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The choice is varied and the programme eclectic: from the more contemporary, the viewpoint installations as part of CRIAR Lisboa for example, to the revival of traditions with centuries of history, such as the St. Anthony thrones.

This year also marks another anniversary, as EGEAC celebrates its 20th year. To mark the occasion and give something back to Lisbon, which gives us so much, we challenged 20 illustrators and 20 writers to shed some light on their city: the Guia Ver e Ler Lisboa (The Lisbon guidebook) will be launched on 8 June, and during the festival the people of Lisbon will be able to tour the city with their favourite author.

On 10 June, we extend an open invitation to humorously deconstruct our Portuguese-ness: we are marking Portugal Day with the Lisbon Metropolitan Orchestra and a performance of “Deixem o Pimba em Paz” [Leave Pimba in Peace], which transforms the national heritage that is pimba music into songs that nobody will be ashamed to sing; it will be a post-modern version of this guilty pleasure.

With the European Football Championship coming around again, we are reminded that some traditions are like teams: when you have a winning formula, there is no need to make changes. This is the case with the Marchas Populares parades, which this year will be blending its popular flavour with the work of Bordalo Pinheiro in what promises to be a vehement combination.
We we also be returning to Lisbon’s ancient shops with another edition of Teatro das Compras, where we invite you to (re)discover the traditional commerce of the Baixa Pombalina neighbourhood, with three new authors writing texts especially for these historic stores.

Fado has always had a special place in this marriage of modernity and tradition and it is for this reason that we will once again be bringing it to one of the city’s most evocative sites: São Jorge Castle.

The sardines will again add their unique colour to the festival. This year’s winners were chosen by five noteworthy judges from a record number of entrants spread across 70 countries.

This year is also special for another reason, marking 50 years since the 25 de Abril Bridge first brought the two banks of the Tagus closer together. We are taking advantage of its symbolic status to reinforce other bridges - not only over the river, but between people.

As such, we will be bringing the festival to a close by the river with a farewell concert from one of the city’s most emblematic bands, Buraka Som Sistema, who have been responsible for bringing Lisbon to the world. You are more than welcome to embark on this journey with us.

EGEAC Board of Directors
In 2016, we celebrate the 170th anniversary of the birth of Rafael Bordalo Pinheiro (1846-1905) as well as the centenary of the Museu Bordalo Pinheiro, which was the first museum in Portugal to be dedicated to the work of a single artist.

Rafael Bordalo Pinheiro was famous for the caricatures and cartoons he published in the newspapers he ran. For more than 25 years, he contributed weekly drawings which were combined with his extraordinary comic talent to comment on and denounce the rotten core of the political arena, as well as the injustices within Portuguese society.

His artistic talents extended to ceramics and he created pieces for the ceramics factory in Caldas da Rainha that he established in 1884.

The cartoon character Zé Povinho first appeared in the “A Lanterna Mágica” magazine on 12 June 1875, the day before St. Anthony’s Day. It was an inspired creation, which featured in his newspapers and would later be concretised in clay. The character represented the Portuguese people, aware of the political horse-trading but unable to fight against it. His best-known manifestation is a pottery piece in which he is giving the obscene “manguito” hand gesture, along with the phrase “Toma!” [Take that!] to show his indignation at the events he is witnessing.

Having Rafael Bordalo Pinheiro as a theme for the Marchas Populares parades in this most special of years will undoubtedly further enhance the Festas de Lisboa and act as an invitation to go along to Campo Grande and visit his museum.
St Anthony is so popular with the Portuguese that the Italians are making moves to reclaim him for themselves.

The history books continue to attest that he came from Lisbon, the city where he is thought to have been born sometime around 1190, in an era when the birth registration records were somewhat laxer. According to these sources, he was born somewhere near the cathedral, and the museum that pays homage to him all year round is situated in this area today. First an Augustinian and later a Franciscan, it is said that he was a friar, studied Theology, became a doctor and practised in Padua, where he would later die. He was canonised soon after his death, having amassed followers wherever he went, from Coimbra to Bologna. His generosity even went on to inspire the collection of funds for the reconstruction of Lisbon following the 1755 Earthquake: pleas for “a penny for St Anthony” could be heard all over the city, and this custom continued for several decades, to the particular delight of children. This led to the creation of his thrones that were inspired by northern-style, natural-looking shrines, coloured and fashioned with varying degrees of skill. These honoured the saint whom the city continues to celebrate to this day with a public holiday that starts off the Festas de Lisboa.
Sanit Anthony
Once again, we are inviting Lisboetas this year to relive the tradition of the Thrones of St. Anthony. Like the first edition of the festival, children and adults, native and naturalised Lisboetas, religious devotees and staunch unbelievers alike have taken up the challenge of creating thrones.

A guide will be made available for a series of exhibitions that will be held on 4 and 5 June, allowing visitors to peruse various parts of the city and witness the creativity of all of the participants involved, while discovering the nooks and crannies of local neighbourhoods.

The tradition of the Thrones of St. Anthony dates back to the 18th century. It began in the wake of the 1755 Earthquake, which partially destroyed the Church of St. Anthony, named after the priest who became a national saint in Portugal in the 16th century. Loved especially by Lisboetas, St. Anthony could not be without a home. Thus arose a campaign asking for “a penny for St. Anthony” to collect funds to rebuild the church.

The thrones, which were originally replicas of the altar of the Church of St. Anthony, were often the fruits of many hands. Supported by local neighbourhood groups, people gathered in church courtyards to build the thrones.

Contests (promoted by newspapers such as Diário Popular) motivated the community to try to create the most spectacular throne. It is this community spirit that we hope to revive through this event.

If participants so choose, the thrones will remain in exhibition throughout the Festas de Lisboa.
4 June

St. Anthony’s Run
Rossio and river zone, 9 p.m.

This year, St. Anthony will be running through the night!

For the first time, St. Anthony’s Run will be starting out at 9:00pm. Organised by HMS Sports and billed as an evening event, the race is scheduled for 4 June, beginning and ending at Rossio Square (Praça D. Pedro IV). As part of the Festas de Lisboa, the race continues the tradition of offering each participant who finishes the 10 km run a pot of basil.

Each plant will be accompanied by four-line verses that have been voted as the most popular on the event’s Facebook page.

12 June

St. Anthony’s Weddings
Sé / Town Hall

St. Anthony’s Weddings is one of the most popular events in Lisbon. Organised by the Lisbon City Council in partnership with EGEAC, the festival draws hundreds of people to the streets and is watched every year by thousands of fans in Portugal and the diaspora via RTP’s live coverage.

No romantic soul can pass by without seeing the happiness of the brides and grooms as they go through one of the most important ceremonies of their lives. Lisbon invites all love birds (and those who have yet to be struck by Cupid’s arrow) to meet this year’s happy couples in one of the city’s most romantic festivals.

13 June

St. Anthony’s Procession
Saint Anthony Church, 5 p.m.

St. Anthony’s Procession Church of St. Anthony, 5:00pm On 13 June, a municipal holiday, a procession in honour of Lisbon’s patron saint departs from the Church of St. Anthony. This is one of the city’s most popular processions, an event in which all of Lisbon’s neighbourhoods, whether working class or cosmopolitan, pay tribute to St. Anthony, the city’s most revered saint.

The parade’s origins date back to the 16th century when it was initiated by the Confraternity of Porcelain Traders (whose patron saint was this Franciscan saint). Ever since then, the procession has been sponsored by the City Council and by Lisboeta devotees.

1 June to 3 July

St. Anthony – from the Popular to the Contemporary

A Arte da Terra, 11 a.m. to 8 p.m.

In its 20th anniversary year and 15th exhibition on St. Anthony, “A Arte da Terra”, a space dedicated to Portuguese culture, will be adopting an artistic theme that reflects the various areas of influence of the cult of St. Anthony, especially in the city of Lisbon.

From the contemporaneity of the nearly 100 artists who have been invited, to the classicism of works from Lisbon’s museums – Santo António, Santa Maria de Lamas, Olaria de Barcelos and José Régio de Portalegre – not to mention Lisbon’s Popular Marches and its sardines, a vast and unique artistic universe will be on display in one of the largest exhibitions dedicated to St. Anthony.

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Over eighty years ago, popular marches began to take place as part of the merrymaking that traditionally took place at the beginning of summer. This year will see the official involvement of the Boavista district’s marching group for the first time. But it’s not only groups from Lisbon that are joining in the parade: this year we will also have the Portimão marching group and the Dragon Dance team from the Lo Leong Sport General Association of Macau as guests. About 1,920 participants will parade around the MEO Arena and down the Avenida da Liberdade, with the event broadcasted live on RTP1, as in previous years.
12 June

Parade

Avenida da Liberdade, 9 p.m.

Free entrance

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3 June
Infantil “A Voz do Operário”
Lumiar
Bairro da Boavista
Benfica
Penha de França
Bela Flor – Campolide
Bairro Alto

4 June
Mercados
Ajudá
Alto do Pina
Graça
Alcântara
Campo de Ourique
Alfama
Bica

5 June
Mouraria
Marvila
Carnide
São Vicente
Santa Engrácia
Olivais
Madragoa

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Alignment

Guests:
Marcha Popular de Portimão
Dança do Dragão da Lo Leong
Sport General Association de Macau

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Grande Marcha de Lisboa 2016
Marcha da Pontaria

Lyrics: Nuno Gomes dos Santos
Music: Samuel

Andava a malta por Lisboa à descoberta
do bem-me quer que a cidade sempre oferece
uma manjeric, uma capela, a porta aberta
da Mariaquinhas, da ginjinha que apetece

P’ra outra margem lá partia um cacilheiro
galgando o Tejo com saudades pela proa
dava-se um salto até Cacilhas para logo regressar
olá, Lisboa!

(chorus)

Depois pasmámos ao ver erguer
aquela ponte de atravessar
o rio que ali já nos estava quase a dizer
que não sabia se queria ainda ser rio ou já ser mar

Cinquenta anos passaram já
sobrevivendo um Tejo azul
mas quando vimos lá do sul
e estamos já quase a aportar
olá, Lisboa como é bom chegar

Nós passeamos por Lisboa com vontade
de olhar vielas e de ouvir cantar o fado
de ver a luz que não há noutra cidade
de ouvir bater um coração ao nosso lado

E não me digam que é pecado capital
esta paixão lisboeta e verdadeira
Minha Lisboa, meu amor, à beira-Tejo, à beira-mar
és a primeira

(chorus)
In June you can’t miss the festivals scattered all over the city, featuring live music, folk dancing and all manner of local food, with sardines playing a starring role. Everywhere people follow the custom of adorning their windowsills with carnations and basil, while imaginative rhymes and verses resound all about, testament to local creative talent in this country of poets.
Local festivities

Free entrance

1 to 30 June

24 June

The Arraial da Vila Berta needs no introduction. A great atmosphere and a warm welcome are guaranteed in this traditional Graça neighbourhood, together with the stalwart specialities that always make this festival such a success: fresh sardines, bread and caldo verde.

25 June

The Arraial do Kiko e do Oliveira is back for its second year running. In June, which is packed with feast days and public holidays, this festival aims to draw visitors to a bustling district of the city that appeals particularly to young people and tourists. World flavours conjured up by renowned chef Kiko come together with the enthusiasm of the famous Mr Oliveira, the owner of a popular local kiosk, in this event in the Príncipe Real neighbourhood.

Lisboa Pride

Terreiro do Paço, 4 p.m. to 4 a.m.

2016 will mark the 20th year of the Lisbon Gay Pride Festival, the biggest LGBT event in Portugal. Organised by ILGA Portugal, it promotes visibility for the LGBT community through a proud celebration of equality. DJs, concerts, dance, films and a kaleidoscope of colours are guaranteed, as befits Lisbon’s foremost gay pride event. All afternoon, children’s activities and exhibitions by community working groups and craftspersons in the city allow visitors to get a taste of equality in action. As night falls, the party will get into full swing, with the Terreiro do Paço once again transformed into the country’s biggest dancefloor. This inclusive and exciting festival will see Lisbon once again proclaim its commitment to valuing and nurturing diversity.
10 June

Deixem o Pimba em Paz

Terreiro do Paço, 10 p.m.
Free entrance

M/6
This isn’t what it sounds like: there won’t be any rest when it comes to Pimba, the popular, up-tempo genre of Portuguese music. Instead, it’s the name of a concert that will feature the most popular and publicly acclaimed songs, reinvented by renowned jazz and classical musicians.

With arrangements by Mário Laginha, Filipe Melo and Nuno Rafael and the accompaniment provided by the Orquestra Metropolitana de Lisboa, Bruno Nogueira and Manuela Azevedo will give us Pimba as it has never been heard before, with help from some of the leading figures in Portuguese music (Jorge Palma, Marante and Sara Tavares). From the São Luiz Theatre to the Terreiro do Paço, preparations are underway for a unique concert.

In the words of Bruno Nogueira himself:

"On 10 June the concert “Deixem o Pimba em Paz”, featuring the Orquestra Metropolitana de Lisboa, will take place in the Terreiro do Paço as part of the Festas de Lisboa programme, following a lovely but not that well-thought-out invitation from the EGEAC. It will take place on Portugal Day, which says a lot about the state of the country. Lots of guests will be joining us, which is a true testament to how desperate they must be. And, as ever, I will have Manuela Azevedo by my side, which says a lot about the state of music in general. We have been touring the country with this show since 2013, but never have we had such a magnificent setting for it.

It will also be the day of the opening match of Euro 2016. The game will be screened before the show, so there’s a chance someone will hit us with a beer mug and the concert will only last for two minutes. But as long as that doesn’t happen, this should be a nice evening. It will also be 50 years since the 25 de Abril Bridge was built, but I don’t actually have anything hugely insightful to say about that, unless it’s that I hate driving on the left-hand lane because of all that vibration that makes my ears itch. What I’m trying to say is that there are a lot of things happening on one day. And I haven’t even got to the moment when a double bass player might be knocked down on stage by a Chaimite.

One thing I can guarantee, however, is that we are going to savour every single moment that we are on stage with the Orquestra Metropolitana de Lisboa. If you happen to feel the same way, then we have all the ingredients for an amazing night. The rest will go down in history, or something like that."

Bruno Nogueira

1, 15 and 29 June
Water Sounds
Reservatório da Mãe d’Água das Amoreiras, 7 p.m.
Free entrance subject to the capacity (200 persons)
M/6
Access by Mãe d’Água Garden

The Mãe d’Água reservoir complex is an exquisitely beautiful place, but it is not on the radar of many Lisboetas. It was designed by the Hungarian architect Carlos Mardel to collect and distribute the water transported along the Águas Livres Aqueduct, but he died leaving the project unfinished. In 1772 it was resumed by Reinaldo Manuel dos Santos. The change in architect also led to modifications to the interior and exterior design of the building. The Reservatório da Mãe d’Água has been classified as a National Monument since 1910.

This magical place has provided the inspiration for three concerts that will share a line-up of backing musicians: Diogo Clemente on acoustic guitar, Miroca Paris on percussion and Sandra Martins on cello, clarinet and flute. On each of the three days, the three musicians will provide the accompaniment for a different guest, making each show a unique occasion for those who attend.

The repertoire performed at the Sons d’Água concert will be an ode to the Portuguese language, featuring pieces by Carlos Paredes, Zeca Afonso, B.leza and Chico Buarque, but rest assured that there will be both time and space for plenty of other surprises!

Partner: EPAL

Guests:
1 June
Sara Correia - fado
15 June
Rão Kyao
29 June
Carolina - fado
music for everyone

Alameda POP

Lisbon University Campus
Free entrance
M/6

18 June
Amor Electro
10 p.m.

Since their debut in 2011, Amor Electro have been an unstoppable force, rising to become one of Portugal’s top pop groups today. Tiago Pais Dias, Rui Rechena and Ricardo Vasconcelos give Marisa Liz exactly the right backing music she needs to express her talent, and the group’s songs are a blend of modernity and tradition, folk roots and electronica, giving them a unique sound that is dripping with charisma and Portuguese vibes. And the public love them, too: Amor Electro are already a platinum-selling band, they bag prizes and awards left, right and centre, and their performances sell out everywhere across the country. This is your chance to see them perform outdoors on an evening in early summer.

19 June
David Carreira
7 p.m.

Once a football player, model and actor, Portugal’s new teen idol David Carreira is one of the country’s most high-profile singers – and all at the tender age of 25. His easy-going nature and charm have won him lots of fans. This year, as part of a collaboration with Unilever/Olá, David Carreira will perform in the Festas de Lisboa on 19 June. Ice creams and hearts are bound to melt!

The Alameda of the Lisbon University (in the main university campus) is often used for events of an academic nature, but this time it will become a stage in its own right, hosting performances by two of the biggest names in Portuguese pop music. And these concerts aren’t just for students: everyone in the family is invited and admission is free.
25 de Abril Bridge
– A skyline in constant flux
The Tagus is clearly a constant presence in the lives of Lisbon’s inhabitants, always there (even in the most unexpected places!), defining the city’s unrivalled light with its mirror-like waters.

But if the Tagus is omega, the 25 de Abril Bridge is surely alpha. Officially called the Bridge over the Tagus (“Ponte sobre o Tejo”), it is an unmistakeable landmark in the skyline from both sides of the river. It seems as though it has always been there but in fact it celebrates its 50th anniversary in August this year. The impressive grandeur of the 25 de Abril Bridge is testament to the fact that, at the time of its inauguration in 1966, it was the fifth largest suspension bridge in the world, and the largest outside the United States.

During the construction of the bridge, which was several years in the making, progress and setbacks were experienced in equal measure, the contract having been awarded to the United States Steel Export Company in 1960 following an international tender. Work began in 1962 and the bridge opened less than four years later.

It has formed an integral part of daily life for thousands of people ever since. The idea that cities are partly defined by their bridges is not a new one (dating back to the classical period) but it reminds us of examples such as San Francisco, London, and Florence, whose bridges form an essential part of their iconography and are internationally recognised symbols of the cities themselves.

Besides its physical bridges, a city is also marked by the bridges it builds and the 25 de Abril symbolises the connection between the two sides of the Tagus, with 380,000 people, on average, making their way across the river every day in cars and trains, in a constant flow back and forth between Lisbon and Almada.
The viewpoints, which offer an “unabridged view” of a vast city and huge expanses of water, are a means of interacting with the public and the site of CRIAR LISBOA, a challenge that is open to all. Under the slogan “Pontes de Vista” (Unabridged View), this was an invitation to work with the dynamics and relationships inherent in the daily comings and goings of those who inhabit the banks of the Tagus.

The Santo Amaro, Monte Agudo, and Largo das Necessidades viewpoints are linked by the fact that they offer a view of the “wider city”, being crossover points between different topographical areas of Lisbon – the city of neighbourhoods, hills, and hidden alcoves, but also the city of the river and of light. There is an almost omnipresent feature of the “views” of Lisbon: the 25 de Abril Bridge, which celebrates its 50th anniversary in 2016.

The winning entries were selected by a panel of judges comprising João Paulo Feliciano (musician and visual artist), José Mateus (Chairman of the Lisbon Architecture Triennale), and Paula Nunes (EGE-AC). They resulted from an open call, in which 119 ideas were submitted from a wide range of artistic areas, though predominantly visual arts and installations.
The Miradouro de Santo Amaro offers a stunning panorama over the Alcântara valley and the River Tagus, with close-up views of the 25 de Abril Bridge. Although there are lots of striking geographical and architectural features to the cityscape that stretches out before you, now you can also listen to one of the most incredible sounds that Lisbon has to offer: the cars and trains travelling up and down the decks suspended from the bridge.

The area in front of the chapel will see the installation of a parabolic panel of azulejos that will act as an acoustic mirror, placed at a key point on the miradouro, from which visitors can listen carefully to the selected soundscape, while also admiring a surface that has been made from the fragments of hundreds of Portuguese industrial tiles, based on a spectrographic image of that very sound texture.

Miratron is a musical instrument designed to be played in elevated, open spaces. It produces an immense variety of sounds thanks to, on the one hand, its synthesising capacity (its nerve centre is a modular synthesizer capable of producing, treating, and organising various sounds at once), and on the other hand the vast palette of sounds offered by the panorama. It has a repertoire of original electronic music inspired by sunset, while also boasting a decoder that inverts the signal and converts the sound impulses into light. Every day, for around 40 minutes, Miratron transforms the Monte Agudo viewpoint into a unique dance floor.

Escópio is an installation based on a camera obscura, which visitors are invited to enter in order to observe the landscape from a different perspective. Situated at the Largo das Necessidades Viewpoint, this installation will provide a link between the landscape and viewers, offering an immersive experience in which the landscape is represented by a simulation of itself.
This year, the Festas have a song that reflects Lisbon’s cosmopolitan and welcoming nature. It was written and composed by Sara Tavares and Kalaf Angelo and is performed by Rita Seidi, a young singer whose name will soon be on everyone’s lips. Originally written as a candidate for Portugal’s entry to the Eurovision song contest, the Festas have revived this ‘Lisboa Lisboa’ that ‘is mine, yours, ours, everyone’s’.

1 to 30 June
Festive Fountains
Fonte Monumental da Praça do Império, 9 p.m.

Come and listen or dance to the song of the Festas, whilst enjoying spectacular effects created by lights and water.
Throughout June, there’ll be a show combining water, lights and the song ‘Lisboa, Lisboa’, at the Fonte Monumental (Monumental Fountain) in Belém’s Praça do Império.

Built for the Portuguese World Exhibition, in 1940, to commemorate 800 years of Portuguese independence and 300 years since the Restoration of Independence, the fountain is an architectural landmark. It was designed by Cottinelli Telmo, the modernist architect who was also responsible for the Monument to the Discoveries and the square in which the fountain is sited.

25 June to 30 October
Beyond the Monument. Memories of the 1940 Exhibition.
Padrão dos Descobrimentos, 10 a.m. to 7 p.m. (last entry 18h30 p.m.)

Organised by the Monument to the Discoveries, in collaboration with CRIA (the Anthropology Research Network (FCSH-UNL)), the exhibition ‘Beyond the Monument. Memories of the 1940 Exhibition’ concentrates on the personal and sensory memories of visitors to the 1940 Exhibition, and aims to counter and complement official and institutional visions of the event through the testimony of material not usually found in museums – oral histories, visual records, personal objects and recollections of emotions.
everything my eyes see is art

26 May to 2 October
Shadows, Masks and Puppets from the Museu da Marioneta collection
António Viana, Francisco Tropa, Jorge Queiroz, Susanne Themlitz
Galeria do Torreão Nascente da Cordoaria, 10 a.m. to 6 p.m., (tuesday to sunday)
2€

To celebrate the fifteenth anniversary of the Puppet Museum, we have invited four artists to work with pieces from the museum’s collection that they felt a connection with. The result is explored in settings in which the puppets take on a new role, interacting with works of varying degrees of closeness to the world of theatre, yet which all take this as a cultural reference, portraying the long history and different geographies of the puppet theatre.

www.museudamarioneta.pt

17 June to August
City of Shadows
Torreão Nascente da Cordoaria
Gallery – 1st Floor
Free entrance

The title ‘City of Shadows’ succinctly sums up the idiosyncratic way that Fernando Martins (Barreiro, 1972) looks at the city of Lisbon. Over two years, wandering at whim around the city, the artist built up a set of photographs in which he attempts to show the less visible places within the urban space. It is an intimate approach, focusing more on impressions, fragments and the unexpected than on traditional tourist imagery or the records of daily life captured by street photography. The city is thus revealed, in an exhibition and album, as new and unsettling, even when seen through its old and familiar details.

28 May to 24 July
Consuming the Contiguous
Catarina de Oliveira
Galeria Quadrum, 10 a.m. to 1 p.m. and 2 p.m. to 6 p.m. (tuesday to friday), 2 p.m. to 6 p.m. (weekend)
Free entrance

This exhibition presents recent works by Catarina de Oliveira derived from research carried out in Budapest. She visited the city as part of the Lisbon-Budapest exchange organised by Lisbon’s city council, the results of which were exhibited at the Quadrum Gallery between 2013 and 2016. The work, in various mediums, including video and ceramics, articulates different myths, ideas and utopias, as well as scientific investigations based on a series of fungi, and the mushrooms that are their fructifications. The narratives they present tackle themes such as witchcraft, the expansion of consciousness and environmental cleansing.

28 May to 28 August
Mise en abyme
Eduardo Batarda
Galeria Pavilhão Branco, 10 a.m. to 6 p.m. (tuesday to sunday)
Curator: Julião Sarmento

Curated by Julião Sarmento, ‘Mise en abyme’ is the result of a proposal made by the artist, and now curator, Julião Sarmento (Lisbon, 1948) to Eduardo Batarda (Coimbra, 1943). The exhibition, in the White Pavilion at the Museu da Cidade, brings together a group of 21 paintings by Batarda, some of them works that have never been exhibited, from various periods spanning four decades of work, from 1966 to 2002.

5 May to 1 July
Art for St Christopher
Rui Chafes – Ascensão
Igreja de São Cristóvão, Largo de São Cristóvão, 10 a.m. to 6 p.m. (everyday)

Combining light and dark, weight and lightness, key aspects in the sculptor’s work, these pieces and the dialogue they establish with the site evoke the convergence of the human and divine planes that occurs within the religious space. The sculptures, which include a group of three pieces that the artist titled ‘Ascension’, created using casts of the stairs to the choir of the church of São Cristóvão, which exhibit the wear and tear of the centuries, enable us to discover and experience one of Lisbon’s unique places.

A rare and pristine example of early Portuguese Baroque, the church of São Cristóvão attracted the sculptor due to its ‘almost archaic beauty’. In its interior, he discovered echoes of the religious architecture of Naples, which the artist describes as ‘extraordinary, and proof that Lisbon has always been a city open to the Atlantic, but also to the Mediterranean world’.

Art for St Christopher

The exhibition forms part of the project initiated by the Orçamento Participativo de Lisboa Arte por São Cristóvão (www.arteporsaocristovao.org), aimed at promoting the Igreja de São Cristóvão in the Mouraria and its heritage, with a view to garnering support for its restoration. It is backed by Lisbon City Council and the Parish of São Cristóvão e São Lourenço, together with various public and private bodies, as well as local organisations and initiatives.
11 June

55 by Radouan Mriziga
Alkantara Festival
Torel Garden, 7 p.m.

Following a performance at the São Luiz Municipal Theatre and in partnership with the Alkantara Festival, we present **55** — 55 minutes of an “architectural” show built around the number five and the measurements of a dancer’s body. Radouan Mriziga’s début piece, **55** is a perfect demonstration of the way in which this Marrakesh-born dancer and choreographer, a graduate of P.A.R.T.s., has transformed the hybrid influences of his dance into a personal language, somewhere between sobriety and sensuality, concept and physicality, structure and sentiment.

Mriziga uses his own body as a tool to create a pattern on the floor. A pattern whose form inevitably appears out of a relationship between his anatomy and the given space. But here, the rationalist “less is more” approach is not incompatible with the aesthetic and emotional delight derived from the ornamental.

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Faustin Linyekula brings together various artistic disciplines in the service of a work that both celebrates the beauty of his native country and never hesitates to expose its failures.
Lisbon is hosting Congolese artist Faustin Linyekula as part of its Artist of the City 2016 project. The aim of the project is to foster collaborations between invited artists and local artists and organisations.

17 June
Faustin Linyekula
Terraços do Carmo, 7 p.m.
M/6

Dancer and choreographer Faustin Linyekula, who has been invited to be the 2016 Artist of the City, offers an evening of music and dance, somewhere between a performance and a concert, in collaboration with local musicians, DJs and dancers in a unique locale: the Terraços do Carmo.

The evening will include a performance of *Parlement Debout*, a piece by Congolese choreographer Papy Ebotani, an associated artist of Faustin Linyekula’s Studios Kabako. The performance involves various Lisbon artists.

19 June
Le Cargo
Bairro do Padre Cruz, 6 p.m.
M/6

While preparing the Artist of the City 2016 programme, choreographer Faustin Linyekula expressed his desire to present his work to audiences in neighbourhoods on the outskirts of Lisbon.

After memorable performances of “Le Cargo” at Cova da Moura and Vale da Amoreira, this solo piece will be performed in a square in Bairro Padre Cruz, Carnide.

In this journey towards himself, Linyekula boards a train that no longer exists, whose tracks have been swallowed up by the forest. He searches for what has disappeared and dances what was prohibited by the new era, by the God of Miracles. He finds the master drummer who has given up rhythm and become a pastor.

Two free, open-air performances by the Artist of the City.

In addition to those performances on the 17th and 19th of June, Faustin Linyekula will perform at Culturgest, São Luiz Municipal Theatre and D. Maria National Theatre that same month.

Artist of the City Partners

Alkantara
Centro Cultural de Belém
Companhia Nacional de Bailado
Culturgest
Festas de Lisboa
Fundação Calouste Gulbenkian
Maria Matos Teatro Municipal
São Luiz Teatro Municipal
Teatro Nacional D. Maria II
Temps d’Images Lisboa

www.artistanacidade.com
This year marks the Festival Coros de Verão’s real coming of age as the biggest and most important event of its kind to be held in Portugal. The focus remains on great quality and a high level of competition, but also on its aim to promote the effective exchange of ideas, techniques and choral interpretations between groups from all over the world.

To this end, the choirs involved will perform together under five globally renowned choral directors from four different continents – Eugene Rogers (USA), Maris Sirmais (Latvia), Lim Ai Hooi (Singapore), Jorge Córdoba (Mexico) and Pedro Teixeira (Portugal) – who will take the event to a whole new level.

The opening concert will be held in the main auditorium of the CCB and will feature the EsML Symphonic Orchestra, the EsML Symphonic Choir, the Regina Coeli de Lisboa Choir and Emotion Voices, resulting in around 200 performers on stage.

One particular highlight will be the concert in the cloisters of the Jerónimos Monastery on 25 June, with the Gulbenkian Choir presenting a programme dedicated to Iberian poetry.

The last day of the festival is dedicated to exchange between the participating choirs.

This year, the guest choir will be Musaico from the National Conservatoire. With all this going on, this year’s event promises to be an unforgettable choral adventure, not only for the participants, but also for the general public.

Here’s to some great performances!
life is not a festival, it’s several!

24 June

Opening Concert
CCB Main auditorium, 9 p.m.
M/6, Tickets: 12 €; Galleries: 6 €; Duration: 1h10, with intermission

Coro Sinfónico da Escola Superior de Música de Lisboa
Emotion Voices
Coro Regina Coeli de Lisboa
Orquestra Sinfónica da Escola Superior de Música de Lisboa

Soloists: Inês Lopes, soprano; Joana Nascimento, alto; João Rodrigues, tenor; Manuel Rebelo, baritone; Paulo Lourenço, conductor

25 June

International Choir Competition
CCB Small Auditorium
1st Session
9h30 a.m. – 12h
2nd Session
2 p.m. – 4 p.m.
3rd Session
4h30 p.m. – 5h30 p.m.
Free admission by the number of places available

Coro Gulbenkian
Poesia Ibérica – Música Meridionalis
Mosteiro dos Jerónimos, 9h30 p.m.
Free admission by the number of places available and with tickets previously obtained on site from 7:30 p.m.; Duration: 1h00

26 June

Outdoor choirs performance
CCB Footpath, 3 p.m. to 4h30 p.m.
Free entrance

Jardim Vasco da Gama – Belém, 4 p.m. to 5h30 p.m.

27 June

Closing Ceremony
CCB Main auditorium, 7 p.m.
M/6, Tickets: 8 €; Galleries: 4 €; Duration: 2h, no intermission

Musaico, Guest Choir

Awards Ceremony
Joint performance by participating choirs
With its name based on the Portuguese word compasso (meaning tempo – “a way of quantitatively dividing the sounds in a musical composition into groups”), this festival dedicated to brass bands is back in 2016 for its ninth time.

The festival has always been defined by its tireless quest for innovation, commitment to musical training and the development of the brass band genre.

This year the festival will see a brass band from the island of Pico in the Azores add to the harmonies resounding through the many different venues in the city. The Com’Paço march in Rossio Square, featuring an impressive 400 musicians, will bring the festival to a close.
Participating Bands

Banda da Escola de Música da Quinta do Picado (Aveiro)

Banda Filarmónica da Associação Humanitária dos Bombeiros Voluntários de Mogadouro (Mogadouro / Bragança)

Banda Musical e Artística da Charneca (Lisboa)

Sociedade Filarmónica Ferreirense (Ferreira do Zêzere / Santarém)

Sociedade Filarmónica Lira Fraternal Calhetense (Ilha do Pico / Açores)

Sociedade Filarmónica Municipal Redondense (Redondo / Évora)
Aos que bailam até ser dia

Seja responsável. Beba com moderação.
As sardinhas dormem?

Não... passamos pelas brasas.
Actress Rita Blanco has come in for special attention, as there’s no need for canned laughter when she’s around. What’s more, the sardine is going on tour to Japan with singer Gisela João, teaming up with comedian Nuno Markl to champion deep-fried horse mackerel, joining presenter Rui Unas as he gets fish grilling over charcoal, and receiving accolades alongside street artist Vhils both here and overseas.

As the sardine feeds off creativity, these five artists were invited by the EGEAC to serve as members of the jury for the sixth Sardine Competition, where they chose the five winning sardines.

This year the Sardines Competition has surpassed all previous popularity ratings and levels of participation, with 8,897 entries from 70 countries ranging from South Korea to the Czech Republic, and from Austria to Singapore.

So without further ado, let us present this year’s five winners.
As a species, the sailor has been part of Lisbon's endemic fauna since time immemorial, just like the sardine.

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**Everlasting Song**

*Olga Shtonda*

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This is for all the ladies across Portugal who don't say no to a little dance.

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**Donas Maria**

*Clara Leitão*
People were keenly anticipating the start of the Festas de Lisboa. Get along with you – everyone's running like the wind to make sure that they don't miss a single moment of the festivities!

This sardine motif often features inside Portuguese houses and on the traditional objects that are used to decorate them, amid a profusion of symbols – even the crying boy makes an appearance!
A celebration just isn't complete without flowers. And you can't have a party without freedom. This sardine brings them together in a symbolic bouquet of red carnations.

6 June to 13 August
Sardine's Word
Galeria Millennium
Free entrance

Extra! Extra! Extra! Downtown Lisbon (and areas further afield) are being invaded by sardines! They are slender, colourful and adept at expressing figures of speech. They think, therefore they are, and they are, therefore they speak. News of the humanised sardine has spread from the celebrity rags and gossip columns to the major broadsheets and tabloids with snappy headlines, and thence to the paparazzi and armchair commentators, seeping into even the kind of fashion and food magazines found in doctors' surgery waiting rooms.

Thanks to myriad scoops by internet sleuths, the sardines are appearing in journalism, television and radio reporting, where the tone varies between humorous, nonsensical and sensationalist, but the story invariably ends up on everyone's lips. Ultimately the sardines are having the last word, not least on the three floors of the Galeria Millennium.

Script: Ricardo Henriques
Curatorship: Silvadesigners
Lisbon Bridges
Some of the most stimulating cities of our time are those cities that manage to be culturally significant, able to both integrate difference and also to express their own unique qualities. With the Atlantic on its doorstep, Lisbon is the southern European city that has the strongest links with Brazil and with Africa.

For years, Portugal seemed uncertain whether to focus on the European space or on its relationship with and legacy from Portuguese-speaking countries. And then the country began to realise that it didn’t have to exclude but that it could bring these elements together in a creative way, and that it would be better able to generate wealth at all levels – and to be, through this dynamic, both European and of the world – the more transatlantic it was, and the more affinities it managed to nurture with all manner of territories.

Now, looking around at the physical and human landscape, it’s clear that this is one of the reasons for the city’s uniqueness. Lisbon is now made of the Portuguese language, but also of Creole; of the fado but also of Angolan kuduro; of local dynamics, but also of European and global influences that flow through the city, enriching it with differences, with languages, with imaginaries and new experiences.

For many years, Lisbon’s cosmopolitan nature seemed rather subdued. More a desire than anything else. Today it is a reality, reflecting a city that has been able to build bridges in various ways.

It is a flow that cannot be only from Lisbon to the outside world, and vice versa, but also within the city. The city is a living organism that is always being reconstructed. In this sense Lisbon can also create bridges from within: between the centre and the outskirts, for example, a movement that redefines both the city itself and some of the municipalities that surround it, such as Barreiro, Seixal, Almada, Alcochete, Amadora and Loures.

Lisbon is now Greater Lisbon. Yet it is as if there were still a mental obstacle, largely created by the presence of the river, which means that some of these municipalities, principally those on the southern banks and despite the city’s two bridges, are seen as if they were small, isolated islands.

One of the great challenges for Lisbon might be to see this ring around the river as the city’s centre. In other words, to imagine the Metropolitan area of Lisbon as a unit of urban agglomeration, with the river at its heart. Mobility as a centre, in a movement of rotation that would mean confronting a psychological challenge: that of seeing the river not as a boundary, but as a potential link.

In reality, this bridge already exists. It is human and cultural. But it needs to be encouraged, bringing out the unique characteristics of Lisbon’s southern region (a combination of the industrial and the urban, with undiscovered spaces and potential for new uses), enriching the capital with possibilities, creating new routes, fostering the desire to discover and to travel the river in every direction.

Interestingly, if there is one artistic project over the last ten years that seems to have reflected and even anticipated many of these dynamics between the global and the local, the centre and the periphery, it is the music group Buraka Som Sistema.

It is as if the group’s music and attitude embodied this reassembling of different localisms – from Luanda, London, or Rio de Janeiro – which acquire their full significance in Lisbon, to become a global language.

At the same time they show that it is increasingly difficult to define what is really centre and periphery, and thus they feed into each other and have brought legitimacy to new experiences within the Portuguese post-colonial landscape, contributing to a number of processes of social metamorphosis.

This Lisbon that stretches from Buraça to Chiado, with the potential to connect with the world, already existed ten years ago, but Buraka Som Sistema gave it new meanings. All those bridges are still there today. Some have been strengthened. Others need to be activated, to bring about an ever more plural and enriching reality.
1 July
Globaile
Jardim da Torre de Belém
5 p.m. to 12 p.m.
Free entrance

10 p.m.
Buraka Som Sistema
and guests

© Gonçalo F. Santos
Globaile is much more than a concert – it will be a huge party on the banks of the Tagus and at the Torre de Belém, where the history of the city meets the bridges with the world that have been formed by the Portuguese language and its diaspora.

1st July will see the poignant moment when Buraka Som Sistema draws the Festas de Lisboa to a close, while also bidding farewell to the stage for an indefinite period of time.

The Lisbon-born band is a perfect example of a group that sees the world as a whole and has given that world a unique musical creation, the result of their different sources of inspiration, from Luanda to Amadora, Lisbon to Rio de Janeiro and Maputo to New York.

Over the 10 years of its existence, Buraka Som Sistema has produced albums, EPs, world tours, official videos, a documentary and concerts that will go down in music history.

Through all of these projects and appearances, they have transformed Portuguese pop culture and introduced a completely new sound that forms the perfect bridge between Portugal’s musical heritage and the modern feel of international and contemporary music. On 1 July the band will round off its last world tour in style: with a massive party for everyone, bringing us the very latest styles and the most daring aspects of the music of the world today.
Spending the summer in the city is anything but boring these days. Lisbon’s Festas are the starting point for a summer full of culture in the Portuguese capital. During July, the word takes centre stage at the Silêncio Festival, while the city’s finest architecture is celebrated by Triennale Open House. The Intendente neighbourhood is once again taken over by festivities for the whole family, and the month ends with the return of Lisboa Mistura, where you can immerse yourself in the many different sounds of the city.

30 June to 3 July
Silêncio Festival
Cais do Sodré

Taking dialogue between different forms of artistic expression and knowledge as its premise, the Silêncio Festival is based around the theme of the possibilities of the word, as a creative unit and a vehicle for knowledge and artistic creation. It is an inclusive event, a celebration that welcomes everyone, and an open invitation to participation, transdisciplinarity, innovation, reflection and creation.

For 2016, the festival programme comprises two thematic sections that take a word and an author as their starting point. The Borders section presents initiatives that, in various ways, explore the polysemic nature of the word, suggesting territorial and symbolic borders and reflecting opposing and associated meanings: border and transgression, displacement and circulation, separation and contact, difference and belonging. The Ana Hatherly section, meanwhile, presents a transdisciplinary programme that is both a homage to this 'artist of the word' and a reflection on the material, artistic and conceptual possibilities of the word.

The Festival will once again take place on the streets, on facades, in shop windows, in galleries, in cafes and clubs, at the theatre, and in squares and parks, revealing the word through music, film, literature, exhibitions, poetry, theatre, performances, debates and conferences. This is a festival where the word can be expressed by all of us.

www.festivalsilencio.com
In 2016, Open House Lisbon takes advantage of the summer to open the doors of the Portuguese capital's finest architecture.

On the weekend of 2 and 3 July, the Lisbon Architecture Triennale presents the fifth edition of Open House Lisbon. A programme of free visits to strategic geographical points and urban trails that offer a broader understanding of the capital's architecture and its relationship with the city's topography. To make the experience as rewarding as possible, the programme is supported by many specialists, including writers who discuss the process of the project's development and the choices made.

Concentrated over two days, the event is an opportunity to explore unexpected places and inaccessible spaces within the city, including private homes, schools, mansions, neighbourhood tours and much more.

Organised by the Lisbon Triennale, in collaboration with EGEAC, the programme also offers a group of parallel events and fun educational events for children.

Initiated 23 years ago in London, Open House is an initiative aimed at raising public awareness of a diverse selection of spaces that, because of their architectural value, specific function or special location, are worthy of attention. This initiative has now spread to more than 30 cities around the world.

www.trienaldelisboa.com/pt/

July and Intendente are already synonymous with celebrations, and so we present a number of weekends full of cultural events and activities that reflect and offer a scaled up version of what takes place here throughout the year, through the neighbourhood's cultural venues.

Through concerts, dance shows, performances, workshops, exhibitions, open classes, games, walking tours, markets and fairs we invite everyone to discover the human, geographical and architectural heritage of Intendente.

Festival highlights include projects making their debut on our stage, such as the concert starring Aldina Duarte and Pedro Gonçalves. We also welcome Cais Sodré Funk Connection, Graviola and Lixo Polifônico.

But it's not just music on offer - the programme also includes the show 'Companhia Limitada: Estação Terminal', by Madalena Victorino and Pedro Salvador, created in collaboration with various groups from the local community.

A new feature is that streets surrounding Largo do Intendente, in addition to hosting various fairs, will also be populated by roaming cultural projects. There'll also be plenty of workshops and theatrical events aimed at families.

One of the festival's star turns will be the Novo Circo, with the Erva Daninha Company. Since one of the distinctive features of the festival is involving the local community in creativity, we also present the first performance by a musical group formed by the neighbourhood's cleaners, who have taken the name 'Arroiada'.

Bollywood closed the festival last year and returns again this time in the form of a festival of food, fashion, music and dance on Rua do Benformoso, a street that is fast becoming the neighbourhood's Asian heart.

So, what are you waiting for? Make a date with Intendente!

Between 19 and 24 July, Lisboa Mistura 2016 bases its programme around rhythms inspired by the city of Lisbon, by the words that sustain the community of its inhabitants. There are three main strands that offer a way into listening to the sounds of modern Lisbon: hip-hop, electronica, and folk music that combines established sounds and melodies with new approaches.

Lisboa Mistura, whose base will be in Largo do Intendente, but which will be presented in other districts around Lisbon, will bring together artists from various neighbourhoods of the city and around, thinkers, creators of ideas and projects, renowned Portuguese and international artists, people from different cultures to speak to us of diversity. As ever, the festival will propose a new Lisbon that we know exists even before it is completely visible...

We want to discuss the construction of this city with musicians, thinkers and other creators in order to discover new forms of living together. To discover new rhythms and bring them into our lives. Yet we must also discuss what sort of city or world that we ourselves create with our words and actions, preserving the positive steps we've already taken to guard against forgetting, and internal and external extremism.

www.sonsdalusofonia.com
Uma Festa com grandes Origens.

Café Oficial das Festas de Lisboa
NOVO SUMOL REMIX

JUNTA-TE À MISTURA

FRUTOS VERMELHOS

TROPICAL
The Lisbon City Council and EGEAC thank to all those who make this Festivities possible.