10xmaat

Museum
Art
Architecture
Technology

Exhibiting, Publishing: MAAT in Print (2016–2026)

MAAT Central

Since its inception in 2016, MAAT – Museum of Art, Architecture and Technology has gained renown as a prime venue for temporary exhibitions. The inauguration of the new building, the same year, enabled the museum to not only renew the EDP Foundation's commitment to presenting its art and energy heritage collections, but also to significantly expand its exhibition space. Since then, 140 exhibitions have been presented.

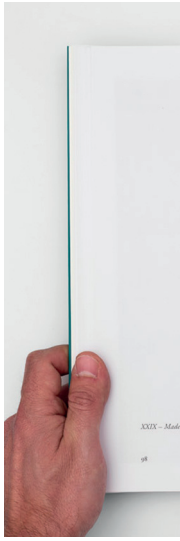
In keeping with this activity, the museum established itself as a place for reflection and knowledge production through its publications: exhibition catalogues and guides, monographs and artists' books, and anthologies of essays. These publications, developed in dialogue with artists, curators, graphic designers, photographers, translators, and other contributors, in step with exhibitions and public programmes, comprise an editorial collection that documents, interprets, and expands the museological experience.

On the occasion of the museum's 10th anniversary, *Exhibiting, Publishing: MAAT in Print (2016-2026)* seeks to take stock of this institutional dimension by acclaiming it, giving it greater visibility and presenting the publications as cultural, artistic and design exhibits which nurture and preserve contemporary thought on art, architecture and technology.

Exhibiting and publishing are core activities in any museum, regardless of the field it is dedicated to. Within the museological context, they are indivisible and complementary. Nowadays, few museums exhibit without also publishing (and fewer still publish without exhibiting). While they are not synonyms, they are distinguishable activities in terms of their intentions (such as the event, the experience, the document, and its dissemination), their means (physical and digital, two-dimensional and multidimensional…), and their reach (both in time and space). However, when analysing their meanings, the correlation between them is evident. To exhibit (from the Latin *exhibēre*, formed by *ex-*, "out", and *habēre*, "to hold" or "have") is to hold out, to show, to manifest, or to present, but also to reveal, to propose, and to narrate; to publish (*publicāre*) is to issue, to print, and to reproduce, as well as to disclose or to disseminate.

At MAAT, the symbiosis between exhibiting and publishing is a structuring, methodological, and programmatic premise. The exhibition dwells precisely on this relationship, focusing on a selection of print publications – mostly exhibition catalogues and guides – produced over the course of a decade. Since it began its activities in 2016, MAAT has continuously exhibited and published, with the approaches of its three successive directors distinctly reflected in both its exhibition and editorial programmes. The publications presented in this exhibition not only bear witness to the visions each director projected for the museum, but also offer insight into certain management and organisational choices that clearly influenced both the form and content of these cultural artefacts. Furthermore, by revealing a close connection with the exhibitions – through diverse and differing relationships which attest to the institution's willingness to experiment – they illustrate the deeply collaborative nature of these projects.

This exhibition, designed by Mariana Veloso and Luís Grilo, has been organised into two sections. On an elongated counter-display, a selection of different publication types is laid out (including exhibition catalogues and guides, artists' publications, activity booklets, among others), arranged by year and almost all available for consultation. The continuous, perimetric route follows a chronological order from 2016 to 2026. This exhibition axis links directly with the parallel panels (designed by Filipe Alarcão in 2014). These, in turn, present the information about the objects – year of publication, title, some technical details, complementary texts – alongside reproductions of pages from those not accessible to the public. The other section, consisting of two decagonal plinths, is entirely devoted to a specific type of publication: the exhibition guide, which is a prominent part of the museum's editorial production. The selection starts from 2023, the year these publications (also known as gallery guides or handouts) adopted a more uniform system that endures to this day, as part of an effort to streamline production and reinforce visual identity.



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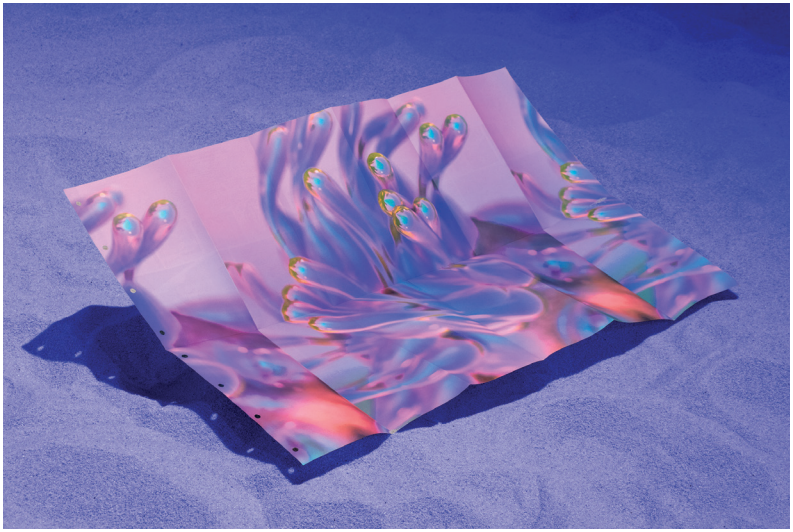

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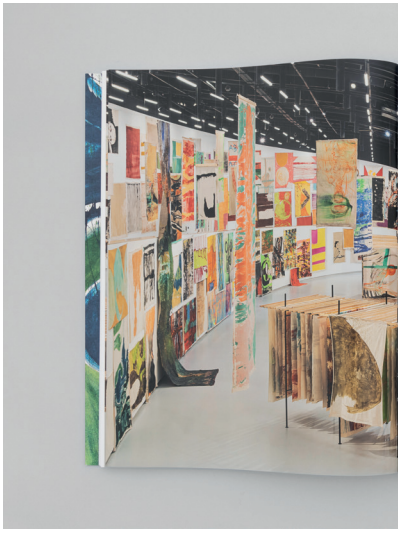
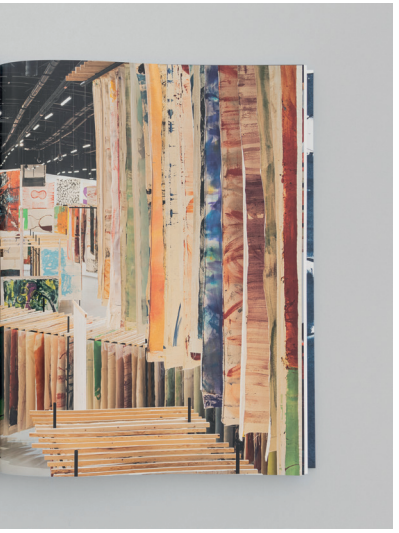


3

1 *Eduardo Batarda – Misquoteros* (2016), designed by Manuel Rosa. Photo: Bruno Lopes

2 *Aquaria – Or the Illusion of a Boxed Sea* (2021), designed by studio òbelo. Photo: Lisa H. Moura

3 *Vivian Suter – Disco* (2024), designed by Current Matters. Photo: Bruno Lopes



2016-2019

MAAT's editorial programme was conceived from the outset in close relation to the layout of its exhibition areas, following a plan that categorised the different spaces according to the intended types of exhibitions. During the first three years, publications followed this operational grid. In view of the pace of the new museum's activity, this working model made it possible to anticipate costs, clarify conditions, and align the expectations of everyone involved, ensuring a stability that directly benefited the management of each project.

Complementing this approach was the creation of dedicated editorial series: *Perspectives,* published alongside the exhibitions from the EDP Foundation Art Collection, and *Cinzeiro 8* and *Project Room*, associated with the museum spaces of the same name. The print run, page count, format, choice of paper, cover solutions, and even the graphic and editorial grids, as well as the content selection, were defined alongside different designers (for each volume or even for the whole series) and tailored to the specific constraints, namely budgetary, of each project. This *modus operandi* traced its precedents back to the editorial production of the EDP Foundation prior to the creation of the museum.

Nonetheless, room was also left for exception. Among other examples, exhibitions held in the Boiler Hall and the Oval Gallery resulted in publications conceived for each individual project, in dialogue with artists, curators, and designers, as is the case with *Gary Hill – Linguistic Spill in the Boiler Hall* (2018) and *Dominique Gonzalez-Foerster – Pynchon Park* (2016). Outside the logic of connection to specific spaces, yet also asserting their own singularity, the book *Eduardo Batarda – Misquoteros* (2016) and the newspaper *Ana Jotta – Bónus* (2017) stand out as projects where the artists themselves defined everything from the type of publication, cover colour, and typography to the photographic style and image layout.

Driven by the ambition to internationally promote the museum, its exhibitions, and, above all, artists, this period was also defined by partnerships with museums abroad and, above all, with international art publishers. These co-publishing initiatives ensured the wide promotion and distribution of catalogues such as *Utopia/Dystopia* (2017) and *Eco-Visionaries – Art, Architecture, and New Media after the Anthropocene* (2018).

2020-2021

With a renewed visual identity and a restructured team, MAAT developed a singular two-year approach to its editorial activity which stemmed from an integrated vision for the institution, its programme, and its communication, in which graphic design and publishing played a pivotal role.

This strategy translated, on an editorial level, in short-form publications – booklets, leaflets or *dépliants* – published to coincide with exhibitions and other public events. The programme comprised three editorial strands – text, images and activities –, each with its own heading: "read", "see" and "kids folio", and set out formal rules (such as 4-hole punching and the fixed dimensions of the closed format) to allow for their joint publication in a binder that aggregated all the projects.

Once this formal and editorial matrix was established, unique graphic concepts were conceived and developed for each project. In some cases, they were commissioned to guest curators and designers, but there were also significant contributions from other creators, such as writers and photographers. Examples include the exhibition guides *X is Not a Small Country – Unravelling the Post-Global Era* and *Aquaria – Or the Illusion of a Boxed Sea*, as well as *Carsten Höller – Dia*, all of which from 2021.

The context of the pandemic intensified a focus on the digital medium that was already inscribed in the museum's original plan for this period. In response to physical closure, this transition became all the more pressing, driving a series of projects conceived specifically for the online universe, using native formats in a diversified editorial unfolding, most notably the creation of the website *ext.maat.pt*.

The binder *2020-2021* compiled a selection of what was printed throughout this period, organising it through thematic dividers and expanding it with dedicated supplements. This portfolio of a two-year programme, alongside the two-volume box launched in 2020 and dedicated to the EDP Foundation Art Awards, stands out as a conceptual and graphic response that challenges and reinvents the conventions of institutional or retrospective publishing.

2022-2026

Within the museum's editorial landscape over these last four years, the exhibition catalogue emerged as the prominent format of its printed output. The centrality of this medium stems primarily from the pivotal role that solo exhibitions assumed within the programme launched by a new direction. Larger-scale projects once again drove ambitious publications; however, almost all exhibitions, regardless of their scale, featured their own dedicated editorial projects – echoing, in a sense, the approach that had prevailed until 2019 (even reviving a past series), but now exploring a production free from pre-established constraints.

In parallel, the programme opened up to the experimentation of other typologies, such as the artist's monograph (*Luisa Cunha – Hello! Are you there?*, 2023), the anthology of texts (*Escritos de Arte*, by Jeff Wall, 2025), and the artist's book (*The days are numbered*, by Daniel Blaufuks, 2024). Publications also emerged from the intersection and hybridisation of distinct models – a fluidity that, in addition to reflecting editorial decisions, often stems from how projects evolve and from the close collaboration of artists and curators in the creative process. Notably driven by the authors' conceptual input are the monograph *Nicolas Floc'h – The Colour of Water [Tagus]* (2024), and the catalogue *Cerith Wyn Evans – Forms in Space…through Light (in Time)* (2025); or, in a realm where the identity of the projects is intrinsically defined by design solutions, the monograph *Miriam Cahn – what looks at us* (2025) and the catalogue *Energy. Perpetual Motion* (2024) stand out. Perhaps the concept of a "collaborative volume" is the one that best defines most of the objects that make up the editorial landscape of this period. In this regard, it is worth noting that, in many of these publications, the artists are not the sole creators, and that their own journeys, work, and exhibitions constitute the main subjects.

Over these years, while the catalogue assumed a central place through a vast multiplicity of approaches, expressions, and formats – some of which achieved global reach as a result of collaborations with international partners – the exhibition guides adopted a more uniform system as part of an effort to streamline production and reinforce MAAT's visual identity.

Exhibiting, Publishing:
MAAT in Print (2016-2026)
02/10/2026 → 15/02/2027

Curator
Nuno Ferreira de Carvalho

Museum
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Bruno Marchand - Diretor-adjunto
Ana Fryxell (Produção), Rita Marques (Operações e Planeamento), Nuno Ferreira de Carvalho (Edição e Publicações), Joana Simões Henriques, Rodolfo Freitas (Programas Público), Ivone Maio (Centro de Documentação Fundação EDP)

Communication, Media and Stakeholders
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Elisabete Sá, Raquel Pires

Marketing and Visitor Experience
Inês Vieira Brodheim - Diretora
Raquel Eleutério, Rita Brandão Brito, Inês Pinho, Ivan Coelho, José Prata, Mariana Líbano Monteiro, Matilde Raposo, Rita Gomes Magalhães, Sebastião Almeida, Seomara Almeida, Sofia Madeira Pinto, Tiago Serôdio

Concept and Graphic Design
Mariana Veloso

Concept and Exhibition Design
Studio Grilo

Suppliers
J. C. Sampaio, Gracal, Lavandaria (Montagem), Bruno Lopes (Fotografia), Garry Mullender (Tradução), Manuel Alberto Vieira (Revisão), Guide (Impressão)

Acknowledgments
Fedrigoni

Agenda
Guided tour with the curator:
17/10/2026, 17.00
Guided tour with the design team:
23/01/2027, 17.00

Publications
Special selection available in the shop

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More information and other content
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19/09/2026 → 15/02/2027

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