta de Freguesia de São Torcato

Free entry  subject to the available capacity
All ages
FAMILY NAME: GUIMARÃES

A family holds a name, and some of the surnames attributed to us at birth have run through centuries. Some of them have documented origins in Guimarães, or, due to various circumstances, have become deeply rooted in the territory of Guimarães.

This will be the core of the Guimarães House of Memory for 2024, drawing on research into the roots of a vast tree with many genealogical branches that have sprouted here. From this immense canopy, we will seek to delve into the extent to which a name, while not defining a person, ultimately becomes an extension of an almost infinite chain of relationships. We will endeavor to understand the myriad ways in which the names of Guimarães resonated beyond their borders to those who heard or invoked them.

THE DEMOCRATIZATION OF GENEALOGY

sat may 25th · 16h00
CDMG Roundtable

Conversation with historians, archivists, creators, and project developers who have democratized access to genealogical information for the general public, and how such projects have impacted the expansion of genealogy in modern times.

PATHS AROUND VISIT TO SURNAMED HOUSES

sat jun 22nd · 15h00
Departure from the CDMG Territory Visit

The program ‘Caminhos em Volta’ returns to the House of Memory to take us to the homes where the origins of some of the surnames born in the municipality of Guimarães are known. This journey, full of curiosities, will lead us to the cradles of some of the most common family names in Portugal.

PATHS AROUND VISIT TO ROOTED HOUSES

sat jul 13th · 15h00
Departure from the CDMG Territory Visit

This journey through the municipality will unfold until reaching the gates of some houses whose families, although not born in the municipality, have grown their roots throughout the centuries in the territory of Guimarães, becoming forever associated with it.

Guests
Alexandra Marques - Diretora do Arquivo Municipal Alfredo Pimenta Maria do Céu Barros - Genealogia FB Francisco Queirós - Historiador de Arte e Genealogista

Moderator
Rui Faria

Free entry subject to the available capacity
All ages

Free entry subject to the available capacity
All ages

Free entry subject to the available capacity
All ages
Recipes are a crucial part of the emotional heritage of families from all around the globe. Memories are built around the magical space of the kitchen counter, the oven, the table, or the garden by the river. In Guimarães, we've grown 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 just flavors – they are vessels of memories, experiences, and bonds that endure for generations. But in Guimarães, there are also recipes from all over the world. Once a month, at the 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. In the second quadrimester of 2024, taking advantage of the longer days of spring and summer, we’ll be cooking recipes for dinner. Feel invited to delightful evenings of recipe sharing and storytelling.

DANCE AT HOME

Dance and memory are two concepts intertwined by time and emotions. The Casa da Memória de Guimarães, as a place open to all communities and a mirror of tangible and intangible heritage, presents a scheduled challenge for moments of sharing music and dances from various rhythms and latitudes. It’s 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.

In the initial sessions, guided by Yineth Jaramillo from Colombia, rhythms from South America were heard and danced, but journeys to other latitudes such as Iran, India, or Angola 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.
RASTO
COLETIVOAPA24

In the first two weeks of July, we will feature a performance/installation titled ‘Trace’ and summer vacation workshops by ColetivoAPA24.

ColetivoAPA24 is a collective of multidisciplinary artists born within the scope of the “Mais Três” Program. Throughout this year, they have been regularly gathering at AoFicina’s spaces to work on joint creations. “Rasto,” which will be presented at the Casa da Memória de Guimarães, is the collective’s first performance. With a renewed sense of mission, AoFicina supports the project of artists who are in schools during the school year, working on Performing Arts and Visual Arts with approximately 6000 children from preschool and the 1st cycle of Basic Education in the municipality of Guimarães.

“Rasto” is a performance/installation that delves into the beauty and complexity of the different stages of life. Between outdoor performances and artistic installations in a natural environment, the audience is invited to embark on a sensory journey. Each installation and/or performance represents a unique stage of the life cycle, offering an opportunity for reflection and celebration. “Rasto” is suitable for all ages, providing an immersive experience that stimulates the senses and promotes a deep connection with nature and life itself.

CREATIVE WORKSHOPS
SAT JUL 6th · 10H30 AND 18H00 · GENERAL PUBLIC AND FAMILIES
CDMG · CASA DA MEMÓRIA DE GUIMARÃES

NIGHT SHIFT and Creative Workshops: Free admission, first come, first served, up to the limit of available capacity
Family Recipes: 7.50 EUR, upon prior registration through the form available at casadamemoria.pt

NEXT STATION

On July 12th and 13th, as a way to close out the summer programming, we invite you to join us on a journey with stops at three stations.

We begin on the 12th, at 10:00 PM, at the Centro Internacional das Artes José de Guimarães (CIAJG) with ‘Night Shift,’ a night-time visit/performance to spaces in the museum normally off-limits to the public. The following day, we welcome the public for an afternoon of creative workshops at the Centro Cultural Vila Flor (CCVF), suitable for all ages. We end on a high note with ‘Family Recipes’ at the Casa da Memória de Guimarães (CDMG), in an evening of gastronomic sharing, music, and celebration.

© Pedro Bastos
Creation and Interpretation
ColetivoAPA24
Music
Alexandre Sobral e Gabriel Eduardo
Performing Arts
Liliana Borges
Teatro Lurdes Castro e Ricardo Vieira
Visual Arts
Marta Mesquita
Dance
Rita Salomah, Soraia Brandão e Susana Cruz Mendes
Executive Production
Caroline Bampa e A Oficina
Scenery and Props
ColetivoAPA24
Technical Assistance
A Oficina

SUMMER VACATION WORKSHOPS
COLETIVOAPA24
tue jul 9th to fri 12th
Various Locations
We promise to announce soon!

© Pedro Bastos
The City Festivals and Gualterianas are now one of the main tourist attractions of Guimarães.

With a centuries-old tradition, these festivals have been, over the years, a space and time of experience, convergence, movement, color, emotions, and demonstrations of the economic and cultural vitality of the municipality, with such projection that they have become one of the most important festive attractions in the entire Northern region. This year will be no exception. In 2024, the Gualterianas will continue to promote the celebration of popular traditions and encourage the renewal of their programs with contemporary proposals essential for the longevity and evolution of these emblematic cultural and social festivals.
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

GUIDED VISITS

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€
CREATIVE WORKSHOPS

WORKSHOPS BY APPOINTMENT ALL YEAR
CIAJG CDMG CCVF

SOMBRAS SOBRE AZUL
HELDER MAGALHÃES
CIAJG + CDMG + CCVF

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.

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.

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.

OBJECTOS 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.

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.

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.

CARTAMUSEU
PATRÍCIA GERALDES
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.

HISTÓRIAS DE CÂNTAROS E CANTARINHAS
MARIA 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.

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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
MAY — AUGUST
- Eduardo Breda
- Sara Inês Gigante
- Keli Freitas
- Né Barros and João Martinho Moura
CENTRO CULTURAL VILA FLOR
SPACE RENTAL

Grand Auditorium
Capacity/Pax: 794 in the audience (+ 5 for reduced mobility individuals)

Foyer 1st floor
Capacity/Pax: 250 in the audience, 70 on the “U” table and 400 on the reception

Foyer 2nd floor
Capacity/Pax: 150 in the audience and 200 on the reception

Small Auditorium
Capacity/Pax: 188 in the audience (+ 2 for reduced mobility individuals)

Foyer
Capacity/Pax: 200 on the reception

Reunion Room
(Palácio Vila Flor)
4 Rooms
Capacity/Pax:
55 in the audience, 29 on the “U” table, 34 on the “O” table and 54 on the school

Hall
Capacity/Pax:
50 on the reception

Exhibition Room
(Palácio Vila Flor)
1st Floor: 400 m²
2nd Floor: 450 m²

Parking
Capacity: 140 vehicles and designated parking spaces for individuals with reduced mobility

For more information, scan this QR code.
CTESP

LICENCIATURAS

ESCOLA SUPERIOR DE EDUCAÇÃO DA FAFE

- DEPORTE
- EDUCAÇÃO SOCIAL
- EDUCAÇÃO BÁSICA

ESCOLA SUPERIOR DE TECNOLOGIAS DA FAFE

- GESTÃO
- TURISMO
- GESTÃO HOTELEIRA
- TECNOLOGIAS E GESTÃO DE SISTEMAS DE INFORMAÇÃO

MESTRADOS

ESCOLA SUPERIOR DE EDUCAÇÃO DA FAFE

- EDUCAÇÃO, NAS ÁREAS DE ESPECIALIZAÇÃO EM GESTÃO E ADMINISTRAÇÃO EDUCACIONAL E EM SUPERVISÃO PEDAGÓGICA E INOVAÇÃO (EAD)
- EDUCAÇÃO ESPECIAL - DOMÍNIO: COGNITIVO E MOTOR
- EDUCAÇÃO PRÉ-ESCOLAR E ENSINO DO 1º CICLO DO ENSINO BÁSICO
- ENSINO DO 2º CICLO DE ENSINO BÁSICO E MATEMÁTICA E CIÊNCIA NATURAIS
- ENSINO DO 2º CICLO DO ENSINO BÁSICO E MATEMÁTICA E CIÊNCIA NATURAIS
- TECNOLOGIAS E GESTÃO DE SISTEMAS DE INFORMAÇÃO

ESCOLA SUPERIOR DE TECNOLOGIAS DA FAFE

- GESTÃO
- TURISMO
- GESTÃO HOTELEIRA
- TECNOLOGIAS E GESTÃO DE SISTEMAS DE INFORMAÇÃO

PÓS-GRADUAÇÕES

WWW.IEES.PT

AlfaAtlântica
real estate

WWW.ALFAAATLANTICA.PT
MAY

2, 5, 7, 10, 13, 17, 19, 23, 25, 26, 28 and 30
21h15

thu 2
19h00
CDMG
Dancing at Home
Meeting
Cultural Mediation
p. 75

sat 4
16h00
Dia de Quatro Pontes
Volta ao Pão – assim se amassa, assim se peneira, assim se dá volta ao pão na massaíe
Manuela Fernandes com o grupo da comunidade
Performances
p. 71

sat 4
17h00
CDMG
MIP Chiors
Cinema

sat 4
21h00
CCVF
Carrinho Português
Music
p. 16

sun 5
11h00
CDMG
Sundays at the Museum
History of the Collection and Cantorinhos
Maria Fernandas Brito
Pottery Workshop
Cultural Mediation
p. 62

thu 9
19h00
CDMG
Dancing at Home
Meeting
Cultural Mediation
p. 75

fr 10
19h10-20h30
CIAJG
Family Recipes
Meetings
Cultural Mediation
p. 75

sat 11
11h00 e 15h00
LO
As perguntas da Menina do Ó
Adriana Campos
Workshop Performance
Cultural Mediation
p. 19

sat 11
17h00-18h30
CIAJG
De Canto a Canto
Teresa Arêde
Workshop on Vocal and Performative Creation
Cultural Mediation
p. 18

tue 14
21h00
Fábrica ASA / Black Box
Mariaúl
Eduardo Breda
Open Rehearsal
p. 37

thu 16
19h00-20h00
CIAJG
Dance at the Museum
Return to the Museum in 7 Days
Dance
Cultural Mediation
p. 45

fri 17
20h00-21h45
CCVF
Fazer Arbitros
Estudio Origami
Exhibition Opening
p. 46

sat 18
17h00
CIAJG
Problemas de Primitivismo - a partir da Portugal
Exhibition Opening
p. 48

sat 18
19h00-20h00
CIAJG
antimuseu
Music
p. 50

sat 18
21h10
CIAJG
1978, A Evolução dos Ossos
Opera
p. 20

sun 19
11h00
CIAJG
Visit and Conversation with Marianna Pinto dos Santos and Marta Mestre to the exhibition “Problemas do Primitivismo - a partir da Portugal”
Return to the Museum in 7 Days
Visit-Talk
p. 45

sun 19
14h10-16h00
CIAJG
Special Sundays at the Museum
Return to the Museum in 7 Days
Workshop
Cultural Mediation
p. 45

man 20, tue 21 and wed 22
CIAJG
Visits and Workshops for Schools and Institutions
Return to the Museum in 7 Days
Visits and Workshops
Cultural Mediation
p. 45

thu 23
19h00
LIV
CIAA
CIAJG
Undiscovered Journeys Triangular Project
Exhibition Opening
Cultural Mediation
p. 54

JUNE

2, 15, 18, 20, 25 and 26
21h15

sat 1
19h00-20h00
LO
Oficina de Azulejaria
Cristina Vilarinho
Workshop
p. 63

sat 1
19h00
CIAJG
De Canto a Canto
Teresa Arêde
Final Presentation
Cultural Mediation
p. 18

sat 1
19h00
CIAJG
Mini-Choirs
Cinema
null
Discounts (w/d)
Youth Card, individuals under 30, and students, Municipal Elderly Card, retirees, and individuals over 65, Municipal Card for People with Disabilities, Persons with disabilities and one companion

Ticket Sales
oficina.bol.pt
Centro Cultural Vila Flor
Centro Internacional das Artes José de Guimarães
Casa da Memória
Loja Oficina
Lojas Fnac
El Corte Inglés
Worten

Entities affiliated with BOL

Information and Reservations
Requests for information and ticket reservations can be made by calling 253 424 700 or emailing bilheteira@aoficina.pt. Reserved tickets must be collected within a maximum period of 5 days after the reservation. Any reservations must be picked up at least 2 days before the show date. After these periods, reservations will be automatically canceled.

Changes
The programme presented in this publication may undergo alterations due to unforeseen circumstances.

Av. D. Afonso Henriques, 701
4810-431 Guimarães
Tel. (+351) 253 424 700
geral@ccvf.pt
www.ccvf.pt

Box Office Hours
Tuesday to Friday
10h00 - 17h00
Saturday
11h00 - 18h00
Location, Palácio Vila Flor

On performance days, 1 hour before / up to half an hour after

Car Park
144 parking spaces in a covered area
A OFICINA

Direção Executiva - Executive Direction
Hugo Teixeira de Freitas

Assistente de Direção - Assistant Director
Ana Helena Ferreira

Direção Artística - Artistic Direction
Guilherme Duarte

Direção e Produção - Direction and Production
Bruno Freitas

Assistente de Direção e Produção - Assistant Director and Production
Diana Machado

Direção de Cultura - Cultural Direction
Maria Alexandra Ferreira Xavier

Assistente de Direção de Cultura - Assistant Director of Culture
Ivo Martins

EDUCAÇÃO E MEDIÇÃO CULTURAL

Educação e Mediação Cultural - Education and Cultural Service
Francisco Neves (Direção - Director), Ana Catarina Aidos, João Lopes, Maria Moreira, Marta Silva

Produção e Comunicação - Production and Communication
Susana Pinheiro (Direção - Director), Ana Sousa, Andreia Abreu, Andreia Novais, Hugo Dias, Nuno Ribeiro, Rui Rodrigues, Rui Salazar, Sofia Leite

COMUNICAÇÃO

Comunicação - Communication
Marta Ferreira (Direção - Director), Bruno Borges Barreto (Assessoria de Imprensa - Press Office), Carlos Rego (Distribuição - Distribution), Pedro Magalhães, Rui Costa (Comunicação Digital - Digital Communication), Eduarda Fontes, Susana Sousa (Design)

Serviço Social - Social Service
Marina Manuel Rosa (Coordenação - Coordinator)

Tourism 

NAME OF TOURIST BOARD/AGENCY

TOURIST BOARD/AGENCY NAME

CENTRO CULTURAL VILA FLOR

[GUIMARÃES]

CASA DAS ARTES

[VILA NOVA DE FAMALICÃO]

THEATRO CIRCO

[BRAGA]

THEATRO GIL VICENTE

[BARCELOS]

How to join?
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Ticket booths at Cultural Spaces

The Quadrilateral Cultural Card is a loyalty card, personal and non-transferable, providing advantageous access to cultural venues in the four cities of the quadrilateral (Theatro Gil Vicente - Barcelos, Theatro Circo - Braga, Centro Cultural Vila Flor - Guimarães, and Casa das Artes - Vila Nova de Famalicão), upon payment of an annual fee of €25.