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- From left to right:
- 2005 - Madredeus
 - 2006 - Charlie Haden Liberation Music Orchestra with Carla Bley
 - 2007 - Mayra Andrade
 - 2008 - Anja Garbarek
 - 2009 - Cocorosie
 - 2010 - Out Of Context - For Pina (Les Ballets C de la B)
 - 2011 - John Cale
 - 2012 - Laurie Andersen
 - 2013 - A Ballet Story (Victor Hugo Pontes)
 - 2014 - Coriolano (Nuno Cardoso)
 - 2015 - Cabul (Rui Horta)
 - 2016 - Atomos (Wayne McGregor)
 - 2017 - Moeder (Peeping Tom)
 - 2018 - Um D. João Português (Luís Miguel Cintra)
 - 2019 - At the still point of the turning world (Joana Gama e Luis Fernandes)
 - 2020 - Catarina e a beleza de matar fascistas (Tiago Rodrigues)
 - 2021 - Perfil Perdido (Marco Martins)
 - 2022 - May B (Maguy Marin)
 - 2023 - Arooj Afatb
 - 2024 - In C (Sasha Waltz & Guests)

1



CENTRO CULTURAL VILA FLOR

CCVF
CENTRO CULTURAL VILA FLOR
Av. D. Afonso Henriques, 701
4810-431 Guimarães
www.ccvf.pt

2



CENTRO DE CRIAÇÃO DE CANDOSO

CCC
CENTRO DE CRIAÇÃO DE CANDOSO
Rua de Moure
São Martinho de Candoso
4835-382 Guimarães
www.aoficina.pt

3



espaço oficina

EO
ESPAÇO OFICINA
Av. D. João IV, 1213 Cave
4810-532 Guimarães
www.aoficina.pt

4



C I A J G

CIAJG
CENTRO INTERNACIONAL DAS ARTES JOSÉ DE GUIMARÃES
Av. Conde de Margaride, 175
4810-535 Guimarães
www.ciajg.pt

5



CDMG
Casa da Memória Guimarães

CDMG
CASA DA MEMÓRIA GUIMARÃES
Av. Conde de Margaride, 536
4835-073 Guimarães
www.casadamemoria.pt

6



LOJA OFICINA

LO
LOJA OFICINA
Rua da Rainha D^a. Maria II, 132
4800-431 Guimarães
www.aoficina.pt

7



TEATRO JORDÃO

TJ
TEATRO JORDÃO
Av. D. Afonso Henriques, 321
4810-225 Guimarães

8



Fornos da Cruz de Pedra
CENTRO DE ARTES E OFÍCIOS

CAOFCP
CENTRO DE ARTES E OFÍCIOS FORNOS DA CRUZ DE PEDRA
Rua das Lameiras
4835-010 Guimarães

Braga
Porto
Lisboa
A3/A7/A11

Pevidém
Famalicão
N206/N310

2
8 min.
(5,8 km)

Fábrica
ASA

Hugo Tavares de Freitas

Executive Director of A Oficina

In 2025, the Centro Cultural Vila Flor (CCVF) celebrates two decades of dedication to the promotion of culture and the arts, establishing itself as an undeniable reference in the Portuguese cultural landscape. Inaugurated in 2004, the CCVF has been a space for gathering, creation, and sharing, welcoming artists, audiences, and projects that have transformed its journey into a story of success and inspiration.

Over these 20 years, the CCVF has consolidated itself as a multidisciplinary stage where music, theatre, dance, cinema, and visual arts coexist in harmony, always with the commitment to innovate and democratize access to culture. We have welcomed nationally and internationally renowned artists, supported emerging talent, and engaged the community in unique cultural experiences.

This year of celebration is a moment of tribute and gratitude to all those who have contributed to the affirmation of the CCVF: artists, audiences, partners, collaborators, and the city of Guimarães, which has always embraced this space with enthusiasm and active participation.

With a special programme that revisits emblematic moments, invests in new creations, and strengthens the connection between the CCVF and its audience, we celebrate the past, value the present, and cast our gaze to the future. A future where culture will continue to be a bridge between people, ideas, and worlds, with the CCVF always as a reference space.

The diversity in light of the ever-evolving reality will mark the regular programme for the first trimester of the year, offering numerous opportunities to engage with the contexts of contemporary creation, including concerts that will certainly remain memorable (Dino D'Santiago, Liana Flores, Mão Morta, Sara Correia) and theatre and dance performances from national creators ("Quis saber quem sou – um concerto teatral" by Pedro Penim) and international artists ("Cry Why" by Moritz Ostruschnjak). In addition to the regular programming, two major festivals (GUILDance and Westway LAB) will be held, which have become a hallmark of the programming of A Oficina in recent years.

2025 will undoubtedly be a year of celebration, but also of new cycles, especially at Teatro Oficina, which will have a new invited artistic director, Bruno dos Reis, dedicated to strengthening the company's role as a privileged space for creation, training, and artistic experimentation.

In the field of Visual Arts, the Centro Internacional das Artes José de Guimarães (CIAJG) will also have a new artistic director, who will aim to strengthen the museum's cultural project and its positioning as a unique institution in Portugal.

In the area of Traditional Arts and programming designed to strengthen ties with the community, the spotlight is on "Dias no Pátio," a monthly programme co-organized by the artistic direction of Casa da Memória de Guimarães and the Education and Cultural Mediation team of A Oficina. This programme consists of creative workshops and gastronomic sharing with the local population, exploring individual and collective memories and senses. The most recent space managed by A Oficina, the Centro de Artes e Ofícios dos Fornos da Cruz de Pedra, is also made of memories. In addition to a museum section, it has a shop and a workshop where visitors can observe the making of the traditional Cantarinha dos Namorados de Guimarães. Starting in 2025, open workshops will allow the public to engage with the clay, experiencing this traditional craft, whose heritage we seek to preserve and perpetuate.

And this is how we intend to continue influencing lives... through art and culture, in the first trimester of 2025.

PERFORMATIVE ARTS

6 — 45

VISUAL ARTS

46 — 61

TRADITIONAL ARTS

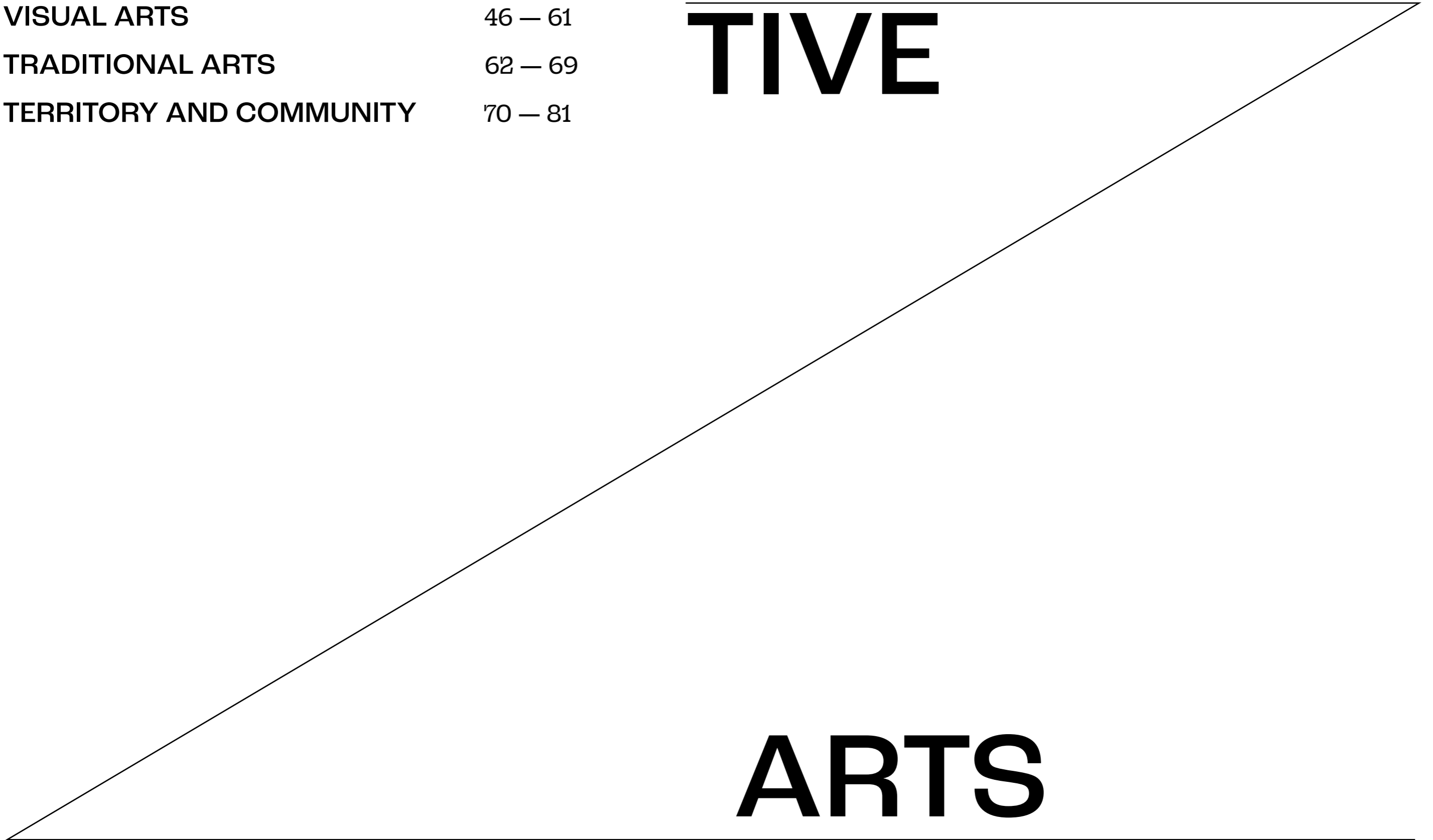
62 — 69

TERRITORY AND COMMUNITY

70 — 81

PERFORMA- TIVE

ARTS



CCVF 20 YEARS



A meeting place for infinite lives

At this significant moment in the history of the Centro Cultural Vila Flor (CCVF)—and indeed in the cultural journey of Guimarães—I find myself reflecting on the remarkable number of people who came together to ensure that a venue of such complexity and virtue could be brought to life. Equally, I consider the dissent and debate that must have sparked the discussions leading to its final decisions and proud realization. One might speculate that the grandeur of the journey undertaken was, at least in part, sustained by the genuine contradictions that define us. These contradictions provide powerful material for forging an original driving force. This seemingly endless chain of people and actions that have led us to this moment inevitably becomes part of the shared imagination and responsibility of envisioning the forms, meanings, and contexts of the future. We carry an extraordinary intangible legacy that will guide us through the challenges of navigating new horizons. From a political perspective that values contemporary thought and creation as essential forces for transforming a rapidly

changing society, there has been the audacity to embrace culture as a revolutionary tool. This tool weaves together tradition and modernity, deepening and refining the connections between those who live here and those who arrive to make this place their home. It is for this reason that we view CCVF as an essential meeting place, a space to explore new possibilities through the performing arts—a vast, sensitive field that generates new knowledge, some of it scientific. These arts empower citizenship, fostering the understanding that such autonomy will drive the essential demand to better ourselves, ensuring no one is left out of the social fabric of the future.

This is the foundation upon which CCVF's mission must continue to rest: a project by people and for people, in harmony with the planet, dedicated to building a broad, powerful, and open collective imagination. This mission honors our past—which, as I have suggested, is also our future—while also striving to place us on the national and international stage. It ensures our presence on the frontlines of major global events, contributing to a more just, diverse, and dignified history for humanity. One of the greatest certainties we hold is that the emergence of CCVF and the establishment of its artistic programme have forever altered the cultural landscape of Guimarães and Portugal. This transformation has made the cultural sphere more pluralistic and diverse, democratizing access to experiences that were once distant or non-existent. These experiences have become central to self-discovery, professional achievement, social cohesion, and even economic value.

I imagine that what propels us forward is the unique excitement of trying to understand what lies ahead and putting those possibilities at the service of a collective and intersubjective translation. Perhaps we may even find ourselves embracing impossibilities, tensions, and conflicts as imperfect means of studying the path, striving to widen its margins so that more and more people can become part of this miraculous act of co-creation. The future of CCVF, as I quietly envision it, is a continuous act of beginning anew. For all time is new time!

Rui Torrinha

Artistic Director of CCVF
and Performing Arts at A Oficina

Interview with Paulo Lopes Silva

President of the Board of A Oficina



Let's imagine the person reading this interview has never heard of the Centro Cultural Vila Flor. How would you describe this space?

The Centro Cultural Vila Flor is one of the country's leading performance venues, renowned for having one of the most significant performing arts programmes in the national landscape. It is a multidisciplinary complex that also houses a beautiful exhibition space, a conference and events centre with multiple supporting rooms, two auditoriums, and a think tank dedicated to Performing Arts. It is home to a highly professional structure that supports and nurtures the creative process.

Guimarães is not the same city it was 20 years ago. How has CCVF contributed to this transformation?

I firmly believe that the CCVF has been central to the transformation of the city we are today, in many ways. First and foremost, it has helped to elevate and expand the cultural habits that were already present, taking them to a new level of ambition and frequency with its opening. This has translated into a more humanistic, more supportive, and more globally aware society.

But the CCVF has also been essential in projecting the idea of Guimarães as a cosmopolitan city, both nationally and internationally, increasing the attractiveness of the region.

Today, Guimarães is also a centre for contemporary artistic creation, with unparalleled conditions for fostering creativity at various scales. In this context, the CCVF began as the entry point that sparked interest, providing a stage for so many artists, and it remains the structure that nurtures different projects. It is from here that we generate thought and action in support of the performing arts.

In addition to attracting people from Guimarães, the CCVF draws audiences from other cities as well as from neighbouring Galicia. Do you believe that CCVF has contributed to the economic and cultural development of the region?

Absolutely. When I say that the CCVF has contributed to increasing the attractiveness of the region, this is exactly what I mean. When people consider a place to live, visit, or invest, they take into account different dimensions. One of them is the quality of life, another is the cultural vibrancy of the area, and the ability to host or organize initiatives with the necessary physical infrastructure. The CCVF contributes to all of these through its mission and its facilities.

This is a reality in two dimensions: first, for those who come to Guimarães because of the CCVF and its programming, get to know the city, and either stay or contribute wealth to the local economy; and second, for those who take the CCVF into account when evaluating the region as a place to live or invest.

A contemporary society is also a more culturally developed society. In fact, this has always been the case. Culture has always been a defining feature of societies. This is why the CCVF has been central to the development of the region.

The focus on a contemporary programme of unquestionable artistic quality has allowed the CCVF to gain recognition within the cultural landscape. Do you agree that CCVF is one of the country's leading cultural venues?

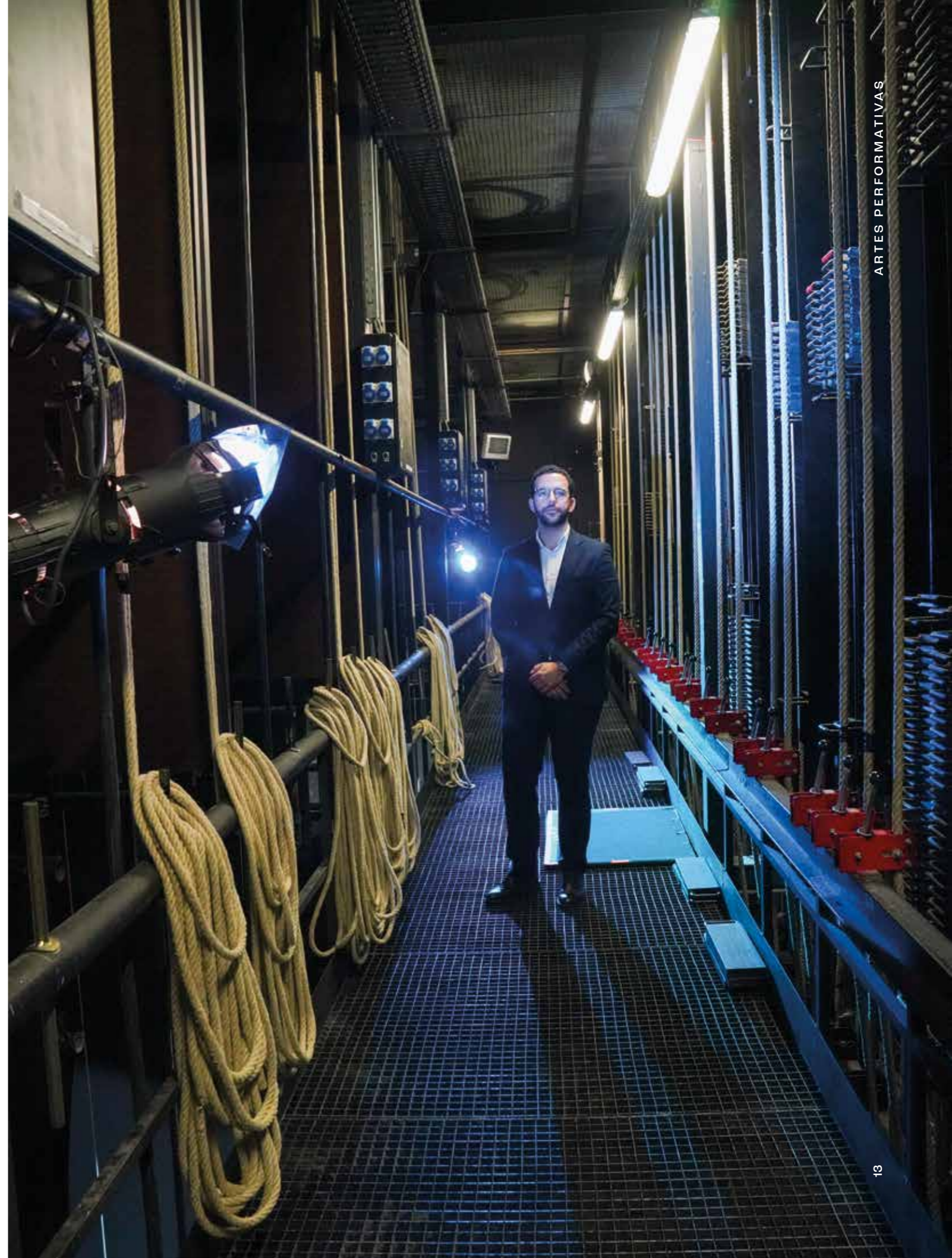
From a programming perspective, I firmly believe that the CCVF is a national reference. This is a merit that must be attributed to the successive artistic directors of the space, and at present, to Rui Torrinha, who has been responsible for the programming for several years. However, Rui Torrinha is the visible face of a larger team, which shapes this vision, including the guest artistic directors from Teatro Oficina, Ivo Martins as the programmer for Guimarães Jazz and Palácio Vila Flor, and the various collaborations co-produced at CCVF, such as Cineclube and Revolve. In reality, the CCVF goes far beyond just contemporary programming because it has established itself as both a co-producing and hosting entity for multiple creations, positioning itself as an active player in supporting contemporary Portuguese creation.

Do you believe that the CCVF has also played an important role in the international projection of Guimarães?

Every artist, producer, or technician involved in a programme or hosted at the CCVF becomes an ambassador for the city. The way we welcome them and the beauty of Guimarães does the rest. This is a unique asset that the venue adds to the city. But the CCVF has gone beyond its central mission, hosting numerous international-scale events, extending beyond just cultural activities. The direct impact on the projection of Guimarães, as well as the indirect effect of the ripple effect caused by these visits, has yet to be quantified, but we are aware that it is fundamental. In addition to this direct approach, we must also consider the indirect effects that contribute to the city's international projection. On one hand, as I mentioned, its existence and high-quality cultural programming make Guimarães an attractive cosmopolitan city where it is good to live and invest. On the other hand, there is the international journey of projects and careers that have been marked by the CCVF's involvement.

What challenges does the CCVF face in the near future?

The CCVF is in a constant state of questioning. It is only by doing so that we move forward and progress towards a future-oriented and avant-garde position. We continue to deepen our relationship with the territory, academia, and the community, while also striving to position ourselves as a driver of the internationalisation of artistic careers. Supporting creation is our starting point for shaping the entire artistic project, while never losing sight of the need to maintain a permanent cultural programme that fosters the practice and habit of cultural engagement. There are other challenges we cannot ignore. Guimarães will be the European Green Capital in 2026, and the CCVF and A Oficina must be part of that goal, rethinking practices and contributing through both discourse and action. Additionally, in terms of innovation and digital transformation, we will need to keep up with the times that are already here. But, as always, we will be able to anticipate the future and project new realities.



DINO D'SANTIAGO

Dino D'Santiago is a pivotal figure in contemporary music in Portugal, not only for his compositions but also for his role as an activist advocating for equality and cultural dialogue among Portuguese-speaking communities.

Dino D'Santiago
vocals
Pety Gau
bass
Emílio Lobo
drums
Djodje Almeida
guitar
Elisio Pereira
backing vocals,
ferro gaita

Born to Cape Verdean parents in the Algarve, Dino D'Santiago became involved early on in the movements of globalised urban music, blending the realms of soul and hip-hop with *batuku* and *funaná*. Over the past decade, his compositions have evolved into manifestos of love, as well as powerful defences of racial equality, tolerance, and empathy. Dino D'Santiago has won 8 Play Awards – Portuguese Music Awards, 6 Cabo Verde Music Awards, 1 MTV Europe Music Award, and 1 Golden Globe. In 2021, he was recognised by the Most Influential People of African Descent

as one of the 100 most influential people of African descent worldwide. In 2023, he was selected by *Expresso* as one of the 50 figures shaping the future of Portugal, highlighted by *Forbes* as a key voice in Lusophone culture for his activism, and awarded the Medal of Cultural Merit by the Portuguese Government for his role in promoting the Portuguese language, championing equality, and combating all forms of discrimination.

MUSIC SAT, 18TH JAN · 9:30 PM

CCVF · CENTRO CULTURAL VILA FLOR

Grand Auditorium Francisca Abreu



20€ / 17,5€ W/D

6+

DANCE	THU 6 TH TO SAT 15 TH FEB	
CCVF	CIAJG	TEATRO JORDÃO

GUIDANCE

The radiant urgency of dance
in the era of *otherness*



International Contemporary
Dance Festival
14th Edition



What can we discover of cognitive value in this annual call to explore the body, gesture, and the articulation of the social imaginary that is GUIDANCE?

A bold, speculative idea emerges: that our self-knowledge must increasingly hinge on a fundamental energy—curiosity and empathy for the entirety of our existential surroundings, which generate every context of meaning. This requires fostering all possible interactions between humans, non-humans, inanimate matter, and the cosmic unknown. In a time that already surpasses the limits of our comprehension, we must recognise that merely identifying difference or the “other” is no longer enough to address the profound dilemmas confronting us—dilemmas that cast doubt on our very continuity as a species. After last year’s necessary celebration of “humanity” in dance, this edition shifts focus to stimulate virtuosic, poetic, radical, social, and political expressions born of an integrated relationship with the “other,” which may be human or more-than-human. While this edition will question key themes—tradition, mythology, migrations, social patterns, transcendence, and more—the unifying concept is encapsulated in a neologism: Otherness.

Otherness represents a fundamental yet complex notion: recognising difference is no longer sufficient. It must be integrated into how we discover ourselves, renewing meaning through an interior perspective informed by the “other.” This otherness encompasses not

only the rich diversity of humanity but also the cosmic unknown and the myriad animate and inanimate forces aligned through the mysterious power of life itself.

Our aim is to spark an expansion of the sensory field, where poetry, the sacred, politics, and ethics are not fulfilled unilaterally as exclusive human endeavours.

In every piece, if we are open to it, lies a deeper reason beyond the visible—one that drives the unrelenting expression of bodies in their quest for meaning. To anchor this vision in thought, we turn to one of our great philosophers:

“It is in the relationship with the other that the ‘I’ is formed. A beam of affections is projected onto the body of the other, uniting and individuating them, shaping the figure of an ‘I.’ The ‘I’ is first the ‘other’ before it is mine (I).”

José Gil, *Chaos and Rhythm*

Rui Torrinha

THU 6 FEB**7:00 PM**

Associação Os 20 Arautos

**DANCING
OUTSIDE THE
HOME**María del Mar Suárez,
La Chachi

All ages · Free entry*

9:30 PM

CCVF

ROCÍO MOLINA**Al fondo riela (Lo Otro
del Uno)**

Rocío Molina is a leading figure of the new era in flamenco dance. Following in the footsteps of trailblazers like Israel Galván, she challenges traditional dogmas, reinventing flamenco in a way that honours its essence while embracing the avant-garde. Winner of the Silver Lion for Dance at the Venice Biennale in 2022, the Málaga-born choreographer and dancer (or bailaora, in flamenco terminology) brings *Al fondo riela (Lo Otro del Uno)* to GULDance. This is the second piece in her "Trilogy of the Guitar," a performance in which she appears dressed entirely in black, accompanied by two gifted guitarists. *Al fondo riela (Lo Otro del Uno)* explores the theme of losing touch with reality, as Molina dances farrucas, seguiriyas, bulerías, and soleás in a constant battle with her own image. Through this journey, she plunges into the depths of her fears, seeking liberation from her inner ghosts.



10€ / 7,5€ W/D
6+

ESTREIA
NACIONAL

After the performance
**TALK WITH
ROCÍO MOLINA**

Moderated by Cláudia Galhós
Free entry*

© Óscar Romero

FRI 7 FEB**10:10 AM**Secondary School of the
Municipality of Guimarães**DANCE EMBASSY**María del Mar Suárez,
La Chachi**10:10 AM**Secondary School of the
Municipality of Guimarães**DANCE EMBASSY**

Silvia Gribaudo

6:30 PM

CCVF · Rehearsal Room

MASTERCLASS**WITH****SILVIA GRIBAUDI**Target audience: **Professionals and advanced-level dance students**Price: **€15** [includes a ticket to the performance by the company hosting the masterclass]Registration: **via the online form available at aoficina.pt****9:30 PM**

Teatro Jordão · Auditorium

**MARÍA DEL
MAR SUÁREZ,
LA CHACHI****Taranto Aleatorio****Aerowaves**

Taranto is a style of flamenco originating from the Almería region. It is a primitive, simple, and raw song, without guitar accompaniment, born from the need to sing independently.

In "*Taranto Aleatorio*", choreographer and dancer María del Mar Suárez, La Chachi, and singer Lola Dolores embark on a personal interpretation of the intense rawness of taranto. The story revolves around two women who share a common space, whether a park, the entrance of a house, or a courtyard. Between conversations and intimate silences, the narrative is interrupted by dance and song. In an unpredictable approach to taranto, the choreography begins as a delicate whirlwind, gradually transforming into a massive storm marked by irreverent gestures, humor, and the unexpected.

7,5€ / 5€ W/D
6+

After the performance
**TALK WITH
MARÍA DEL MAR
SUÁREZ, LA CHACHI**

Moderated by Cláudia Galhós
Free entry*

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SAT 8 FEB

3:00 PM

CIAJG · Floor -1

DEBATE

Outralidade - Regenerating, Caring, Feeling, and Speculating with the Neighbourhood

Moderated by Claudia Galhós

6+ · Free entry*

6:30 PM

CIAJG · Black Box

VERA MANTERO & SUSANA SANTOS SILVA

ZONA FRANCA

Vera Mantero, a choreographer and dancer with almost forty years of career, is one of the central figures of the new Portuguese dance scene. Susana Santos Silva, a trumpet player, improviser, and composer based in Sweden, is a key name in the European jazz scene. This project, born from a meeting between the two creators in Porto in 2022, during the presentation of Vera Mantero's solos at Serralves, brings them together for the first time on stage in an interdisciplinary creation. Both have unique careers, often exploring transversal artistic fields such as music, visual arts, and multimedia. This is a rare opportunity to experience the artistic imagination of these two creators intersecting. The creation begins with a project based on improvisation exploring movement, gestures, words, and more.



7,5€ / 5€ W/D

6+

CO-PRODUCTION

NACIONAL

PREMIERE

ZONA FRANCA

A partnership of the Centro Cultural Vila Flor, Teatro Circo, and gnration

Zona Franca is a new interdisciplinary cycle bringing together musicians and choreographers in an artistic and creative dialogue between music and dance. Born from a partnership between Centro Cultural Vila Flor, Teatro Circo, and gnration, Zona Franca will debut in 2025 with three collaborations unfolding between Braga and Guimarães throughout the year. Through diverse artistic and technical approaches, performer-choreographers and performer-musicians will highlight the eloquent, continuous, and multifaceted dialogue between original music and choreographic practice.



© Claudia Borgna, Chiara Bruschini

9:30 PM

CCVF · Grand Auditorium

Francisca Abreu

SILVIA GRIBAUDI

Graces

“Graces,” by Italian choreographer Silvia Gribaudi, elevates human imperfection to an art form that transcends stereotypes and appearances. The performance is inspired by the sculpture *The Three Graces*, created by Antonio Canova between 1812 and 1817, where the three daughters of Zeus – Euphrosyne, Aglaia, and Thalia – radiate splendor, joy, and prosperity. Three male figures take the stage in a space and time suspended between the human and the abstract: a place where the masculine and feminine meet, without defined roles, dancing to the rhythm of nature itself. Andrea Rampazzo, Francesco Saverio Cavaliere, and Matteo Marchesi join Silvia Gribaudi, who defines herself as the “author of the body,” as her creations transform imperfections into art, with a comedic, raw, and empathetic style that transcends the boundaries between dance and theatre.



15€ / 12,5€ W/D

6+

NACIONAL

PREMIERE

SUN 9 FEB**4.00 PM**

CCVF · Small Auditorium

MARTA CERQUEIRA
SubLinhar

Cultural Mediation

Aerowaves

To write the word "SubLinhar" (Underline), you need a dot and lines drawn with the hand. To say the word "SubLinhar," a set of sounds must leave our mouth. But some people are of few words... So, what happens when we run out of words? If we remove "Linha" (line) from the word "Sub(Linha)r," we can use it to draw in space, suggest shapes, textures, emphasize movements, define directions or paths that lead us to change places, ask questions of the world, and grow. In these trajectories, the body "also speaks," filled with bones, tendons, and muscles, experiencing the here and now. Aimed at children aged 6 and above, SubLinhar aims to promote a view of dance as a vehicle for self-knowledge, a tool for understanding others, and for gaining knowledge of the world.



5€

6+

FAMÍLIAS

9.15 PM

Teatro Jordão · Auditorium

CINEMA**Pina Bausch - Lissabon Wuppertal**
Lisboa (1998)

by Fernando Lopes

In partnership with
Cineclube de Guimarães
Free entry*



© Alípio Padilha

TUE 11 FEB**19H00**

Triformis Formação Profissional

DANCE EMBASSY

Margarida Bak Gordon

9.15 PM

Teatro Jordão · Auditorium

CINEMA**O Lago dos Cisnes (2023)**
de Chelsea McMullan

In partnership with
Cineclube de Guimarães
Free entry*

WED 12 FEB**10.10 AM**Secondary School of the Municipality
of Guimarães**DANCE EMBASSY**

Margarida Bak Gordon

CCVF · Grand Auditorium
Francisca Abreu**OPEN REHEARSAL**
FOR SCHOOLS
SENSORIANAS

Clara Andermatt

THU 13 FEB**9.30 PM**CCVF · Grand Auditorium
Francisca Abreu**CLARA ANDERMATT**
Sensorianas

Clara Andermatt was invited by the Estúdios Victor Córdon to create a piece about Iran for the Outros Mundos programme. Inspired by the Iranian diaspora in Portugal, Sensorianas focuses on the feminine universe, reinterpreting Iranian dance, poetry, and music. It is a space for dialogue and reflection on aspects of daily life, freedom, and the cultural diversity we must defend and celebrate. With over thirty years of experience, Clara Andermatt has developed a particularly unique identity in both the national and international artistic scenes, with a career that undoubtedly marks the history of contemporary Portuguese dance. Her journey has been defined by travel and the encounter with other cultures and artistic languages, driven by a desire for connection with *others*.



10€ / 7,5€ W/D

6+

CO-PRODUCTION

After the performance

TALK WITH
CLARA ANDERMATTModerated by Claudia Galhós
Free entry***FRI 14 FEB****10H10**Secondary School of the
Municipality of Guimarães**DANCE EMBASSY**
Israel Galván**6.30 PM**

CCVF · Rehearsal Room

MASTERCLASS
WITH
HELIA BANDEH
(PERFORMER OF
SENSORIANAS)Target audience: **Professionals and advanced-level dance students**Price: **€15** [includes a ticket to the performance by the company hosting the masterclass]Registration: **via the online form available at aoficina.pt****9.30 PM**

Teatro Jordão · Auditorium

HABIB BEN TANFOUS
Here, I bequeath what
doesn't belong to me**Aerowaves**

Born in the suburbs of Paris to Tunisian parents, Habib Ben Tanfous grew up and now lives in Brussels. Habib, the great-grandson of another Habib, inherited both his name and his story. What place does this story occupy in his life? Where does it fit? And does it truly belong to him? In his solo performance *Here, I bequeath what doesn't belong to me*, the dancer and choreographer embarks on a journey to explore his identity. Drawing from family archives, childhood memories, and recent personal events, Habib Ben Tanfous makes his body the epicentre of his research, using it as a means to express his unique language. Visceral, delicate, and singular, his vocabulary translates the intimate ambivalences of an omnipresent heritage, around which he builds a deeply moving dance. In dialogue with the music and voices that are part of the performance, Habib Ben Tanfous reminds us that we are not alone, but surrounded by the presences of yesterday, today, and tomorrow.



7,5€ / 5€ W/D

6+

NACIONAL

PREMIERE



SAT 15 FEB**3:00 PM**

CIAJG · Piso -1

DEBATE*Outralidade* - Regenerating, Caring, Feeling, and Speculating with the Neighbourhood

Moderated by Claudia Galhós

6+ · Free entry*

4.30-8.00 PM

CIAJG · Floor -1

MUSEU GUIDANCE

Performance by Teresa Silva, with diagrams by Ricardo Basbaum

As part of the *Chão* exhibition

6+ · Entrada gratuita*

6.30 PM

CIAJG · Black Box

BENJAMIN KAHN**“Bless the Sound that Saved a Witch like me”****Aerowaves**

“Bless the Sound that Saved a Witch like Me” is a physical and sonic solo performance, choreographed by Benjamin Kahn for Sati Veyrunes, which takes the audience through various states. Trance, resistance, ecstasy. Immersed in a vibrant soundscape, Sati Veyrunes guides the audience through an exploration of screams, from the intimate to the collective. Filled with rage, pleasure, or pain, a scream is a powerful act and a rupture in space-time, making us hear silence once again. The act of screaming here emerges as a necessity, a release, a protest, a powerful and penetrating expressive tool for everything intolerable, pressing, imperative, and urgent. In this instinctive and cathartic experience, Sati Veyrunes transforms from one state to another, blurring boundaries. Sometimes, she is mother, man, woman, witch, or an undefined being.



7,5€ / 5€ W/D

12+

NACIONAL

PREMIERE

9.30 PM

CCVF · Grand Auditorium

Francisca Abreu

ISRAEL GALVÁN**La Consagración de la Primavera**

Son of two Sevillian dancers, Israel Galván began dancing flamenco at a very young age and is now considered one of the most innovative dancers and choreographers in the world. Galván draws inspiration from a variety of themes such as bullfighting, football culture, and cinematic imagery, steering flamenco into more experimental terrain and challenging the norms of the genre. Fascinated by the silhouettes of Russian dancer Vaslav Nijinski, in this performance he intertwines flamenco with the imposing score of Igor Stravinsky's *The Rite of Spring*, subverting and reconstructing tradition while exploring all the possibilities of flamenco. Galván uses his body as a resonance box—from the tips of his fingers to his feet, with the classic zapateado—allowing himself to be consumed by the rhythm of the live music performed by pianists Daría van den Bercken and Gerard Bouwhuis, in a show that promises to close the GUIDance festival in an apothecotic way.



15€ / 12,5€ W/D

6+

NACIONAL

PREMIERE

After the performance

TALK WITH ISRAEL GALVÁN

Moderated by Claudia Galhós

Free entry*

© Filippo Manzini

10% Discount

Choose 2 shows

20% Discount

Choose 3 shows

30% Discount

Choose 4 shows

DISCOUNTED PRICES (W/D)

Under 30 years and Students
People with disabilities and their companion

– Over 65 years: 50% discount

– Cultural Quadrilateral Card: 50% discount

*Free-entry activities are subject to available seating capacity

LIANA FLORES

Anglo-Brazilian singer and songwriter, Liana Flores blends dreamlike elements from her inner world with melancholic guitar melodies, intertwining a unique and intoxicating range of stylistic influences from British folk and classic jazz to 1960s Brazilian bossa nova.

Following the global success of her song *"Rises the Moon"*, Liana's debut album, *"Flower of the Soul"*, produced by Noah Georgeson (renowned for his work with Joanna Newsom, Devendra Banhart, and Natalia Lafourcade), is a bold declaration of her artistic vision. As we listen to the album, Liana Flores paints vivid imagery of nature, fantasy, love, and loss with her crystal-clear voice, offering listeners an exclusive gateway into her world. After sold-out tours across the US and the UK, Liana embarks on a tour of Spain and Portugal this February, including a special performance in Guimarães.

MUSIC WED, 26TH FEB · 9:30 PM

TJ · TEATRO JORDÃO Auditorium

© Maggie Zhu



15€ / 12,5€ W/D

6+

MÃO MORTA

VIVA LA MUERTE!

In 2024, we celebrated the 50th anniversary of the 25th of April. Similarly, Mão Morta celebrated their 40th anniversary since their formation in November 1984. Two events that apparently have nothing in common, except for the fact that without the 25th of April, and the freedom and democracy it brought to Portugal and the Portuguese people by ending 48 years of fascist dictatorship, Mão Morta would probably never have existed.

In an era when the threat of a return to fascism has become tangible, not only in Portugal but across the entire democratic world, with the ideological initiatives of conservative political forces and their privileged reception in the media shaping the dominant political discourse, Mão Morta could not remain silent or fail to denounce the spirit of the times. They aimed to criticize this polarizing discourse, hostile to complexity and reasoning, where right-wing positions blend with far-right views, and where words of aggressive exaltation and fiery calls to hatred generate a public predisposition towards the destruction and silencing of others, reducing them to an intolerable enemy, often through concrete actions. This same death drive, which a hundred years ago gave rise to fascism in Italy and Nazism in Germany—and its successors in Portugal, Spain, and Greece—now spreads throughout Europe. It was on the resurgence of these malevolent anti-democratic forces

and their unruly behavior—who use democracy as a platform for the glorification of fascism—that Mão Morta wanted to create a performance, making clear the dangers we face and what democracy itself risks. It was their contribution to the celebrations of the 25th of April, that founding act of the bright days in which Portugal has grown over the last 50 years. It was also the most dignified way for them to celebrate their 40th anniversary, by standing firm when the democratic society that welcomes them most needs it, as it is the duty of any artist and intellectual, as a “worker of the spirit.” However, due to health reasons, Mão Morta were forced to postpone this performance commemorating the 50 years of the 25th of April and the 40 years of their existence to 2025. This change of date, however, still preserves the celebratory content of their work and, due to the circumstances, maintains its thematic relevance.

MUSIC SAT, 1ST MAR · 9:30 PM

CCVF · CENTRO CULTURAL VILA FLOR

Grand Auditorium Francisca Abreu



15€ / 12,5€ W/D

6+

© Adriano Ferreira Borges

Lyrics
Adolfo Luxúria Canibal
Music
Miguel Pedro e
António Rafael
Arrangements
Mão Morta

Musicians
Adolfo Luxúria Canibal
vocals
Miguel Pedro
drums, electronics
António Rafael
keyboards, electronics
Vasco Vaz
guitar
Ruca Lacerda
guitar and drums
Rui Leal
bass and double bass

Chorus
Fernando Pinheiro
(Canto Nono) Direction
Jorge Barata
Lucas Lopes
Paulo Santos Silva
Tiago Regueiras

Costumes
Helena Guerreiro
Seamstress
Hari Machibari
Video Creation and
Production
video Canal180

CO-PRODUCTION

QUIS SABER QUEM SOU

UM CONCERTO TEATRAL

PEDRO PENIM
TEATRO NACIONAL D. MARIA II



“Quis saber quem sou” was the first revolutionary phrase heard at the start of democracy in Portugal, broadcast on April 24, 1974, at 10:55 PM on the waves of Emissores Associados. The first line of the song “E Depois do Adeus,” full of individual and collective questioning, sung by Paulo de Carvalho, marks the historic moment of the revolution’s beginning, turning a love song into a symbol of freedom. Halfway between a concert and a theatre performance, “Quis saber quem sou – a theatrical concert” revisits the songs of the revolution, the slogans, the songs that were weapons, but also the personal stories of the generations who made the 25th of April, bringing to the stage young actors/singers, selected through a nationwide audition, and placing in their voices and bodies of today, and of the future, the memory of the words of freedom.

THEATRE | FRI, 14TH MAR · 10:30 AM (SCHOOLS) | SAT, 15TH MAR · 9:30 PM

CCVF · CENTRO CULTURAL VILA FLOR
Grand Auditorium Francisca Abreu

15€ / 12,5€ W/D
12+



Performance with interpretation in Portuguese Sign Language and with Audiodescription.

Conception, text and direction
Pedro Penim
Performance
Ana Pereira, Bárbara Branco*, Eliseu Ferreira, Francisco Gil Mata, Inês Marques, Jéssica Ferreira, Joana Bernardo, Joana Brito Silva, Manuel Coelho, Manuel Encarnação, Pedro Madeira Lopes, Rafael Ferreira, Rute Rocha Ferreira, Vasco Seromenho
Musical direction
Filipe Sambado
Vocal direction
João Neves
Scenography
Joana Sousa
Costumes
Luís Carvalho
Lighting design
Daniel Worm
Sound design
João Pratas
Assistant direction
Bernardo de Lacerda
Subtitling
Barbara Pollastrri, Pedro Soares
Screen image
João Azevedo
Production
Teatro Nacional D. Maria II

Partnership
Comissão Comemorativa dos 50 anos do 25 de Abril, Câmara Municipal de Lisboa, EGEAC, São Luiz Teatro Municipal
Acknowledgments
António Azevedo, Hugo Azevedo, Luís Pedro Faro, Luzia Moniz
Arrangements and adaptations by
Filipe Sambado, except for “E Depois do Adeus”
(**José Niza, José Calvário**), by **João Neves**
The songs “Acordai” (**Fernando Lopes-Graça, José Gomes Ferreira**), “Grândola Vila Morena” (**José Afonso**) and “Vira Bom” (**Grupo de Ação Cultural – Vozes na Luta**) are presented in their original versions
The sessions with accessibility resources are supported by **Grupo Ageas Portugal**
*Bárbara Branco will not be able to join the cast for the school session.
Duration approx. 120 min.

SARA CORREIA

Sara Correia embarks on this new tour with the well-earned status of a phenomenon: she has travelled the world to rapturous applause, released two albums acclaimed by audiences, praised by critics, and awarded by the industry, received a Latin Grammy nomination, brought together some of the best contemporary lyricists and composers, and affirmed fado as her home.

MUSIC SAT, 22ND MAR · 9:30 PM

CCVF · CENTRO CULTURAL VILA FLOR

Grand Auditorium Francisca Abreu



20€ / 17,5€ W/D

6+

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It is Sara Correia who says: "*Liberdade*", her third album, is her "most fado-inspired" yet. The melodious fado language, deeply rooted in Portuguese tradition, is dressed in distinctive arrangements and more eclectic, free-spirited sounds, breaking away from stereotypes. On stage, alongside her band – Diogo Clemente on the fado guitar and artistic direction, Ângelo Freire on the Portuguese guitar, Frederico Gato on the acoustic bass, and Joel Silva on the drums – Sara Correia delivers a seamless and cohesive performance. Yet, it is enriched with an array of distinct colors and textures resulting from subtle experiments and influences drawn from other genres. All of this finds a home in Sara Correia's fado, all of this resonates in her soul, which lives fully in this *Liberdade*.

Sara Correia
vocals
Diogo Clemente
fado guitar and artistic
direction
Ângelo Freire
portuguese guitar
Frederico Gato
acoustic bass
Joel Silva
drums

DANCE | SAT, 29TH MAR · 9:30 PM

CCVF · CENTRO CULTURAL VILA FLOR

Grand Auditorium Francisca Abreu

CRY WHY

MORITZ OSTRUSCHNJAK

“Cry Why” marks the return of German choreographer Moritz Ostruschnjak to Guimarães, after his performance at GUIDance in 2022, where he premiered *Tanzanweisungen (It won't be like this forever)*.

“Cry Why” merges two solos that intertwine to become a duet. Miyuki Shimitsu and Guido Badalamenti deliver an intimate and intense story between two individuals who express their love through a pair of inline skates. The music, performed by Reinier van Houdt on two upright pianos placed on stage, amplifies the emotions and also defines the space where the pianist and the two dancers move—sometimes vast, when they are apart, and other times confined, when they are close.

The inline skates serve as an extension of the body and emotions, creating bizarre beings, worlds, and stories. Sentimentality, romance, and melodrama intertwine with destruction, violence, and rawness.

© Franziska Strauss



Choreography
Moritz Ostruschnjak
Choreographic Collaboration
Daniela Bendini
Dancers
Guido Badalamenti,
Miyuki Shimizu
Music
Ciclos de piano de Alvin
Curran “Inner Cities” e
“Dead Beats”
Pianist
Reinier van Houdt
Lighting Design
Thomas Zamolo
Dramaturgy Consultant
Armin Kerber
Costumes
Daniela Bendini,
Moritz Ostruschnjak
Production
Alexandra Schmidt
Production Management
Susanne Ogan
Communication
Simone Lutz
—
Duration 70 min.



10 € / 7,5 € W/D

6+

WESTWAY LAB

12th Edition

When spring arrives, it brings with it a special event that takes over our schedules and relationships: the Westway LAB. A platform for creation, interaction, and enjoyment in the field of music, it generates synergies, opportunities, and new projects, unifying the national scene with the international one.

MUSIC WED, 9TH TO SAT, 12TH APR

CCVF City

In 2025, the discovery of new trends, the transfer of knowledge, sound experimentation, and the expansion of business in the music sector will gain momentum and engage with the city of Guimarães in an even more dynamic way. The Centro de Criação de Candoso will once again open its doors to activate the LAB, in an exchange that promotes aesthetic diversity and creative freedom through artistic residencies that bring together national and international artists.

The exchange of experiences, the building of contacts, and the acquisition of new skills will be channels of connection between artists, professionals, and the public, giving shape to the MEETING. And of course, the vibrant energy of the festival, with its multiple stages, will allow the discovery of current and future musical talent, both national and international, through the LIVE segment of the event, inviting us to unique experiences. This is the way... the Westway!

ARTISTIC RESIDENCIES

1st to 8th Apr
Centro de Criação de Candoso

SHOWCASES OF THE ARTISTIC RESIDENCIES

9th and 11th Apr
CCVF / Café Concerto

CONFERENCES

9th and 10th Apr
CCVF / Palácio Vila Flor

FESTIVAL

11th and 12th Apr
CCVF and City



Watch here the aftermovie of the 2024 edition.

save the date

A GAROTA NÃO

"A garota não" sings intervention through a sweet reflection on the times we live in. A social and political journey, from someone who fights with her heart and gives body, soul, and voice to an absolutely unique project. In 2022, she released "2 de abril," which was considered by both the public and critics as one of the "Best National Albums of the Year." In 2023, she won the Globo de Ouro for "Best Performer" in the Music category, as well as the "Best Popular Work" Award from the Portuguese Society of Authors. In 2024, she was awarded the José da Ponte prize by the Portuguese Society of Authors, as well as the José Afonso Prize in its 35th edition. Currently, **"A garota não"** is finalizing new songs that will give rise to a highly anticipated new album, the successor to "2 de abril," with the presentation tour kicking off on 3rd May at the Centro Cultural Vila Flor in Guimarães.

MUSIC SAT, 3RD MAY · 9:30 PM

CCVF · CENTRO CULTURAL VILA FLOR

Grand Auditorium Francisca Abreu

© All Rights Reserved



20€ / 17,5€ W/D

6+

TEATRO OFICINA



Bruno dos Reis

Artistic Director Guest of Teatro Oficina 2025-2026

A workshop, even when silent, never stops working: it engages in a different kind of labor. It operates within the forces that guide it. Teatro Oficina seems to be rooted right there, in the construction of a collective dream, led by many hands, even though the winding journey of more than thirty years has taken it to very different places.

Viewed from movement, one might say it stops, but that would be a mistake — a mistake born from a lack of understanding about Theatre and the tradition of verse. To not realize that creation resides in precisely this: the courage to begin again. Tirelessly, to begin. It is not by chance, we dare to suggest, that the origins of such an estranged body from the rest of the national cultural paradigm are deeply connected to the art of embroidery, to the meticulous patience of stitching a point, going back, and starting over.

Likewise, it is common to establish the prophetic power of Theatre through its ability to transform by speaking, launching, and being launched forward. However, this logic often risks ignoring all the forces involved. This vertigo of the future often reduces the present to its dialectical operability with the past, while the past is seen as an origin, put at the service of an ostensibly revolutionary goal. One must resist the temptation to place Theatre entirely at our service. It is necessary for Theatre to also transform its creators in the first instance, and, ultimately, to transform itself as well.

It will not be dramatism to say that this is a peculiar moment for structures of theatrical creation. On one hand, part of their labor has already been assumed by cultural institutions, through a broad dramaturgy that concerns their thinking and respective proposals; on the other, the growing deterritorialization of the company format has had implications not only on the various creation methodologies but, in many cases, on the very reason for being of collectives; and, lastly, the political and social challenges we are approaching are of a different order, no matter how much we like to repeat that they are not new. They are, and increasingly, other types of strong winds will be necessary to make kites soar. The skies are not the same, and the earth is still to be raised. We must listen to it and understand where it points.

We know: if two points are enough to trace a direction, many are needed for a gesture. Teatro Oficina should not live solely on the archaeology of its past nor on a future out of context. The world does not begin on the horizon, even if it points that way. Its labor must be one of another fiction, the one we commonly refer to as real-time, and that is also what we speak of when we speak of Theatre. What we propose, therefore, is a Teatro Oficina more engaged in building and empowering the forces that truly move it: the people. And the institutions that articulate their desires. For this, it will be necessary not to confuse urgency with haste, and we must remain silent for the coming months, while we listen and gestate. We must occupy ourselves with a different kind of labor. It is not survival we should propose to the future, but birth: irreversibly, to begin. Guimarães, cradle and nursery, has known this for a long time. Anticipating the future is to create it, but it is imperative to reserve space for surprise. Because to transform, one must be available to be transformed.

CENTRO DE CRIAÇÃO DE CANDOSO

An incontournable space for artistic creation in Portugal, the Centro de Criação de Candoso (CCC) has been a key stop for some of the most prominent national and international creators.

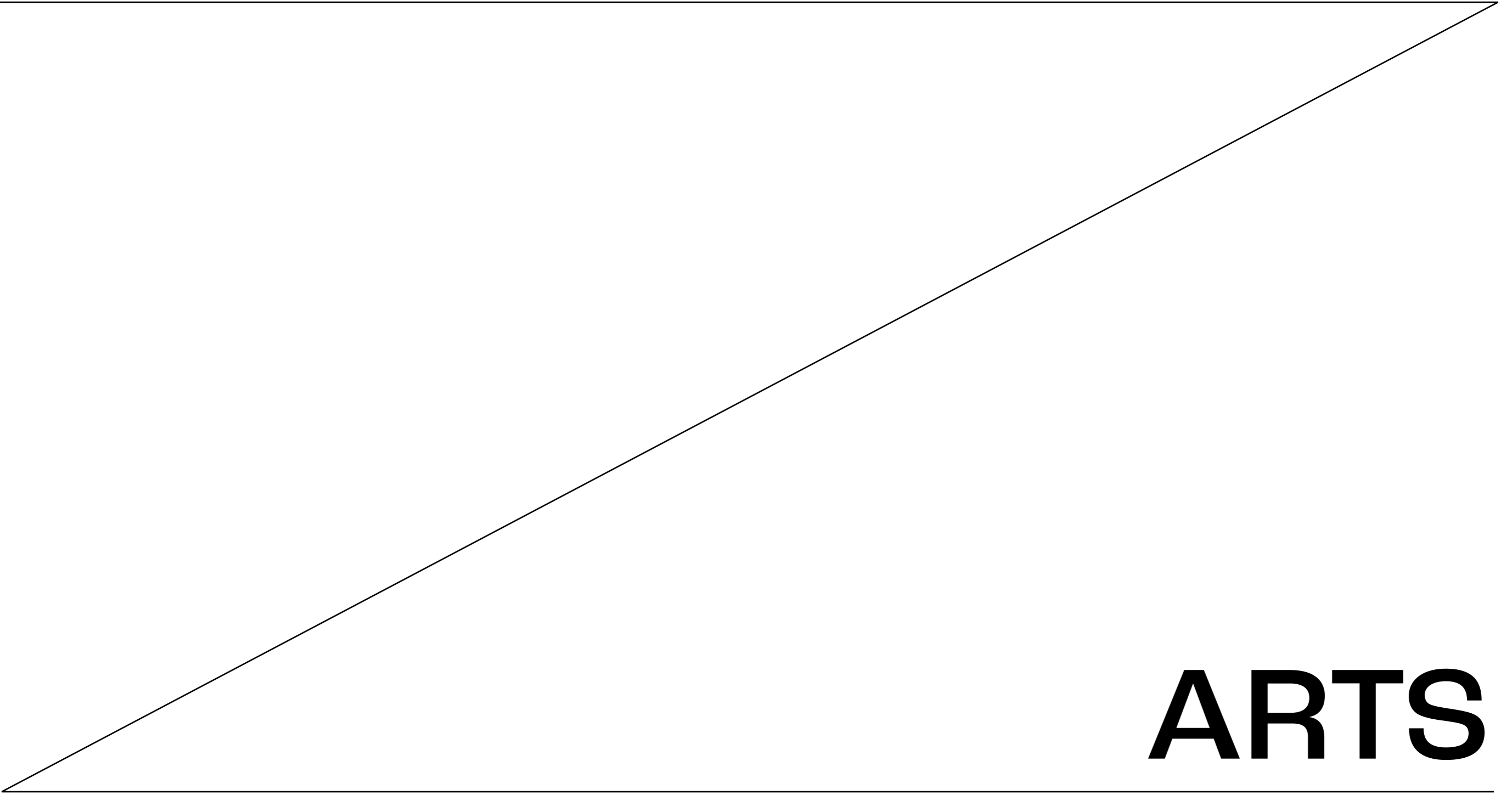
Inaugurated in 2012 as part of Guimarães – European Capital of Culture, the CCC (Centro de Criação de Candoso) was established to address the need for support structures for artistic creation, particularly in terms of rehearsal and residency spaces. Through this space, it is now possible to provide artists with sufficient logistical conditions, ensuring that Guimarães is not just a place for presentation, but an integral part of their creative process. Today, the CCC is a major laboratory where some of the most important contemporary creations take shape. This facility has also become central in responding to the needs of the city's and region's artistic community, contributing to spreading the Guimarães brand across diverse national and international territories. A significant portion of new artistic creations produced in Portugal bears the indelible mark of this location, which welcomes both renowned and emerging creators.



© Paulo Pacheco



VISUAL



ARTS

PERMANENT EXHIBITION

ALL YEAR

CIAJG · CENTRO INTERNACIONAL DAS ARTES JOSÉ DE GUIMARÃES

JOSÉ DE GUIMARÃES E ARTES AFRICANAS, PRÉ-COLOMBIANAS E ANTIGAS CHINESAS HETERÓCLITOS: 1128 OBJETOS



Curadoria
Marta Mestre
Arquitetura
André Tavares
Ivo Poças Martins
Design
Macedo e Cannatà
Panceria
Dafne
Apoio
ArtWorks
Direção-Geral
das Artes

© Vasco Célilo / Stillis

The CIAJG collection comprises 1,128 objects, including African, pre-Columbian, ancient Chinese art, and works by the artist José de Guimarães. *Heteróclitos: 1128 Objects* is an exhibition-essay that showcases this entire collection and reflects on the relationships between language, subjects, history, and politics.



© Vasco Célilo / Stillis



Purchase the
exhibition catalog
here



4€ / 3€ W/D
Free entrance
(children up to age 12 /
Sunday mornings)

tuesday to friday
10.00am-5.00pm
saturday and
sunday
11.00am-6.00pm

All ages

The crisis of objects and their representations, which constantly intersects with our daily lives, identities, and heritage, is depicted here through a collection that, under a unifying gesture, brings together so-called "extra-European" collections and contemporary art, as well as artistic and religious pieces from various geographies and cultures around the world.

EXHIBITION UNTIL 27TH APR

CIAJG · CENTRO INTERNACIONAL DAS ARTES JOSÉ DE GUIMARÃES

FLÁVIA VIEIRA MILAGRO

Within the collection

The pre-Columbian pieces in the CIAJG collection (textiles, ceramics, and objects) are a material evidence of the cultural and technological diversity experienced by the indigenous peoples of the Americas before the European invasion. The 33 objects are from the Inca, Chimú, Chancay, Moche, Aztec, Nicoya, Mixtec,

Talamameque, and Nayarit cultures (which occupied parts of Central and South America) and date from around 500 BC to 1532 AD. It is this worldview, rich, exuberant, yet irretrievably lost, that artist Flávia Vieira evokes in *Milagro*, an exhibition that engages in dialogue with these objects.

Flávia Vieira (Braga, 1983) is an artist who, through the predominant use of textiles and ceramics in an installation context, develops work based on cultural, historical, and political narratives associated with the processes of making. She explores notions of identity, memory, collective representation, botanical diaspora, and otherness. She is currently participating in the "Em Residência - Ateliers Municipais" program by the City Hall of Porto. Flávia regularly exhibits in Portugal and abroad, particularly in Brazil

where she previously lived, with notable recent solo exhibitions including *Brasilina*, KUBIK Gallery, Porto (2022) and *Hopes and Fears*, Kubik Gallery, Porto (2019). Recent group exhibitions include: *Jarra Humana*, Museum of Contemporary Art of Elvas, Elvas (2024); *Obscura Luz*, Luisa Strina Gallery, São Paulo (2022); *Impluvium*, Ângelos Baños Gallery, Badajoz (2022); and *Tisanas - Infusões para Tempos Modernos*, Eugénio de Almeida Foundation, Évora (2022).



4€ / 3€ W/D
Free entrance
(children up to age 12 /
Sunday mornings)

tuesday to friday
10.00am-5.00pm
saturday and
sunday
11.00am-6.00pm

All ages

CATALOGUE LAUNCH · SUN, 27TH APR · 4:00 PM · CIAJG/SHOP/TICKET OFFICE

PRIMEIROS ENCONTROS

As part of the exhibition
Milagro by Flávia Vieira
Cultural Mediation

Sun, 16th March · 11:00 AM

After the "Primeiros Encontros" of 2023 and 2024 – moments of gathering and sharing with the migrant population around exhibitions at CIAJG, where stories were told, experiences shared, and processes of belonging, inclusion, and friendship were strengthened – we will meet in March 2025 for the first gathering of the year. Based on Flávia Vieira's exhibition, which draws inspiration from the collection of objects by the artist José de Guimarães, we invite everyone to join the conversation circle and share stories and visions of the world.



Free entry
until the available
capacity is reached

All ages

EXHIBITION UNTIL 27TH APR

CIAJG · CENTRO INTERNACIONAL DAS ARTES JOSÉ DE GUIMARÃES

MAURO CERQUEIRA

CANÇÕES PARA UM BURRO MORTO

Curator
João Terras

Chants for a Dead Donkey is Mauro Cerqueira's first monographic exhibition held in a cultural institution. It focuses on his most recent works, which result from two consecutive trips made to Morocco. The exhibition is conceived as a "boycotted linearity", in other words, it takes these trips as its leitmotif, but intersects them with various deviations, other works by the artist, which slow down and reveal their meaning.

The cartography of this exhibition focuses on poetry, the condition of travel and wandering, as fundamental territories for interposing alternative readings of history and its narratives.

By bringing us closer to the process of wandering through these territories of the Maghreb, both in connection with the Arab world and with transgressive poets such as Jean Genet or Muhammad Choukri, Mauro Cerqueira diverts the narratives of Western order and reason, and thereby amplifies an encounter with other geographies, territories and norms. An important part of Mauro Cerqueira's poetic investment lies in revealing these parallel stories - whether they are mythical events, rumours, speculations or stories of stories, to be written and

defined. In order to enable this revelation to take place, he uses multiple forms and formats - drawing, sculpture, painting and video. He puts himself in an intermediary condition (of the person who makes a connection) with the other - who becomes an extension and a mirror. It could be another artist, a neighbour, an animal, a guest, another person recorded from a distance. It can be (and almost always is) literature.

Chants for a Dead Donkey records images, screens, mirrors, sounds and songs, all of which are a metaphor for the omnipresent and shattered figure of the artist, the world and the other. He names the anonymous - in an attempt to establish contact with that which cannot be named.



4€ / 3€ W/D
Free entrance
(children up to age 12 /
Sunday mornings)

tuesday to friday
10.00am-5.00pm
saturday and
sunday
11.00am-6.00pm

All ages

Mauro Cerqueira (Guimarães, 1982). Lives and works in Porto. He studied at ESAP - Escola Superior Artística do Porto - Guimarães branch. In 2012, he was a Calouste Gulbenkian Foundation grantee, undertaking a residency at Künstlerhaus Bethanien in Berlin, and in 2013, he participated in a residency at the Rauschenberg Foundation on Captiva Island, Florida. Since the mid-2000s, Cerqueira has exhibited regularly in various national and international institutions, including: MAC/CCB (Lisbon), Museum of Contemporary Art of Vigo (Spain), Serralves Museum of Contemporary Art (Porto), La Casa Encendida (Madrid), Galeria Municipal do Porto, Casa Triângulo (São Paulo), Heinrich Ehrhardt Gallery (Madrid),

Institute for New Connotative Action (Seattle, Washington), Kunsthalle Freeport (Athens), Caixa Cultural Rio de Janeiro, Sala de Arte Fundación Banco Santander (Madrid), MAC Elvas, Centro de Artes Visuais de Coimbra, Ano Zero - Biennial of Contemporary Art of Coimbra, Federico García Lorca Centre (Granada), Künstlerhaus Bethanien (Berlin), Bombon Projects (Barcelona), Kunsthalle Lissabon (Lisbon), Galeria Graça Brandão (Lisbon), Galeria Nuno Centeno (Porto), Galerie Tatjana Pieters (Ghent), and MAC Gas Natural Fenosa (Coruña). In 2008, alongside André Sousa, he co-founded *Uma Certa Falta de Coerência* in Porto, an artist-run space where they present and collaborate with a wide range of contemporary artists.

CATALOGUE LAUNCH · SUN, 27TH APR · 4:00 PM · CIAJG/SHOP/TICKET OFFICE

MOVEMENT AND DRAMATIC EXPRESSION WORKSHOP **SUN, 12TH JAN · 11:00 AM**

CIAJG · CENTRO INTERNACIONAL DAS ARTES JOSÉ DE GUIMARÃES



3€

6+

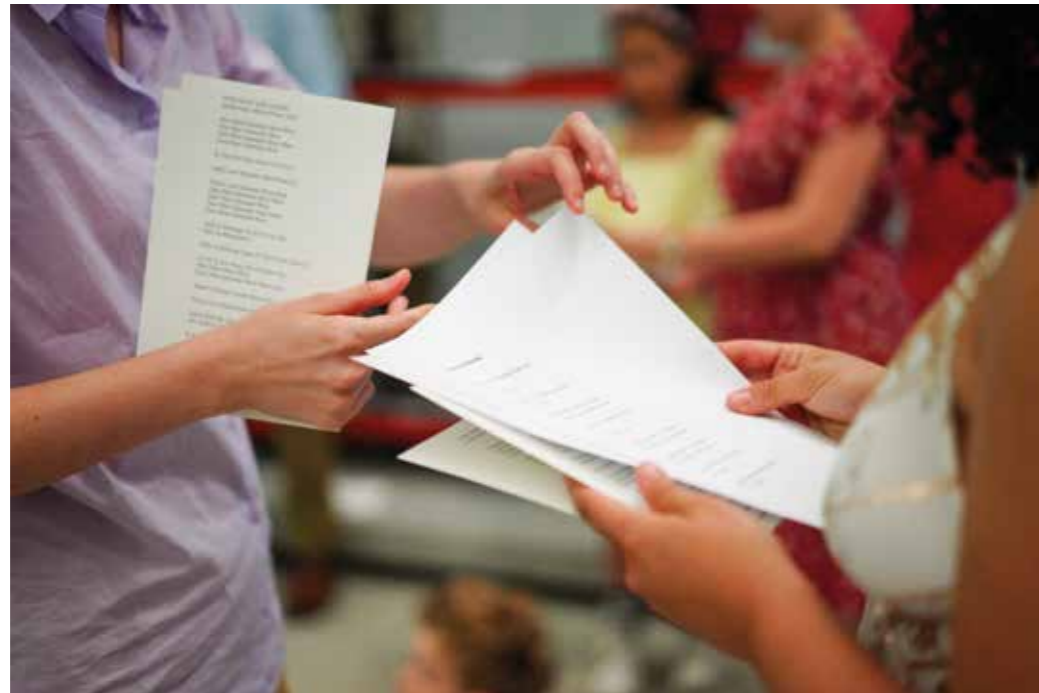
Limited
Capacity

FAMILIES

DOMINGOS NO MUSEU

LABORATÓRIO DE CARETAS

RITA SALOMAH



How does our body function when we are dancing? How many times do we imagine ourselves as someone or something else? We can experience everything our body allows us. Through our elemental instrument, inside a special museum like the CIAJG, we will discover who we are, and what we can be, in that precise moment in time.



© Paulo Pacheco

SCREEN PRINTING WORKSHOP **SUN, 9TH MAR · 11:00 AM**

CIAJG · CENTRO INTERNACIONAL DAS ARTES JOSÉ DE GUIMARÃES



3€

6+

Limited
Capacity

FAMILIES

DOMINGOS NO MUSEU

COLECIONA, RECORTA, IMPRIME!

LUÍSA ABREU

In “Coleciona, recorta, imprime!” we will explore the technique of screen printing through the use of paper cutouts (stencils), in a practical and collaborative way.



© Mafalda Mendes

Inside the museum and through its collections, we will collect simple sketches to take to the printing area. We will introduce the materials and tools, prepare the screen, apply the ink, print, and clean the screens. Each participant will have the opportunity to print on different surfaces and even layer prints from the other screens. Participants may bring a t-shirt if they wish to try textile printing, allowing them to wear their print on any occasion.

Note: Participants are advised to wear comfortable clothing that can get stained.

EXHIBITION 25TH JAN TO 27TH APR

CIAJG · CENTRO INTERNACIONAL DAS ARTES JOSÉ DE GUIMARÃES

CHÃO

Carmela Gross, Fuentesal Arenillas,
Ghislaine Leung, Pepe Espaliú,
Ricardo Basbaum e outras

Curator
Júlia Coelho,
Marta Mestre e
Renan Araújo



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“Chão” is an exhibition-choreography that articulates different levels of height and thinks of movement as a disruptive device in the dynamics of the traditional museum space.

The idea echoes the artistic experiences of the 1960s-70s and expands when it asks: what if the entire experience had resulted from a body without verticality, close to the ground? Swapping hands for feet, or feet for the abdomen. Spinning horizontally, letting oneself fall in circles, crawling... Chão brings together works and documents from artists who provoke displacements in architectural, linguistic, and institutional structures, with choreography, performativity, and notation as the foundations of action.

In this exhibition, conceived from the construction site of the CIAJG, architecture is formulated as a body that is cut, traversed, and pierced. Rather than amplifying distances, this approach enhances connections and echoes between elevations and depths. The attention this exhibition pays to what is “below/low” is also reflected in the interest in the rumors surrounding performance works, the potential of language in transmitting what happened over time, multiplying and perhaps distorting their narrative expressions.



4€ / 3€ W/D
Free entrance
(children up to age 12 /
Sunday mornings)

tuesday to friday
10.00am-5.00pm
saturday and
sunday
11.00am-6.00pm

All ages

CATALOGUE LAUNCH · SUN, 27TH APR · 4:00 PM · CIAJG/SHOP/TICKET OFFICE

MUSEU GUIDANCE

Performance by **Teresa Silva**,
with diagrams by **Ricardo
Basbaum**

Sat, 15th Feb · 16:30–18:00 PM

Museu Guidance is a space of convergence between visual arts and performance, dissolving the boundaries of artistic domains. Throughout the afternoon of 15th February, artists and performers are invited to rewrite new protocols of experience within the museum through movement, in the context of *Guidance* – International Contemporary Dance Festival and *Chão*, a choreography-exhibition that brings together works and documents from artists who base their actions on choreography, performativity, and notation.



Free entry
Subject to
availability, until
capacity is reached

6+

EXHIBITION OPENING SAT 1ST FEB · 4:00 PM

CCVF · Palácio Vila Flor

SE EU QUISSER FALAR COM DEUS

ANTÓNIO GONÇALVES, DIOGO NOGUEIRA,
JOANA ARAÚJO, NATACHA MARTINS,
SOFIA VERMELHO

Curator
Ivo Martins e
Pedro Silva
Coproductors
A Oficina e
Guimarães
Project Room



2€ / 1€ W/D

tuesday to friday
10.00am-5.00pm
saturday
11.00am-6.00pm

All ages

Inauguration
with free entry,
subject to the
available capacity

On display until
14TH june

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Each person is a product of their time, and in this dimension, an intuitive design is produced, something that is also, certainly, generational. However, this possibility seems irrelevant to resolving the emerging issues: sketches are constantly erased, redone, redrawn... becoming sterile, inert, useless, dispensable... because everything is rapidly changing, and although the same for everyone, it moves at different speeds.

The world, once a reliable source of experiences, has ceased to be, or is undergoing a profound transformation into an unknown and unpredictable form of being, given the intensive, dizzying, and progressive accelerations. At every moment of this exponential speed, traumas emerge, triggered by an overload of information, which amplifies the circulation of images that saturate thought and generate a high likelihood of conflict, for true thought is of a dangerous nature.

Bodies, minds, ideas, shadows, colors, silhouettes, traces, points, lines, paths, ghosts. In the age of immateriality or the psychosis of living everything, the interest lies in this idea of observing the human condition in different dimensions, from physical and psychological existence to the time when technology drives our future. For all these reasons, in this exhibition, through the voice of the selected artists, there is an exploration of the idea of immateriality, of a God who may save us from ourselves, through creation and art, in the language of the artists themselves.

PUBLICATION LAUNCH

SUN, 27TH APRIL · 4:00 PM

CIAJG · CENTRO INTERNACIONAL DAS ARTES JOSÉ DE GUIMARÃES

SHOP/TICKET OFFICE

LANÇAMENTO DAS PUBLICAÇÕES

CANÇÕES PARA UM BURRO MORTO

Mauro Cerqueira

MILAGRO

Flávia Vieira

CHÃO

Carmela Gross,
Fuentesal Arenillas,
Ghislaine Leung,
Pepe Espaliú,
Ricardo Basbaum
e outras

The editorial activity critically follows the artistic programme of the José de Guimarães International Arts Centre and has two main objectives: to visually document the exhibitions and to provide critical and discursive foundations for the work of the invited artists.

The final day of the exhibitions *Canções para um burro morto* by Mauro Cerqueira, *Milagro* by Flávia Vieira, and *Chão* by Carmela Gross, Fuentesal Arenillas, Ghislaine Leung, Pepe Espaliú, Ricardo Basbaum, and others, will be marked by the launch of their respective catalogues.



Free entry
Subject to
availability, until
capacity is reached

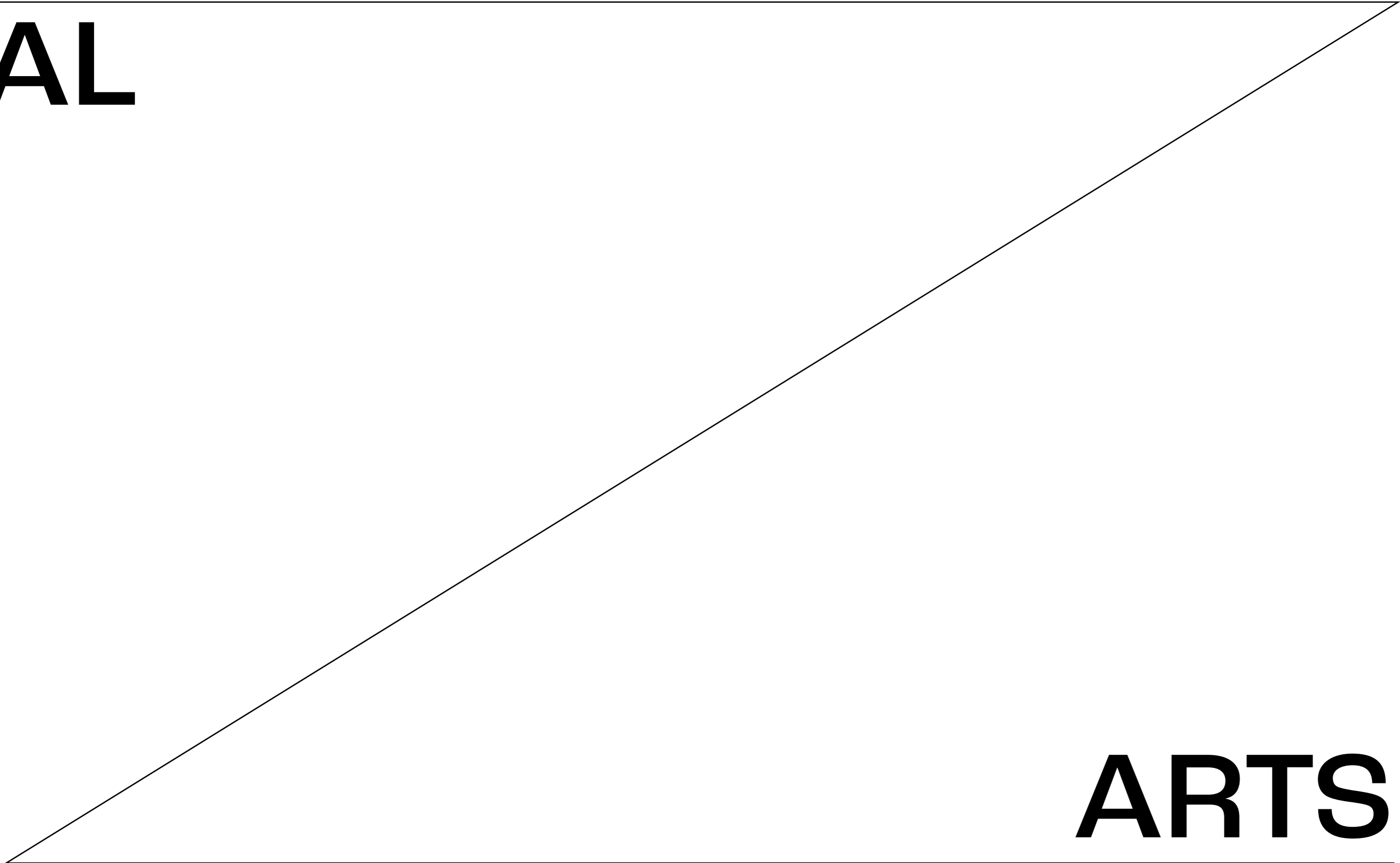
All ages



Access here to our
online store

**TRADITIO-
NAL**

ARTS



LOJA OFICINA



Located in the heart of the historic centre of Guimarães, Loja Oficina is a prime space for acquiring locally produced handicrafts, such as Guimarães Embroidery and the Cantarinha dos Namorados.

With the aim of safeguarding the heritage related to traditional arts, the work developed by A Oficina seeks to raise public awareness about the value of artisans' journeys and support the recognition of their products, thereby contributing to the perpetuation of traditional crafting techniques as a future cultural legacy.

Not only through the products it supports and sells but also through the workshops and temporary exhibitions it regularly organizes, Loja Oficina attracts visitors to Guimarães. Its presence in the digital world (loja.aoficina.pt) also allows it to showcase Guimarães' handcrafted products, connecting the past and present of the city's history to a global audience.

i
monday to
saturday
11.00 am -6.00pm



Access our online store here



“QUE TE PARECE A IMPIEDAD?”: ANTERO E OS SAMPAIO
All year
Permanent Exhibition

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.

i
Free entrance
subject to the available capacity

monday to
saturday
11.00 am -6.00pm

All ages

WORKSHOP SAT 11TH, 18TH, AND 25TH JAN · 3:00 PM TO 6:00 PM

LO · LOJA OFICINA

ATELIÊ ABERTO: BORDADO DE GUIMARÃES

In this Open Atelier, we celebrate the Embroidery of Guimarães, aiming to explore its ancestral techniques. Embroidering on linen, we will learn its most characteristic set of stitches, which total 21, with the ponto *canutilho* (bullion stitch) being the most versatile and essential in our embroidery tradition.



© Paulo Pacheco



15€

12+

Facilitator
Sameiro
Fernandes
Total duration
of 9 hours
(each module
lasting 3 hours)

EXHIBITION UNTIL 22ND MARCH

LO · LOJA OFICINA

THE BUILDING OF THE VESSEL

CATARINA BRAGA

MICA - Mudança e Intervenção Criativa em Artesanato



© Paulo Pacheco

As a result of her creative process, Catarina Braga presents in this exhibition, within the scope of MICA, a collection of ceramic and pottery pieces that combine local techniques of working with red clay and references to various imaginations of the natural world.

Based on a fictional legend in which, surprisingly, seeds transform into images and fire gives life to plants, the pieces carry symbols, shapes, and traditional images with speculative meanings.



monday to
saturday
11.00 am-6.00pm

Free
entrance
subject to the
available capacity

All ages

MICA - Change and Creative Intervention in Craft

In the MICA space (inspired by the Latin word *micare*, meaning "to shine"), artisans, artists, and designers are invited to participate in a program of Change and Creative Intervention in Craft. Through an exhibition workshop, located at the Loja Oficina, the fusion of traditional techniques with various forms of artistic expression is promoted, always with Guimarães' cultural heritage as inspiration.

CENTRO DE ARTES E OFÍCIOS FORNOS DA CRUZ DE PEDRA

i
monday
to friday
10.00 am - 5.00 pm
saturday
11.00am - 6.00pm

The Center for Arts and Crafts of Fornos da Cruz de Pedra aims to revive the memories of the small industries that formed the backbone of the industrial fabric of northern Portugal.



© Paulo Pacheco

In Guimarães, these small production hubs were crucial to the local economy and contributed with their craftsmanship to the industrialization process. Located in a former pottery and family home of potters, this new space allows for the exploration of Guimarães' pottery history. The architectural project respected the historical structures while introducing a new building with a contemporary, flexible design, preserving elements of the old pottery workshop.

The new Center for Arts and Crafts includes a museum section dedicated to the region's most characteristic crafts – pottery, textiles, tanning, and cutlery – as well as a shop and a workshop where visitors can observe the making of the Cantarinha dos Namorados (Lover's Jug) from Guimarães and purchase local handcrafted items. The space's design was planned to ensure continuous educational activities, preserving the art of pottery, a vital craft of this area.

WORKSHOP SAT 1ST, 8TH, AND 15TH MARCH · 3:00 PM TO 6:00 PM
CAOFCP · FORNOS DA CRUZ DE PEDRA

ATELIÊ ABERTO: OLARIA

Within the unique spirit of sharing that we seek to foster through the Open Workshop program, we will broaden our horizons by working not only with local clays but also with those from more distant places.

i
15€
12+
Facilitator
Bruna Freitas
Total duration
of 9 hours
(each module
lasting 3 hours)



Access our online
store here



© Paulo Pacheco

TERRITORY



AND

**COMMU-
NITY**

PERMANENT EXHIBITION **THROUGHOUT THE YEAR**

CDMG · CASA DA MEMÓRIA DE GUIMARÃES

CASA DA MEMÓRIA DE GUIMARÃES

TERRITÓRIO E COMUNIDADE



© Capta

The Casa da Memória de Guimarães is a centre for interpretation and knowledge that, through the exhibition *“Territory and Community”*, presents various perspectives on the memory of a place.

In the exhibition space of the Casa da Memória, visitors can discover images, stories, documents, and objects that reveal different aspects of the Guimarães community over a broad timeline: from Prehistory to the Foundation of the Portuguese Nation, through Rural Societies and Festivities, the Industrialisation of the Vale do Ave, and into Contemporary times.



© Capta



Purchase the exhibition catalogue here



© Paulo Pacheco

Guided Tours and Creative Workshops

Throughout the year, the Casa da Memória de Guimarães offers guided tours, tailored to each group of visitors, as well as creative workshops exploring the worlds of art, memory, and heritage. Activities include pottery,

ceramics, embroidery, printing, and culinary arts. By appointment, visitors are invited to explore, experience, and create in a space dedicated to sharing and celebrating 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
10.00am-5.00pm
saturday and
sunday
11.00am-6.00pm

All ages

DIAS NO PÁTIO



© Paulo Pacheco

“Dias no Pátio” “(Days in the Courtyard) is a diverse and plural programme featuring a series of monthly events at the CDMG, inspired by and, whenever possible, held in one of its most beautiful spaces: the Courtyard.

With its wisteria arbor and surrounded by strawberry grapevines, it is a place conducive to reflection, pleasant and intimate. In this space, or by observing it through the large window of the “Other Futures” section in the

permanent exhibition, we can feel the change of the seasons. Swayed by the slow passage of time, we will gather in the spirit of sharing and with common objectives to explore the senses and memories.

SAT 18TH JAN

PÁTIO DAS CANTIGAS D'AGORA



15€
(adults)
12,5€
(children)

all ages

10.30 am

Poetry Workshop

Catarina Aidos

12.00 am

Family Recipes

3.00 pm

Singing Gathering

SAT 22ND FEB

TODOS OS GATOS SÃO PARDOS



5€
(adults)
2,5€
(children)

all ages

3.00 pm

Sewing Workshop

5.00 pm

Mask-Making Workshop

SAT 22ND MAR

TANTO DURMO QUANTO FAÇO



15€
(adults)
12,5€
(children)

all ages

10.30 am

Movement and Dramatic Expression Workshop

Rita Salomah

12.00 am

Family Recipes

3.00 pm

Dancing at the House

SAT 26TH APR

CINEMA EM CASA



Free entry until the available capacity is reached

all ages

3.00 pm-6.00 pm

The Year of the Capital of Culture in Film

MEETINGS SAT, 18TH JAN AND 22ND MAR · 12:00 PM

CDMG · CASA DA MEMÓRIA DE GUIMARÃES

Consult the
"Dias no Pátio"
programme.

all ages

RECEITAS DE FAMÍLIA



Note: For clarifications regarding menus and ingredients, and/or information on dietary restrictions or food allergies, please contact us via email at mediacaocultural@aoficina.pt.

© Paulo Pacheco

In the first quarter of 2025, we are linking "Receitas de Família" to "Dias no Pátio", a monthly program jointly organised by the Education and Cultural Mediation department of A Oficina and the Artistic Direction of Casa da Memória. These days will be filled with poetry readings, creative workshops, craft displays, and other activities to enjoy with your family. We invite you to join us for beautiful moments of gastronomic and cultural sharing.

Recipes are a very important part of the emotional heritage of families from all over the world. Memories are built around the magical place of the counter, the oven, the table, or the garden by the river. In Guimarães, we are used to hearing about "arroz pica no chão" (a traditional rice dish), "rojões à minhota" (pork stew), or the delicious "toucinho do céu" (a sweet dessert), among other delicacies that are much more than just tastes; they are vehicles for memories, experiences, and bonds that last for generations. But in Guimarães, there are also recipes from all around the world. We invite you to join us at the table to do what truly connects people and communities: eat, drink, and share stories.

CDMG · CASA DA MEMÓRIA DE GUIMARÃES

MEETINGS

EVERY WEDNESDAY AT 7:00 PM



© Maria da Meneses

BAILAR EM CASA

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 space for both tangible and intangible heritage, presents a challenge with a set date and time, offering moments of sharing music and dances from various rhythms and latitudes. It's a gathering of freedom and joy, where everyone participates using a language we all speak and understand, even if the words are in a different language. Yineth Jaramillo, from Colombia, leads a group that has been dancing weekly at the Casa, to the rhythms of Latin America. In 2025, there will be moments of collaboration between this group and trainers/dancers/choreographers from various dance styles, resulting in joint presentations during the "Dias do Pátio" on weekends. Let's challenge gravity. Let's join the Dance. And you don't need to know how to dance.

Free
participation
no registration
required

all ages

PUBLICATION PRESENTATION

SUN 19TH JAN · 4.00 PM



© Maria da Meneses

APRESENTAÇÃO DE "REMOINHO: CADERNO DE MEMÓRIAS"

After a year of research and sharing memories, with the tangible and intangible heritage of mills and regional breadmaking at the core of our activity in the community project "Remoinho", we felt it was important to preserve the record of the activities carried out at the Casa da Memória and at the mills, in order to make this often-forgotten heritage more visible. The gathering of people and artists from various fields led to the sharing of stories and the reinterpretation of memories through a contemporary and creative lens. The essence of this approach has resulted in the creation of a small book-album and a photography exhibition, which will now take place at the Casa da Memória de Guimarães.

Free entry
until the available
capacity is reached

all ages

OPERARIADA

TÂNIA DINIS E CATARINA LARANJEIRO

TALK

SUN 26TH JAN · 4.00 PM

CDMG · CASA DA MEMÓRIA DE GUIMARÃES

PERFORMANCE SAT 1ST FEB · 7.00 PM

CIAJG · CENTRO INTERNACIONAL DAS ARTES JOSÉ DE GUIMARÃES

Black Box



© All Rights Reserved



Free entry until the available capacity is reached

all ages

Creation, text, research, image, interpretation
 Tânia Dinis e Catarina Laranjeiro
 Scenic space and objects
 Sofia Pereira
 Costume design and objects
 Susana Abreu
 Sound design
 Rui Souza
 Text editing
 Mafalda Araújo
 Executive production
 Patrícia Gonçalves
 Production
 Associação Cultural - Tenda de Saías
 Design
 André Pinto

“Operariada” is a creation that aims to trace the history of women who spent much of their lives working in the textile industry in the Vale do Ave.

Created in close collaboration with this community, this work is conceived from the collection of their memories, mediated by audiovisual resources, and will be materialised in public sessions in Guimarães and Famalicão. As part of this documentary

creation, the Casa da Memória will host a conversation with the community, and the Black Box of the Centro Internacional das Artes José de Guimarães will serve as the stage for the performance presentation.

ROUND TABLE SAT 8TH MAR · 4.00 PM

CDMG · CASA DA MEMÓRIA DE GUIMARÃES



Free entry until the available capacity is reached

12+

E PORÉM, ELAS MOVEM-SE: A ESCULTURA PÚBLICA EM GUIMARÃES

MÓNICA FARIA, ENTRE OUTROS/AS CONVIDADOS/AS



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Public sculptures in the municipality of Guimarães are landmarks that transcend the physical space and are directly connected to memory, history, and the figures who shaped the local and, in some cases, even national culture. In these works, the body or forms – both in their physical and symbolic form – emerge as a visual representation of events or personalities that left deep marks on people and the territory.

The sculpted material reflects the materialisation of memory, whether that of a historical figure, a transformative moment, or a shared idea. Public sculpture, however, does not serve solely to keep these deep connections between the present and the past alive, as it also occupies our time and serves as a

guarantee for the future. Moreover, it is primarily part of an occupied and transformative space, because it always appears on a grand scale, calling upon us and demanding our attention: “Here we are. Despite everything, we move.”

VARIOUS ACTIVITIES FRI 25TH APR · ALL DAY

CDMG · CASA DA MEMÓRIA DE GUIMARÃES

9º ANIVERSÁRIO DA CASA DA MEMÓRIA



Free entry
until the available
capacity is reached

all ages

On April 25th, the Casa da Memória de Guimarães will celebrate its 9th anniversary. We are preparing a grand celebration with creative workshops, talks, performances, toys for both children and adults, and, of course, plenty of food and drink. We will celebrate tradition, memory, and history, and end the day with a festive atmosphere, dancing to the rhythm of Galandum Galundaina, whose sound is deeply rooted in traditions and heritage. Come join us in the celebration!

VISITS	ALL YEAR	
CIAJG	CDMG	CCVF



Reservations
via email
mediacaoocultural@
aoficina.pt

All ages

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

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



© Paulo Pacheco

PF, TOQUE!

LUÍSA ABREU

CIAJG

Movement and Artistic Exploration Workshop at the Museum

In this workshop, we explore how the body can transform the museum space through pathways, routes, and gestures that invisibly choreograph the relationship between the artworks and the exhibition space. We will investigate how the museum's rules—regarding touch and no-touch, distance, and surveillance—either allow or limit movement within the exhibition rooms. This workshop proposes an active research into the museum as a living environment, sparking reflection on the dynamic between body, space, and viewer, highlighting the museum as a field of possibilities for the experimentation of movement and presence.



3€
with prior registration via email at
mediacaocultural@
aoficina.pt

6+

OBJETOS MÁGICOS

LUÍSA ABREU E

MARIA FERNANDA BRAGA

CIAJG

Clay modeling 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.

SOMBRAS SOBRE AZUL

HELDER MAGALHÃES

CIAJG + CCVF + 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.

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.

HISTÓRIAS DE CÂNTAROS E CANTARINHAS

MARIA FERNANDA BRAGA

CAOFCP

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.

COLECIONA, RECORTA, IMPRIME!

LUÍSA ABREU

CIAJG

Screen Printing Workshop

In "Coleciona, recorta, imprime!" we will explore the technique of screen printing using paper cutouts (stencils) in a practical and collaborative manner. Inside the museum and through its collections, we will gather simple sketches to take to the printing area. We will cover the presentation of materials and tools, screen preparation and inking, printing, and cleaning the screens. Each participant will have the opportunity to print on different surfaces and even layer prints from other screens. Participants are welcome to bring a t-shirt if they wish to try textile printing, allowing them to wear their print on any occasion.

Note: Participants are advised to wear comfortable clothing that they don't mind getting stained.

CENTRO CULTURAL VILA FLOR SPACE RENTAL



© Leonardo Finotti

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:
120 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 24 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



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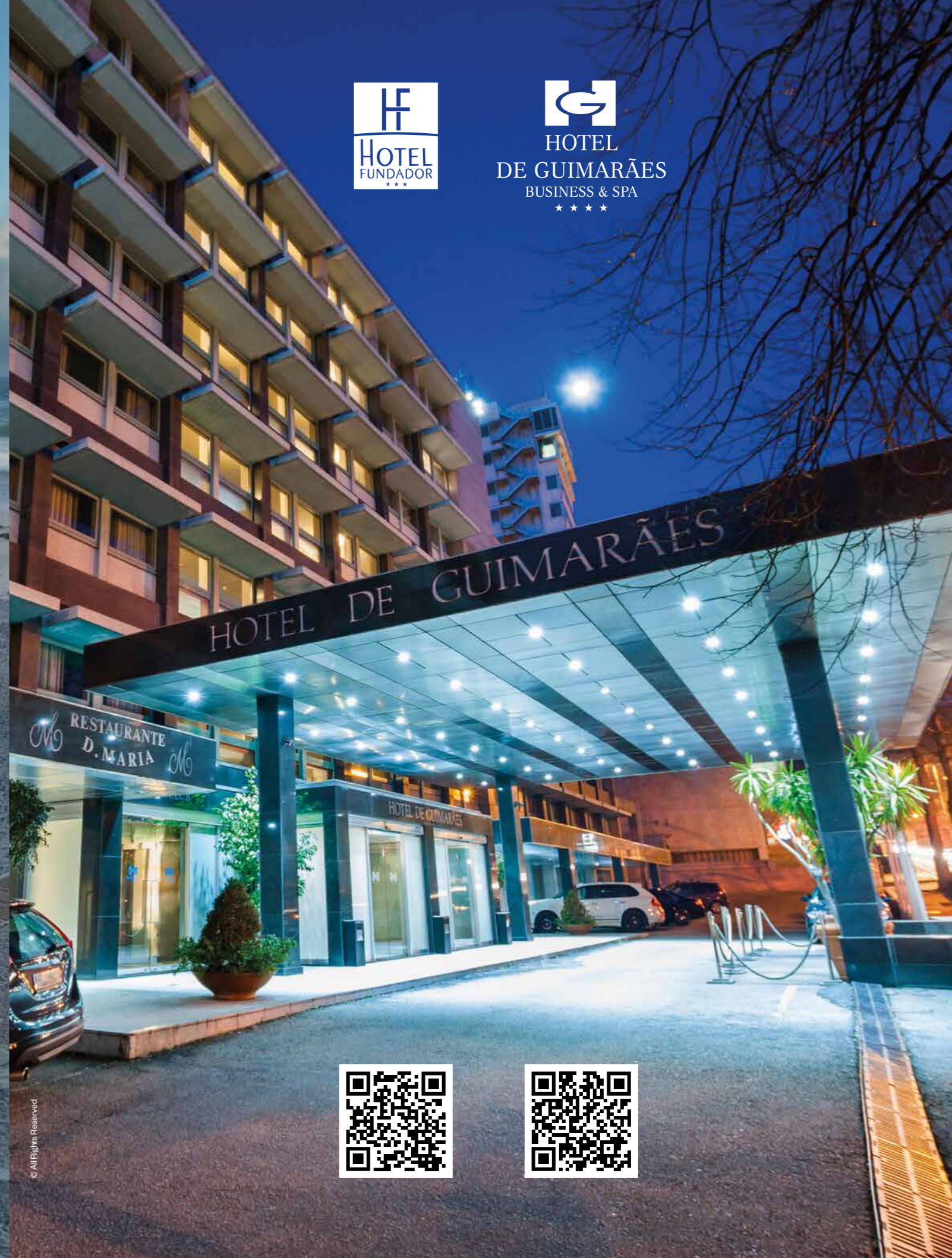
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- EDUCAÇÃO ESPECIAL – DOMÍNIO COGNITIVO E MOTOR
- EDUCAÇÃO PRÉ-ESCOLAR E ENSINO DO 1º CICLO DO ENSINO BÁSICO
- ENSINO DO 1º CICLO DE ENSINO BÁSICO E MATEMÁTICA E CIÊNCIA NATURAIS DO 2.º CICLO DO ENSINO BÁSICO
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**CENTRO
CULTURAL
VILA FLOR**
[GUIMARÃES]

**CASA
DAS ARTES**
[VILA NOVA DE
FAMALICÃO]

**THEATRO
CIRCO**
[BRAGA]

**THEATRO
GIL VICENTE**
[BARCELOS]

JANUARY


wed 1 17h00	CCVF	Orquestra de Guimarães Concerto de Ano Novo	Music		
sat 4 17h00	CCVF	Mini-Cineclube	Cinema		
5, 7, 9, 12, 16, 19, 21 e 26 21h15	CCVF	Cineclube de Guimarães	Cinema		
all wed 19h00	CDMG	Bailar em Casa	Meetings	Cultural Mediation	p. 77
sat 11 15h00-18h00	LO	Ateliê Aberto: Bordado de Guimarães	Workshop		p. 66
sun 12 11h00	CIAJG	Domingos no Museu Laboratório de Caretas Rita Salomah	Movement and Dramatic Expression Workshop	Cultural Mediation	p. 54
sat 18 10h30	CDMG	Dias no Pátio Pátio das cantigas d'agora	Poetry Workshop	Cultural Mediation	p. 74
sat 18 12h00	CDMG	Dias no Pátio Pátio das cantigas d'agora	Family Recipes	Cultural Mediation	p. 74
sat 18 15h00	CDMG	Dias no Pátio Pátio das cantigas d'agora	Singing Gathering		p. 74
sat 18 15h00-18h00	LO	Ateliê Aberto: Bordado de Guimarães	Workshop		p. 66
sat 18 21h30	CCVF	Dino D'Santiago	Music		p. 14
sun 19 16h00	CDMG	Apresentação de "Remoinho: Caderno de Memórias"	Publication Presentation		p. 77
sat 25 15h00-18h00	LO	Ateliê Aberto: Bordado de Guimarães	Workshop		p. 66
25 jan a 27 apr	CIAJG	Chão Carmela Gross, Fuentesal Arenillas, Ghislaine Leung, Pepe Espaliú, Ricardo Basbaum e outras	Exhibition		p. 56
sun 26 16h00	CDMG	Conversa em torno da criação "Operariada" Tânia Dinis e Catarina Laranjeiro	Talk		p. 78
until 22 mar	LO	The Building of the Vessel Catarina Braga	Exhibition		p. 67
until 27 abr	CIAJG	Milagro Flávia Vieira Dentro da Coleção	Exhibition		p. 50
until 27 abr	CIAJG	Canções para um burro morto Mauro Cerqueira	Exhibition		p. 52

FEBRUARY

sat 1 16h00	CCVF	Se eu quiser falar com Deus António Gonçalves, Diogo Nogueira, Joana Anaujo, Natacha Martins, Sofia Vermelho	Exhibition		p. 58
sat 1 17h00	CCVF	Mini-Cineclube	Cinema		
sat 1 19h00	CIAJG	Operariada Tânia Dinis e Catarina Laranjeiro	Performance		p. 78
2, 16, 18, 23, 25 e 27 21h15	CCVF	Cineclube de Guimarães	Cinema		
all wed 19h00	CDMG	Bailar em Casa	Meetings	Cultural Mediation	p. 77
thu 6 to sat 15	CCVF CIAJG Teatro Jordão	GUIDance Festival Internacional de Dança Contemporânea 14ª edição	Dance		p. 16
thu 6 19h00	Associação 20 Aраutos	Bailar Fora de Casa GUIDance	Dance	Cultural Mediation	p. 18
thu 6 21h30	CCVF	Rocio Molina Al fondo riela (Lo Otro del Uno) GUIDance · Estreia Nacional	Dance		p. 18
thu 6 após o espetáculo	Foyer CCVF	Talk com Rocio Molina GUIDance	Talk		p. 18
fri 7 10h10	Escolas	Embaixada da Dança María del Mar Suárez, La Chachi e Sílvia Gribaudi GUIDance	Talk	Cultural Mediation	p. 19
fri 7 18h30	CCVF	Masterclass com Sílvia Gribaudi GUIDance	Workshop		p. 19
fri 7 21h30	Teatro Jordão	María del Mar Suárez, La Chachi Taranto Aleatorio GUIDance	Dance		p. 19
fri 7 após o espetáculo	Teatro Jordão	Talk com María del Mar Suárez, La Chachi GUIDance	Talk		p. 19
sat 8 15h00	CIAJG	Debate Outralidade - regenerar, cuidar, sentir e especular com a vizinhança GUIDance	Debate		p. 20
sat 8 18h30	CIAJG	Vera Mantero & Susana Santos Silva GUIDance · Estreia Absoluta ZONA FRANCA	Dance		p. 20
sat 8 21h30	CCVF	Sílvia Gribaudi Graces GUIDance · Estreia Nacional	Dance		p. 21
sun 9 16h00	CCVF	Marta Cerqueira SubLinhar GUIDance	Dance	Cultural Mediation	p. 22
sun 9 21h15	Teatro Jordão	Pina Bausch - Lissabon Wuppertal Lisboa (1998), de Fernando Lopes GUIDance	Cinema		p. 22
tue 11 19h00	Triformis Formação Profissional	Embaixada da Dança Margarida Bak Gordon GUIDance	Talk	Cultural Mediation	p. 23

tue 11 21h15	Teatro Jordão	O Lago Dos Cisnes(2023) , de Chelsea McMullan GUIDance	Cinema		p. 23
wed 12 10h10	Escolas	Embaixada da Dança Margarida Bak Gordon GUIDance	Talk	Cultural Mediation	p. 23
wed 12	CCVF	Ensaio aberto para escolas Sensorianas Clara Andermatt GUIDance	Rehearsal	Cultural Mediation	p. 23
thu 13 21h30	CCVF	Clara Andermatt Sensorianas GUIDance	Dance		p. 24
thu 13 após o espetáculo	CCVF	Talk com Clara Andermatt GUIDance	Talk		p. 24
fri 14 10h10	Escolas	Embaixada da Dança Israel Galván GUIDance	Talk	Cultural Mediation	p. 24
fri 14 18h30	CCVF	Masterclass com Helia Bandeh (intérprete de Sensorianas) GUIDance	Workshop		p. 24
fri 14 21h30	Teatro Jordão	Habib Ben Tanfous <i>Here, I bequeath what doesn't belong to me</i> GUIDance · Estreia Nacional	Dance		p. 25
sat 15 15h00	CIAJG	Debate <i>Outralidade</i> - regenerar, cuidar, sentir e especular com a vizinhança GUIDance	Debate		p. 26
sat 15 16h30-18h00	CIAJG	Museu GUIDance Performance de Teresa Silva, com diagramas de Ricardo Basbaum No âmbito da exposição <i>Chão</i> GUIDance	Performance		p. 26
sat 15 18h30	CIAJG	Benjamin Kahn <i>«Bless the Sound that Saved a Witch like me»</i> GUIDance · Estreia Nacional	Dance		p. 26
sat 15 21h30	CCVF	Israel Galván <i>La Consagración de la Primavera</i> GUIDance · Estreia Nacional	Dance		p. 26
sat 15 após o espetáculo	CCVF	Talk com Israel Galván GUIDance	Talk		p. 26
sat 22 15h00	CDMG	Dias no Pátio Pátio das cantigas d'agora	Sewing Workshop	Cultural Mediation	p. 74
sat 22 17h00	CDMG	Dias no Pátio Pátio das cantigas d'agora	Mask-Making Workshop	Cultural Mediation	p. 74
wed 26 21h30	Teatro Jordão	Liana Flores	Music		p. 28
until 22 mar	LO	The Building of the Vessel Catarina Braga	Exhibition		p. 67
until 27 abr	CIAJG	Milagro Flávia Vieira <i>Dentro da Coleção</i>	Exhibition		p. 50
until 27 abr	CIAJG	Canções para um burro morto Mauro Cerqueira	Exhibition		p. 52
until 27 abr	CIAJG	Chão Carmela Gross, Fuentesal Arenillas, Ghislaine Leung, Pepe Espaliú, Ricardo Basbaum e outras	Exhibition		p. 56

MARCH

sat 1 15h00-18h00	CAOFCP	Ateliê Aberto: Olaria		Workshop		p. 69
sat 1 21h30	CCVF	Mão Morta Viva la Muerte!		Music		p. 30
2, 4, 6, 9, 18, 20, 23 e 30 21h15	CCVF	Cineclube de Guimarães		Cinema		
all wed 19h00	CDMG	Bailar em Casa		Meetings	Cultural Mediation	p. 77
sat 8 15h00-18h00	CAOFCP	Ateliê Aberto: Olaria		Workshop		p. 69
sat 8 16h00	CDMG	E porém, elas movem-se: a escultura pública em Guimarães Mónica Faria, entre outros/as convidados/as		Round Table		p. 79
dom 9 11h00	CIAJG	Domingos no Museu Coleciona, recorta, imprime! Luísa Abreu		Screen Printing Workshop	Cultural Mediation	p. 55
fri 14 10h30 (Escolas) sat 15 21h30	CCVF	Quis saber quem sou – um concerto teatral Pedro Penim Teatro Nacional D. Maria II		Teatro	 	p. 32
sat 15 15h00-18h00	CAOFCP	Ateliê Aberto: Olaria		Workshop		p. 69
sun 16 11h00	CIAJG	Primeiros Encontros No âmbito da exposição "Milagro", de Flávia Vieira		Community Meeting	Cultural Mediation	p. 50
sat 22 10h30	CDMG	Dias no Pátio Tanto durmo quanto faço		Movement and Dramatic Expression Workshop	Cultural Mediation	p. 74
sat 22 12h00	CDMG	Dias no Pátio Tanto durmo quanto faço		Family Recipes	Cultural Mediation	p. 74
sat 22 15h30	CDMG	Dias no Pátio Tanto durmo quanto faço		Dancing at the House	Cultural Mediation	p. 74
sat 22 17h00	CCVF	Mini-Cineclube		Cinema		
sat 22 21h30	CCVF	Sara Correia		Music		p. 34
até 22	LO	The Building of the Vessel Catarina Braga		Exhibition		p. 67
sat 29 21h30	CCVF	Cry Why Moritz Ostruschnjak		Dance		p. 36
until 27 abr	CIAJG	Milagro Flávia Vieira <i>Dentro da Coleção</i>		Exhibition		p. 50
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until 27 abr	CIAJG	Chão Carmela Gross, Fuentesal Arenillas, Ghislaine Leung, Pepe Espaliú, Ricardo Basbaum e outras		Exhibition		p. 56

APRIL

1, 6, 13, 15 e 27 21h15	CCVF	Cineclube de Guimarães	Cinema	
wed 9 to sat 12	CCVF/ Cidade	Westway LAB 12ª edição	Music	p. 38
all wed 19h00	CDMG	Bailar em Casa	Encontro	Cultural Mediation p. 77
fri 25 todo o dia	CDMG	9º Aniversário da Casa da Memória	Various Activities	Cultural Mediation p. 80
sat 26 15h00-18h00	CDMG	Dias no Pátio Cinema em Casa The Year of the Capital of Culture in Film	Cinema	Cultural Mediation p. 74
sat 26 17h00	CCVF	Mini-Cineclube	Cinema	
sun 27 16h00	CIAJG	Lançamento das publicações Canções para um burro morto, Mauro Cerqueira Milagro, Flávia Vieira Chão, Carmela Gross, Fuentesal Arenillas, Ghislaine Leung, Pepe Espaliú, Ricardo Basbaum e outras	Publication Launch	p. 60
until 27 abr	CIAJG	Milagro Flávia Vieira Dentro da Coleção	Exhibition	p. 50
until 27 abr	CIAJG	Canções para um burro morto Mauro Cerqueira	Exhibition	p. 52
until 27 abr	CIAJG	Chão Carmela Gross, Fuentesal Arenillas, Ghislaine Leung, Pepe Espaliú, Ricardo Basbaum e outras	Exhibition	p. 56

TODO O ANO

	CIAJG	Coleções José de Guimarães e Artes Africanas, Pré-Colombianas e Antigas Chinesas Heteróclitos: 1128 objetos	Exhibition	p. 48
	CDMG	Casa da Memória de Guimarães Território e Comunidade	Exhibition	p. 72
	Loja Oficina	"Que te parece a impiedade?": Antero e os Sampaio	Exhibition	p. 65

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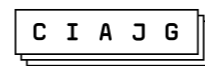
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