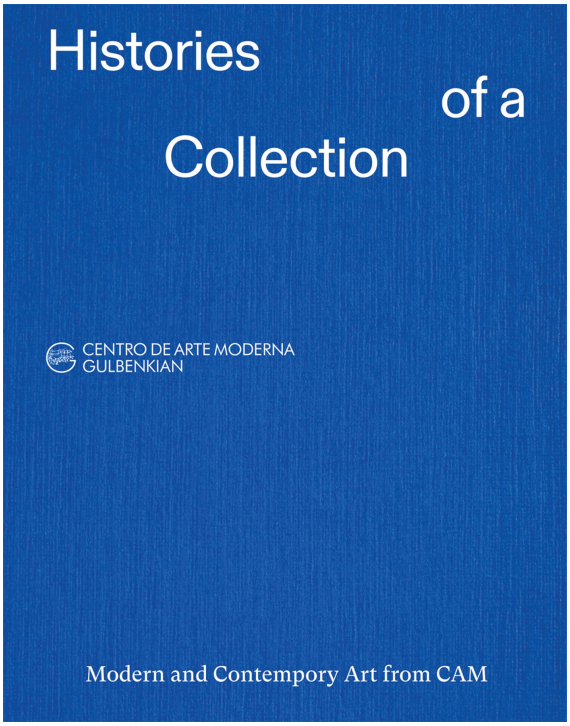
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Histories of a Collection

Modern and Contemporary Art from CAM

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- Some of the most renowned Portuguese and British artists featured in the collection
- Various stories relating to the creation of the CAM Collection, from the first acquisitions by the Foundation in the 1950s to the present day, as well as offering an in-depth account of the opening of the CAM building in 1983
- Explores the artistic encounter with landmark moments in the history of the institution
- The artists represented here offer a concise demonstration of the fact that artistic creation is a movement in a state of constant renewal

Published in conjunction with the exhibition *Histories of a Collection. Modern and Contemporary Art from the CAM*, this catalogue follows various stories relating to the creation of the CAM Collection (Centro de Arta Moderna Gulbenkian), from the first acquisitions by the Foundation in the 1950s to the present day, as well as offering an in-depth account of the opening of the CAM building in 1983.

The catalogue contains seven previously unpublished essays, written by curators Ana Vasconcelos, Leonor Nazaré, Patrícia Rosas and Rita Fabiana, architect Rita Albergaria and independent curator, Antonia Gaeta, outlining some of the key moments in the Collection's history.

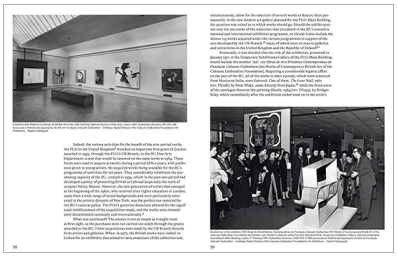
These essays analyse the first acquisitions, made in the context of artist grants awarded by the Foundation and as a result of travelling exhibitions organised in Portugal and abroad, and the development of the section of British art, in close collaboration with the British Council.

The catalogue also delves into the construction of the CAM building and the controversy that accompanied the entire process, as well as reflecting on the acquisitions made from the banker and collector Jorge de Brito, which contributed to greatly strengthening the collection in the months leading up to the opening.

The catalogue also charts the contribution of the last three CAM directors, Jorge Molder, Isabel Carlos and Penelope Curtis, explaining their priorities in the selection of works and the acquisition policies each of them implemented.

It also reproduces almost all the works on display, organised according to the sections of the exhibition and highlighting seven key works, all acquired during the 1960s, by some of the most renowned Portuguese and British artists featured in the collection: Amadeo de Souza-Cardoso, David Hockney, João Cutileiro, José de Almada Negreiros, Maria Helena Vieira da Silva, Paula Rego and Philip King.







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