



ART @WORK

*Art may be considered a universal
method of communication
within organisations*



ART @WORK

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Calnegre

SOS Stencil

AAlbuquerque

“IT IS IN ART
THAT MAN
DEFINITELY
EXCEEDS
HIMSELF”.

simone de beauvoir



WHAT IS *ART*?

This is a difficult question to answer, but I think that, above all, it is something that transports us to another dimension.

Cubism, for example, allows us to see all dimensions of the same object; or rather, we are able to see an object and all its dimensions without actually moving, even the sides that would be impossible to observe from the perspective granted by our viewing angle. It suggests the structure of the bodies and represents them as if one could move around them, seeing them from all the different perspectives.

Art can also be considered a universal form of communication; free and not imposed, that which gives colour to life, gives off smell, transmits heat, brings humanity to the non-human and transports us to the impossible. It makes us face up to and see a recurring situation from a different perspective, with different eyes. It forces us to question, think, and investigate. Something elegantly simple that opens the mind and expands the heart.

In accepting this, all spaces must be flooded with art, from our homes, the street we walk on, public transport, schools, our places of work. No matter the format, colour, size, price, or whether it was by a well-established artist or someone at the beginning of their career; as long as there is context and coherence. At its core, it is about art in all its splendour.

Based on the idea that art should not be confined solely to galleries and/or museums and that we have and should bring it to other places, especially the workplace, we decided to develop a small initiative that symbolises joy and creativity in our workplace, in this case the ISQ.

We believe that the creativity inherent to each project to be developed, which is sustained in the observation and perception of art, gains unlimited possibilities that allows us to do a job that will rarely fit into a previously stereotyped category. It will make us and our peers look at and think about problems in different ways, some well outside the traditional "out of the box" sense, which will result in a richer, deeper, more engaging and accessible outcome for employees and customers. Throughout this process, work teams will certainly be happier and will feel more motivated.

It is in this way that emotional intelligence has an increasing role in the working routine, assuming the utmost importance to companies and work teams , with pragmatic benefits in the work environment; both in terms of employee performance and in increasing their well-being. It enriches the interaction and sharing of experiences, bringing better results.

In this sense, art emerges as a catalyst, allowing each individual to develop their own meanings, disseminate them, and acquire knowledge.

When a company invests in art, it values its employees, the most precious and important asset of any organisation, which will consequently add value to the organisation itself. This is the great challenge that modern organisations face: how best to stimulate business dynamics and motivate employees to demonstrate their capabilities. Develop talent, soft-skills, stimulate productivity and involve employees more.

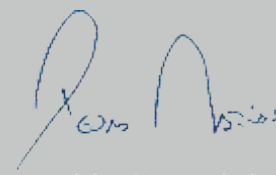
For this reason, when promoting art as well, companies take gambles on a tool that unites, improves and values people, through other interpretations and the results it can provide.

The impact of art on the workplace is often underestimated. Music, shape, and colour, for example, can change the mood of a reception or a meeting room. They are a starting point for healthy discussion. Can art have a direct impact on an organisation's productivity and well-being?
It seems clear to us that it can.

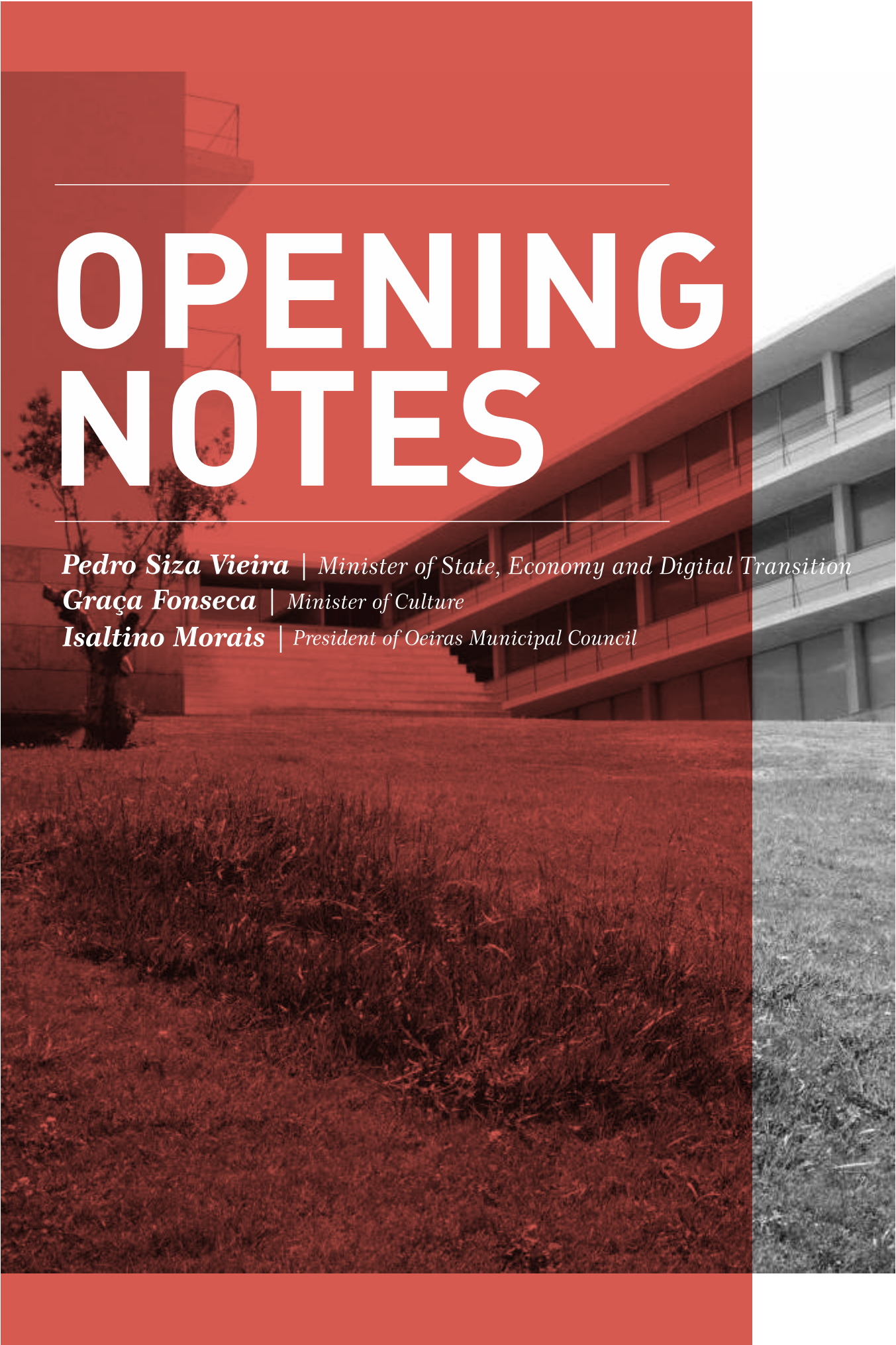
Art is inherent in the cultural essence of an organisation and, in turn, the human essence. And if an organisation is made of people, it is also made of art. For these very reasons we created Art@Work.

To “test” this first project, we brought together six artists who freely suggested works based on their knowledge to 'bring life' to our corridors. These are the examples that you will see on the following pages and form part of this first essay that ISQ is promoting, Art@Work.

We'd very much like to offer our thanks to all those who participated in this project, since we will all certainly now be more aware of art and all that it represents.



(Chairman of the ISQ Board of Directors)



OPENING NOTES

Pedro Siza Vieira | *Minister of State, Economy and Digital Transition*

Graça Fonseca | *Minister of Culture*

Isaltino Morais | *President of Oeiras Municipal Council*



PEDRO SIZA VIEIRA

Minister of State, Economy and Digital Transition

After decades of rather fragile growth, and even stagnation, today Portugal has a much more solid and resilient economy that has increased its exporting capacity and is capable of maintaining the current trajectory of convergence with Europe.

As both Deputy Prime Minister and Minister of the Economy, I have had the privilege of closely getting to know individual cases of ambition and innovation and of teams motivated by creativity, essential factors enabling us to continue to improve the competitiveness of the Portuguese economy.

ISQ and its teams are an example of this. I congratulate the ART@WORK project, an initiative that shows us that successful business realities will not exist without committed collaborators and without cultural dynamism. Art can - and should - be an inspiration and an ally of company productivity, motivating innovation and the differentiation of processes and products. In this way, we will continue to prosper and satisfy the most qualified and, of course, most challenging demand.

The economy, as a whole, will be creative in the future of dynamic societies and, therefore, fundamental to accompany the pace of this continued globalization and modernization. Increasingly exposed to international competition, the Portuguese economy has been challenged to generate a sustainable growth cycle, and it is therefore necessary to learn to take advantage of the knowledge, skills, research, and culture - with regards to heritage, but also as an organisational asset - and, of course, of the most varied array of soft skills. This will be the secret of success and the true art of generating even more value.

Founded more than half a century ago, ISQ has always had a vision of the future, by following a strategy of diversifying its initial activity, introducing new sectors, investing in new businesses and attracting more companies. As a private and independent entity, today it has the ability to offer its services practically all over the world and is present in fifteen countries on four continents; therefore it deserves our respect and encouragement, since these are factors that help to consolidate the path of the country's economic growth.

To each of the people involved in this initiative, I once again offer my sincere thanks for contributing to a richer, more creative and sustainable economy.



GRAÇA FONSECA

Minister of Culture

There is no better art than that which finds its audience. And there is no better way to making it more accessible than the possibility of crossing paths with art in our daily lives.

With art acting on the business space, there is a favourable encounter between culture, creative industries, and companies. Joint work between artists and private and public entities is fundamental in the structuring and projecting of a true public policy for the arts.

This dimension also includes examples like this, where companies and artists come together to create new dimensions so that art can exist and demand from us as citizens another way to make it part of our experiences.

Without a policy that gives primacy to humanistic values and the preservation and valorisation of the arts, there is no culture.



ISALTINO MORAIS

President of Oeiras Municipal Council

On a recent visit to Finland, I came across a beautiful library (the Oodi, in Helsinki). Integrating and welcoming, it was in fact a facility that put citizens right at its heart, not only in terms of the services provided but also as regards the quality and taste of the construction, which was both bold and harmonious, and provocative and inspiring at the same time. Furthermore, there was one particular aspect that made me like the project even more: the Finns follow the Percent for Art Principle, which means allocating 1% of the cost of the construction or remodelling work to incorporate artistic initiatives into the new construction, which can be seen by all.

I now look at this catalogue and think about how there are so many similarities between this Scandinavian practice and the ART@WORK project, promoted by ISQ: it starts with the building that houses the institution with its traces of the master - Siza Vieira. It is impossible for architectural elegance not to infect those who, day by day, produce, work, think and communicate amongst themselves aspects as important as those which are the *raison d'être* of ISQ's work: innovation, quality, and safety. After all, designing the future with only practical aspects in mind will always be a safe but incredibly monotonous path; let us therefore include creativity that bears fruit by appropriating the art that surrounds us, and the benefits will be generous in the short, medium and long term.

In addition, the Welding and Quality Institute was not limited to architecture only: every day its workers and visitors were (and are) also inspired by sculpture, collage and installation, painting, stencil and photography, by authors like the aforementioned Siza Vieira, Charles do Rosario, Rico Sequeira, Calnegre, SOS Stencil and AAlbuquerque. I have no doubt that this diversity of expression also increases the impact of the artist and their work in the individuals who see it: how many ways to interpret, how many means to do it, so many ways to interpret the world...

I agree with this, and I would like to add that this motto for ART@WORK will be replicated many times, and that this progressive dynamic will create the happy inspiration that advances the world around us.



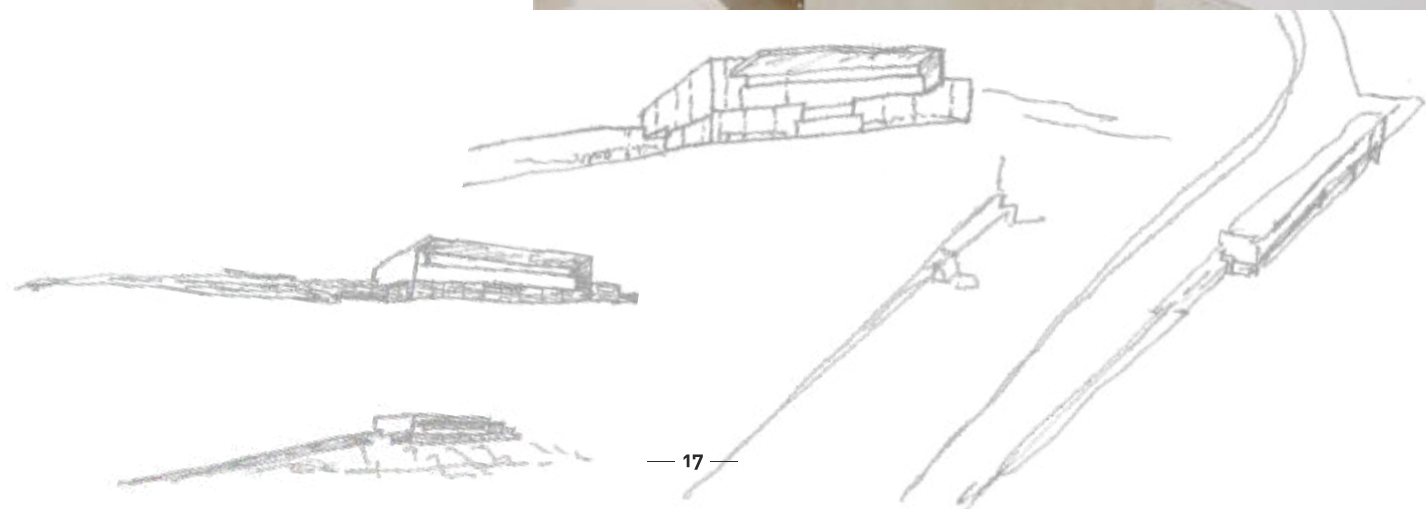
THE PLACE

business innovation center | ISQ

“The straight white lines of
the complex stand-out from
the environment and
neighbouring structures.”
(1)

“ISQ's headquarters were designed by Álvaro Siza Vieira for Taguspark, a science and technology park located in Oeiras, on the outskirts of Lisbon. The structure is divided into two buildings. The larger of the two is a block of four U-shaped floors that houses offices, laboratories, conference rooms and a library. The design allows laboratories to enjoy light and natural ventilation, with large windows set into the façades facing the courtyard. The smaller two-story block includes sports facilities, bathroom areas, and an ecumenical space. With a broad emphasis on the horizontal and their white finish with a stone base, the buildings are easily identifiable as the work of Álvaro Siza.”

(1)

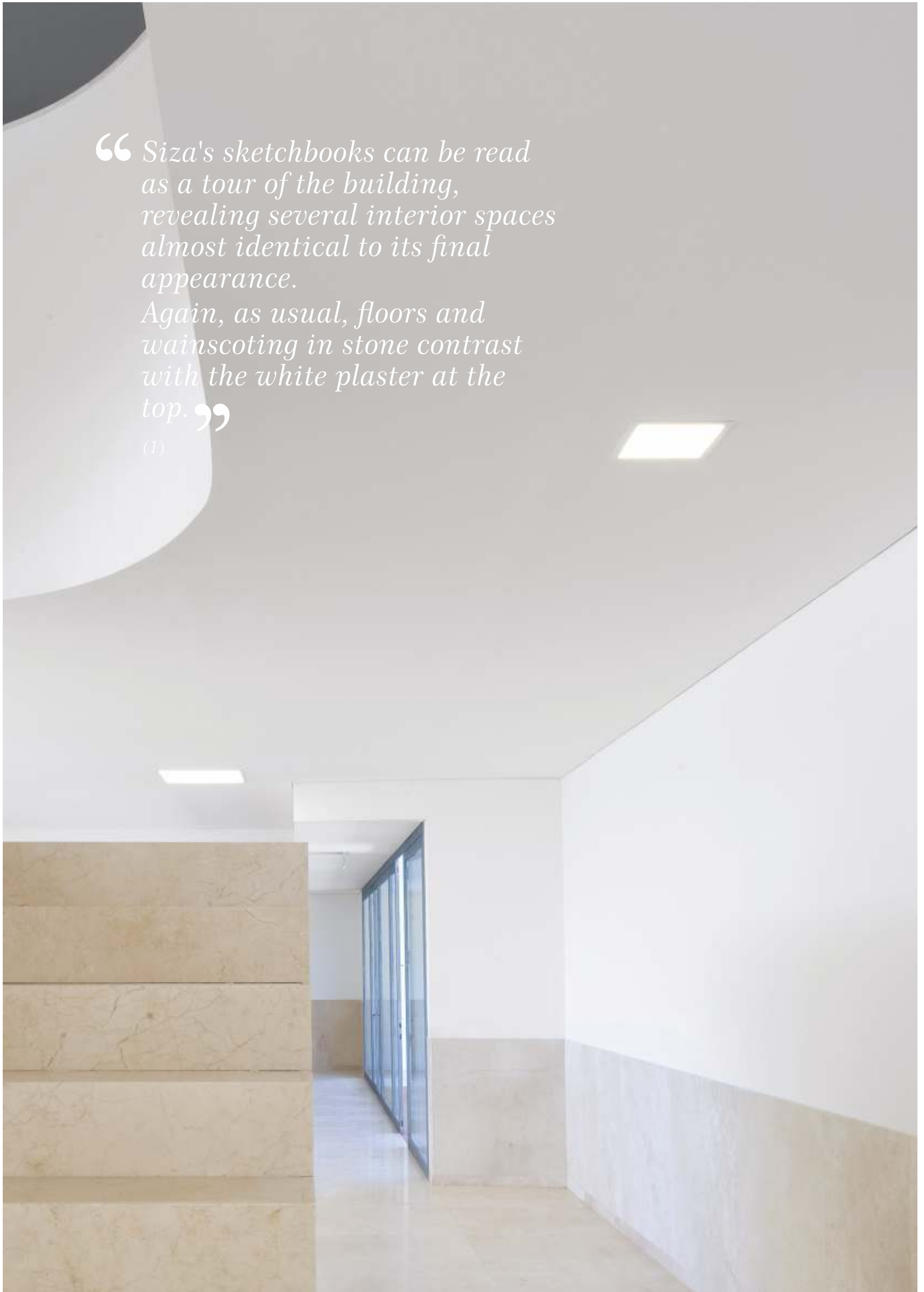




“ Siza's sketchbooks can be read as a tour of the building, revealing several interior spaces almost identical to its final appearance.

Again, as usual, floors and wainscoting in stone contrast with the white plaster at the top.”

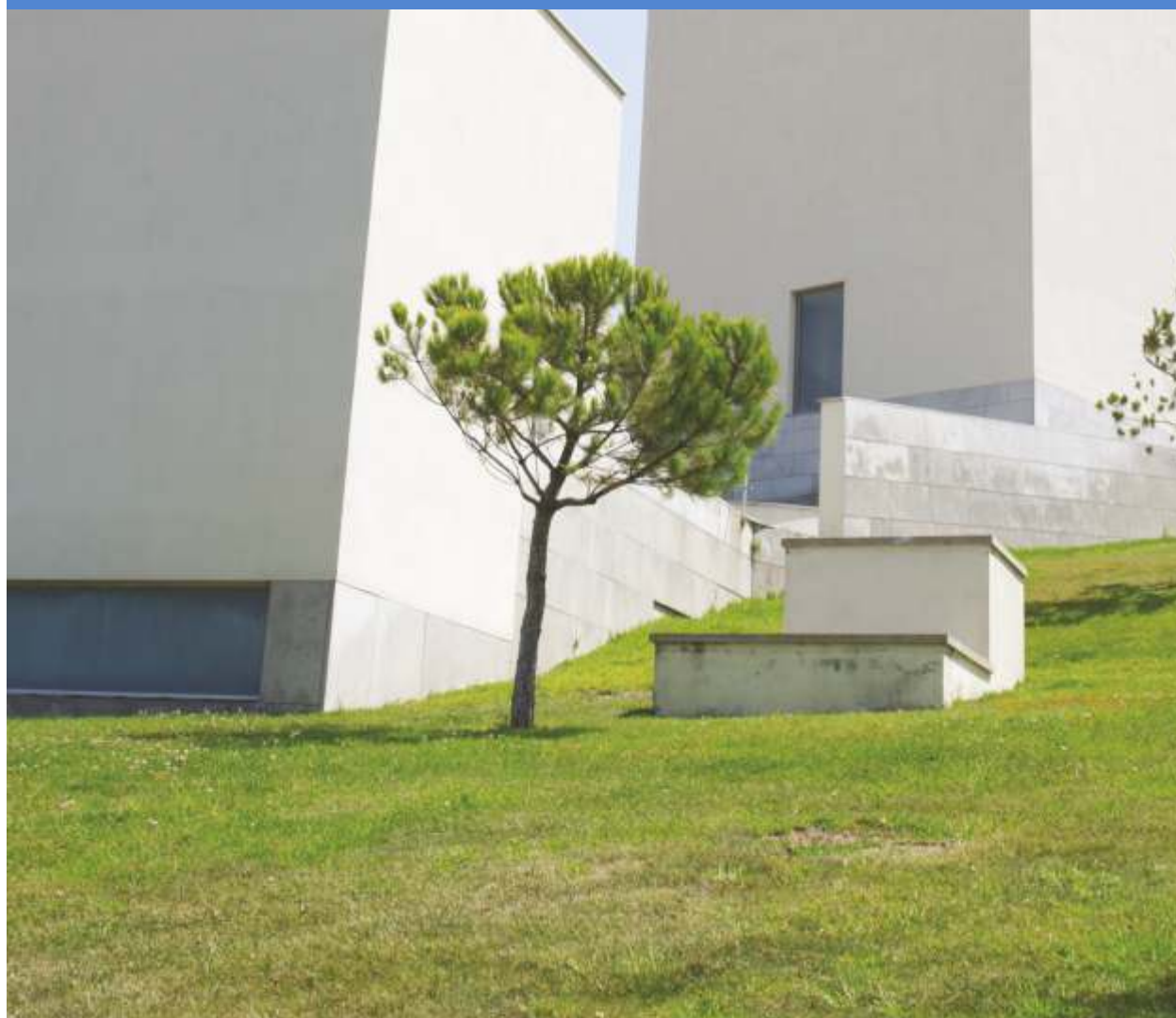
(1)





“The interior patio frames a view of the countryside and a lawn. Despite the enclosed aspect of the buildings when viewed from some exterior angles, there are many windows and an abundance of natural light.”

(1)



“The buildings are essentially low,
especially at the upper end of the
slope, and the openings to the
outside are minimal.”

(1)











WORKS OF ART

*architecture
sculpture
collage/installation
painting
stencil
photography*

ÁLVARO SIZA VIEIRA

ARCHITECTURE
SCULPTURE.

ART
@WORK



ÁLVARO SIZA VIEIRA

SCULPTURE | ISQ

CHARLES, DO ROSÁRIO

COLLAGE/INSTALLATION.





CHARLES DO ROSÁRIO

D. Maria

RICO SEQUEIRA

PAINTING.





RICO SEQUEIRA

Comix series; mixed technique on canvas; 1.040x1.58cm
(private collection)

ART
@WORK



RICO SEQUEIRA

Oil collage series on canvas; 2.00x1.50cm



RICO SEQUEIRA

Acrylic pigment on canvas; 1.95x1.45cm

ART
@WORK



RICO SEQUEIRA

Free figures series; acrylic on canvas 92x89cm

ART
@WORK



RICO SEQUEIRA

Free figures series; acrylic on canvas 92x89cm

ART
@WORK



RICO SEQUEIRA

Free figures series; acrylic on canvas 92x89cm



ART
@WORK



RICO SEQUEIRA

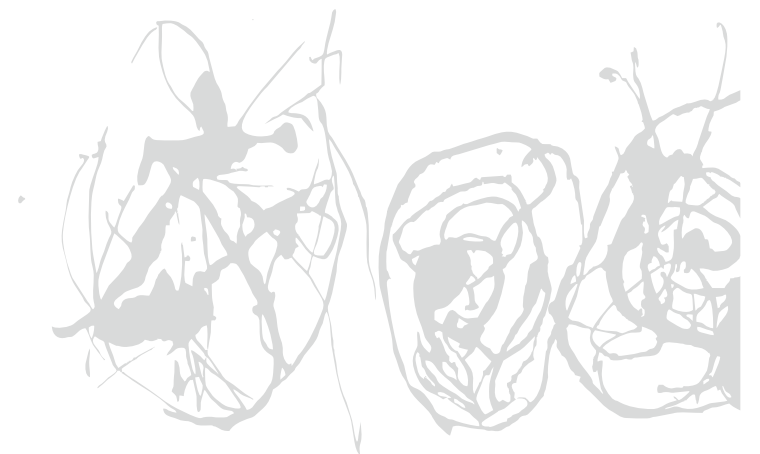
Free figures series; acrylic on canvas 92x89cm

ART
@WORK



RICO SEQUEIRA

Acrylic on handmade paper; 93x80cm





RICO SEQUEIRA

Acrylic on poster paper; 1.85x82cm



ART
@WORK



RICO SEQUEIRA

Graphite acrylic on canvas; 1.62x1.30cm

ART
@WORK



RICO SEQUEIRA

Calligraphy series - acrylic on triptych canvas; 1.50x50m



ART
@WORK



RICO SEQUEIRA

Acrylic pigment on grey card; 1.25x1.00cm

ART
@WORK



RICO SEQUEIRA

Collage series; mixed technique on canvas; 1.62x1.58cm





ART
@WORK



RICO SEQUEIRA

Mutex Series
Acrylic on paper; 63x33cm



RICO SEQUEIRA

Acrylic Pigment; 33x42cm



ART
@WORK



RICO SEQUEIRA

Collage series; mixed technique; 1.62x1.16cm



RICO SEQUEIRA

Collage series; mixed technique; 2.00x1.50cm

ART
@WORK



RICO SEQUEIRA

Collage series; mixed technique; 2.00x1.50cm



RICO SEQUEIRA

Collage series; mixed technique; 2.00x1.50cm



ART
@WORK



RICO SEQUEIRA

Collage series; mixed technique; 2.00x1.50cm



RICO SEQUEIRA

Collage series; mixed technique on canvas; 1.16x89cm

ART
@WORK



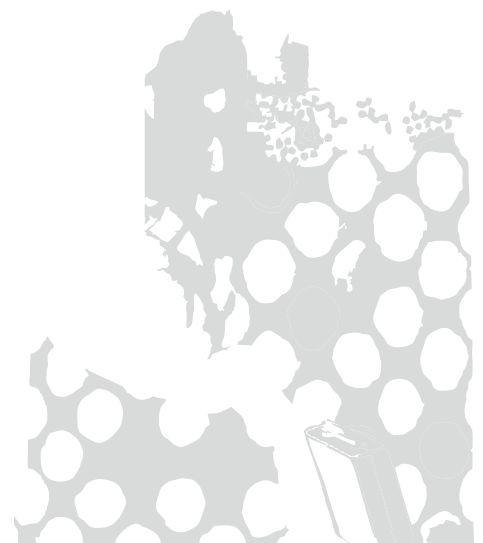
RICO SEQUEIRA

Collage series; mixed technique on canvas; 1.16x81cm



RICO SEQUEIRA

Collage series; mixed technique on canvas; 1.16x81cm

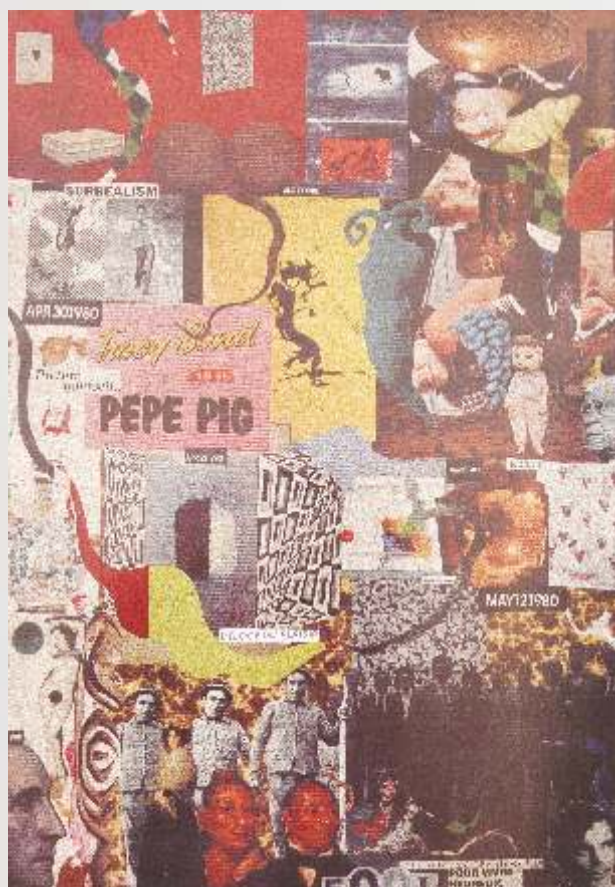


ART
@WORK



RICO SEQUEIRA

Collage series; mixed technique on canvas; 1.16x81cm



RICO SEQUEIRA

Collage series; mixed technique on canvas; 1.16x89cm

ART
@WORK



RICO SEQUEIRA

Mixed technical engraving on paper; 2.40x1.00cm

ART
@WORK



RICO SEQUEIRA

Collage series; mixed technique on canvas; 1.92x1.30cm



ART
@WORK



RICO SEQUEIRA

Art@Work | ISQ



CALNEGRE

PAINTING.

ART
@WORK



CALNEGRE

Old Blue Tale
Acrylic on canvas
125x185cm



CALNEGRE

Time slides (I, II, III)
Acrylic on paper
21x 29.7cm



CALNEGRE

Sun Fish
Acrylic and Indian ink on paper
21x29.7cm

Sea Flower
Acrylic and Indian ink on paper
21x29.7cm

ART
@WORK



CALNEGRE

A mountain in the sky
Acrylic and Indian ink on paper
21x29.7cm

The sky on fire
Acrylic and Indian ink on paper
21x29.7cm



CALNEGRE

Faster-than-light (IV)
Watercolour, graphite and Indian ink on paper
21x29.7cm

ART
@WORK



CALNEGRE

Faster-than-light (III)
Watercolour and Indian ink on paper
21x29.7cm

ART
@WORK



CALNEGRE

Sunset
Acrylic on canvas
40x50cm





CALNEGRE

Art@Work | ISQ

SOS STENCIL

STENCIL.

ART
@WORK



SOS STENCIL

Frida Kahlo

ART
@WORK



SOS STENCIL

3D Woman



A ALBUQUER- QUE

PHOTOGRAPHY.



ART
@WORK



AALBUQUERQUE

CAIS DO SODRÉ; 2x1,3m

ART
@WORK



AALBUQUERQUE

JORGE PALMA CONCERT; 2x1.3m

ART
@WORK



AALBUQUERQUE

CASA DA MÚSICA; 2x1,3m

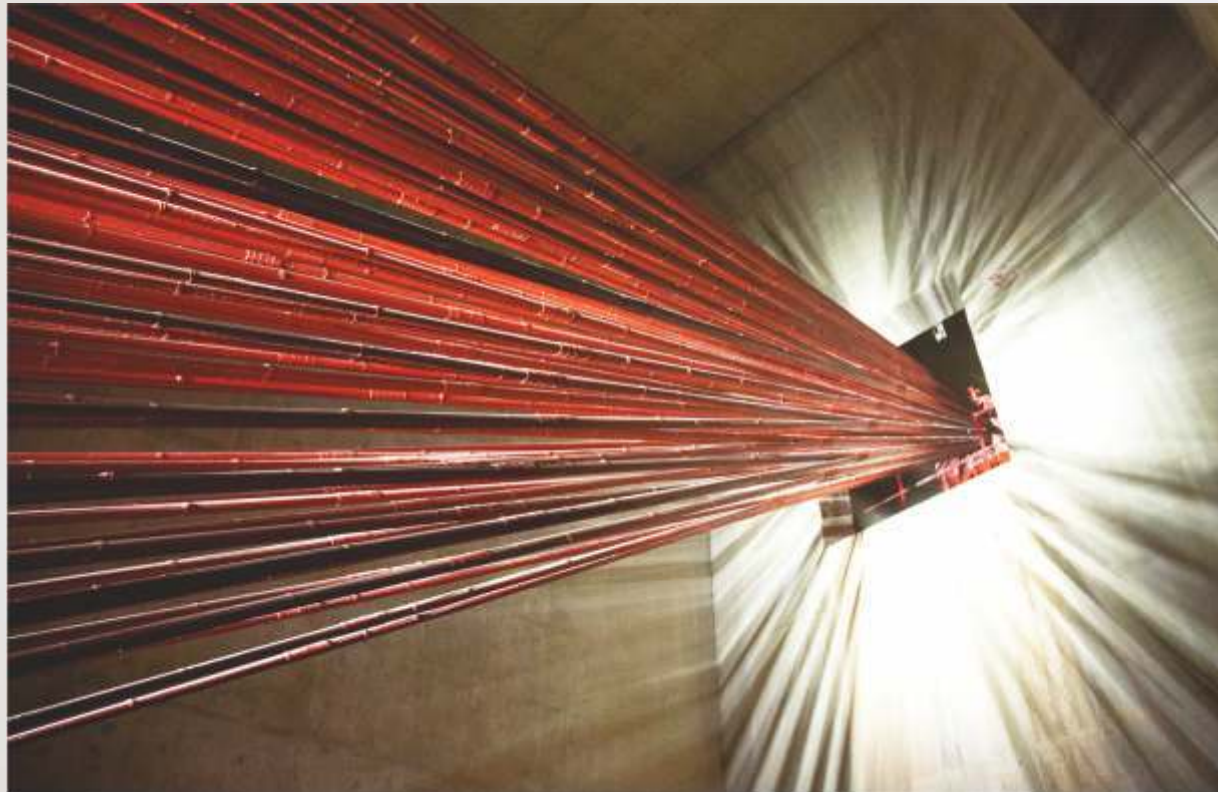
ART
@WORK



AALBUQUERQUE

70 YEARS OF PORSCHE; 2x1.3m

ART
@WORK



AALBUQUERQUE

BRIDGE OVER THE TAGUS; 2x1.3m

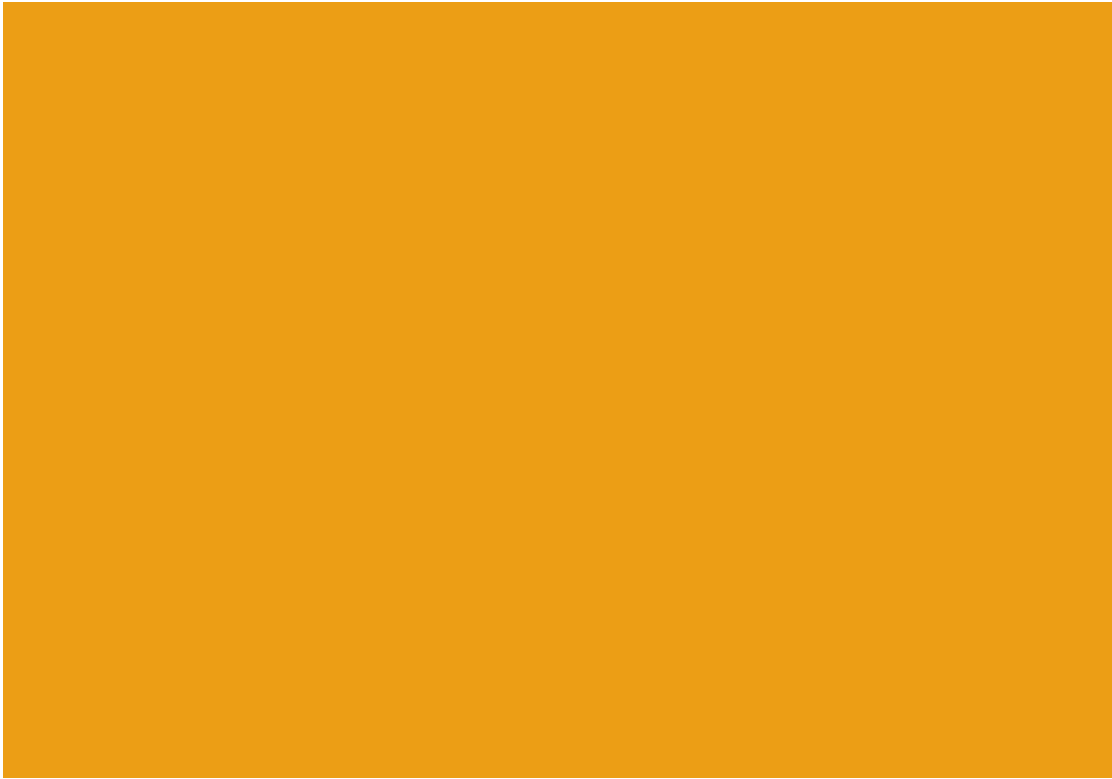
ART
@WORK



AALBUQUERQUE

LONDON UNDERGROUND; 2x1.3m





AALBUQUERQUE

Art@Work | ISQ





THE ARTISTS

*álvaro siza vieira
charles do rosário
rico sequeira
calnegre
sos stencil
aalbuquerque*



**ÁLVARO
SIZA VIEIRA**

Porto, Portugal

Álvaro Joaquim Melo Siza Vieira was born in Matosinhos in 1933 - He studied at the Porto School of Fine Arts between 1949 and 1955, where he then served as a lecturer between 1966 and 1969, and later as assistant professor in 1976.

From 1955 to 1958 he collaborated professionally with Fernando Távora.

He was also a visiting professor at the Swiss Federal Institute of Technology Lausanne, the University of Pennsylvania, the University of The Andes in Bogota, and Harvard University.

He has designed various buildings in Portugal, including the Casa de Chá da Boa Nova, in Leça da Palmeira (1958-63), the 1200 houses built in Malagueira-Évora (1977-95), the Setubal School of Education (1986-93), the New Porto Faculty of Architecture (1988-95), the reconstruction of the Chiado area in Lisbon since 1989, including building projects like Castro e Melo, Grandella, the Santa Maria church in Marco de Canaveses (199-96], the Fundação Serralves in Porto (1991-99), Terraços de Braganca in Lisbon (1992-2004), the Expo 98 pavilion (1995-98) and the Portuguese Pavilion at the Hannover 2000 Expo (with Eduardo Souto de Moura). Between 1985 and 1989 in the Netherlands, he oversaw the Renovation Plan of Zone 5 in Schilderswijk, The Hague, and then in 2001, he completed Blocks 6-7-8 of the Ceramique Terrein in Maastricht.

In Spain, he designed the Meteorological Centre at the Olympic Village in Barcelona, the Galician Centre of Modern Art, the Faculty of Information Sciences in Santiago de Compostela, and a multi-sports pavilion on the Isle of Arousa and the Cafe Moderno in Pontevedra, both in Galicia. In addition, he designed the rectory at the University of Alicante, the Zaida Building in Granada and the Ribero Serralo Sports Complex in Cornelia de Llobregat. He also completed the Hombroich Museum in Germany (1995-2008), the auditorium and cultural centre at the Ibere Camargo Foundation, in Porto Alegre, Brazil (1998-2008), the renovation of the Donna Regina Museum in Naples, Italy (2003-06), the Anyang Pavilion in South Korea (with Carlos Castanheira - 2005-06) and the Mimesis Museum, also in South Korea (along with Carlos Castanheira - 2006-10) and the Novartis Campus Building in Switzerland (2006-11).

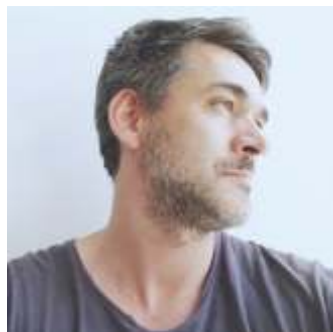
AWARDS

- 1981 - Award from the International Association of Art Critics /State Secretariat of Culture AICA/SEC - Architecture
- 1988 - Golden Medal from the Madrid College of Architects
- 1988 - Mies van der Rohe Contemporary Architecture Award
- 1992 - Pritzker Award, from the Hyatt Foundation, for the renovation of the Chiado district, Lisbon
- 1993 - National Architecture Award
- 1996 - Secil Prize
- 1998 - Alvar Aalto Medal
- 1998 - Prince of Wales Award at Harvard University
- 2000 - Secil Award
- 2001 - Wolf Arts Award (2001)
- 2002 - Golden Lion for the Best Biennial Architecture Project of Venice
- 2005 - Urbanism Special Grand Prize of France
- 2006 - Secil Award
- 2008 - Royal Gold Medal for Architecture, from the Royal Institute of British Architects
- 2009 - Gold Medal 2009, from the Royal Institute of British Architects
- 2010 - Luso-Spanish Art and Culture Award
- 2012 - Golden Lion for lifetime achievement, The Venice Biennale of Architecture
- 2015 - "Vida e Obra Award" from the Portuguese Society of Authors



www.alvarosizavieira.com





**CHARLES
DO ROSÁRIO**

Lisbon, Portugal

Charles do Rosário was born in 1972 in Paris.

He graduated in Plastic Arts from the University of Paris in 1998, and has participated in numerous artistic and cultural events (staging, exhibitions) in the last few decades. Currently, he is a teacher of art at the Liceu Frances Charles Lepierre in Lisbon. He has a great interest in reproduction processes, both simple and complex ranging from drawing to silkscreen, from collage to 3D printing.

His work aims to question the relationship between identity and memory, carrying graphic memories to the present that were part of the daily lives of Europeans before the introduction of the Euro. The sudden disappearance of these images (of Escudos, Francs, Marks and Pesetas) serves as the starting point for a reflection on what the author calls "European cultural amnesia".

The images printed on the national bank notes before the arrival of the Euro are often portraits of kings and queens, and feature images in stark contrast to those on Euro banknotes. The reproduction of these images on a large scale aims to revive these visual memories in the viewer, and draw attention to the rapid mutability and fragility of the economy.



www.facebook.com/lisbaosabao



**RICO SEQUEIRA**

Lisbon, Portugal

Rico Sequeira was born in 1954, in Portugal. His first exhibition was held in 1983 and since then has worked all around the world. His work has been hosted by various galleries and museums of repute in Portugal, Belgium, Switzerland, Germany, Spain, Luxembourg and Canada. Currently, his personal and professional life is split between Lisbon and Luxembourg.

HIS WORK HAS BEEN EXHIBITED IN THE FOLLOWING LOCATIONS:

Tavares Proença Junior Museum. Castelo Branco, Portugal
Museum of Textiles – Mutex. Cebolais de Cima, Portugal
José Malhoa Museum 'La realite de l'imaginaire' - C.P.S. Caldas da Rainha, Portugal
Tavira Museum – Palácio da Galeria. Tavira, Portugal
Louvain-la-neuve Museum. Europalia, Belgium
Meistermarm Museum. Wittlich, Germany
Payerne Museum. 70 years of Aubusson Tapestry, Switzerland
Kunst Kabinet Museum. Jena, Germany
ARC Gallery 16. Faro, Portugal
AM Wall Gallery. Walshut, Germany
Casa das Mudas Gallery. Madeira-Calheta, Portugal
Jean Benezit Gallery. Paris, France
'AM Tunel' Gallery. Luxembourg, Luxembourg
Michel Vokaer Gallery. Brussels, Belgium
Conde Duque Gallery. Madrid, Spain
Im Cranachaus Gallery. Weimar, Germany
John R. Wullshleger Gallery. Zurich – Kloten, Switzerland
National 'Tutesall' Gallery – Luxembourg, Luxembourg
World Expo 98 Luxembourg Pavilion. Lisbon, Portugal
Domaines de Wellenstein c/ R. Brandy e G. Gras. Wellenstein, Luxembourg



www.facebook.com/ricosequeira



'Fortunately, there are those who have eyes to see.'

Art is the best way to perceive the world.

In my artistic world, in the order that it is done, design is in contrast to painting.

In principle there is nothing, then there is nothing deep, then deep indigo black blue, there is no outline, drawing, nor line, and contours; there is no shape in the foreground, there is no material volume or mass; there is no cylinder, sphere, cone, hub or triangle, there are no colours, light, shadow, blank and outlines and movements. There are no objects, symbols or images.

A painting is always complicit in all this. Everything is connected to the cartoon books that I acquired over the years, they showed me the way to reveal pictorial signs. The question is not what they are worth, and how they influence me in my artistic world, as if they were an immediate impulse from an inner matrix of being itself. I know that Cezanne follows Poussin and that Picasso was influenced by Ingres and Courbet, everything is a circle of influences.

As a painter when talking about my work, I have the feeling that I get carried away by useless explanations. The real reasons must remain mysterious because there are things that must be said and others that should not be revealed. Even when I try to connect my thinking to that of drawing, which is a kind of alchemy of the senses that will manifest itself as a combination of pictorial signs, because my world intrigues me.

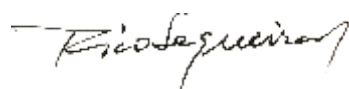
Thanks to painting I can share my solitude, but, as Duchamp would say, painting is delayed.

The act of painting takes place in an animalistic situation, not because it is less interesting, but because drawing is created with thought; it's an exemplary exercise in freedom of its own act.

For me, drawing functions as the first way to understand and above all to learn about the world.

My drawings are the companions of silence and shock. Art is the best way to perceive the world, it manifests itself in different ways and therein lies its richness. The Dostoyevsky quote has never been so topical, this series of works, some stories, free of juries, awards and medals mainly aimed at strengthening the relationship between art and the world.

Agualva, 3 February 2019



**CALNEGRE**

Lisbon, Portugal

Calnegre was born in 1966 in Évora, Portugal. He began to teach himself how to draw and paint in 1985. He attended drawing and painting classes in an art gallery in Évora. He took a break from painting in 1988 and returned in 2016.

He has had many solo and group exhibitions, including one at the Évora Museum.

His work is now included in the collections of several public institutions.

He lives in Lisbon.

SOLO EXHIBITIONS

"RED(D)O", Health Centre in Sete Rios, Lisbon.

GROUP EXHIBITIONS

2016, "Collective 7577 ", ARSLVT, IP - Lisbon and Tagus Valley Regional Health Authority, Lisbon

1987, "2nd Spring Exhibition", Évora Museum, Évora

COLLECTIONS

ARSLVT, I.P. - Regional Health Authority of Lisbon and Tagus Valley

ISQ - Welding and Quality Institute Ministry of Finance, Government of Portugal

Several private collections

BIBLIOGRAPHY

Camara Pereira, Armando da, "II Exposição da Primavera no Museu de Évora", in Diário do Sul, 1987.



**SOS
STENCIL**

Lisbon, Portugal

Hugo Silva was born in 1990, in St Maurice, Switzerland. He came to Portugal in 1999, and from an early age developed an interest in graffiti art. His first works consist of self-portraits and paintings based on personal taste.

He began to dedicate himself to stencilling, a branch of graffiti, in 2012.

He was selected to take part in the biggest street art event in Europe, in Bristol (UK) in 2016. He was inspired by Banksy's anarchy and anti-system image, to which he dedicated a traditional craft work with a social and cultural message.

His work is currently exhibited at DEDICATED STORE PORTO. His work is "a journey through the country" by way of art.

He uses various different materials - canvas, vinyl, wood, and cork - and works as an independent artist.

His work can currently be found in the streets of Porto. It is dedicated to the theme of "Portugal", and is versatile in style.



www.facebook.com/SOS-stencil-229938017099721





AALBUQUERQUE

Lisbon, Portugal

AAlbuquerque was born in 1976, in Rio de Janeiro, Brazil. He began taking photos in 2004. At that time, he took photos using analogue cameras, before opting years later to work with full-frame cameras. He attended a photography course in Lisbon and from then on fell in love with the different planes, shadows and light. He has not stopped for breath since. He is the holder of a professional photographer's licence.

As a lover of cars, he has focused on sports car photography and completed several pieces of work in Lisbon, Porto, Vila Real and Portalegre. His work has taken in the Boavista Circuit; the Volvo Ocean Race; and Longines Global Champions.

He collaborates with AM MAGAZINE as a photo journalist covering sport and music.

PROJECTS:

- 2013, WTCC - Boavista Circuit, Porto
- 2014-2015 | 2017-2018, VOLVO OCEAN RACE
- 2016 | 2017, LONGINES GLOBAL CHAMPIONS, Cascais
- 2016 | 2017, BEACH SOCCER - Beach Soccer World Cup, Carcavelos
- 2017, Lisboa Triathlon Challenge, Lisbon
- 2016, SPRINGBOKS LEGENDS RUGBY - Jamor National Stadium
- 2018, PORTUGUESE CUP FINAL - Jamor National Stadium
- 2014 | 2015, PREMIER LEAGUE FOOTBALL MATCHES
- 2016, THE DISTINGUISHED GENTLEMAN'S - Lisbon
- 2015 | 2016, WTCC - Vila Real Circuit, Vila Real
- 2015 | 2016, ELMS 4 Hours of Estoril - Estoril Circuit, Cascais
- 2013 | 2014 | 2017, SBK Superbike World Championship - Algarve Circuit, Portimao
- 2014 | 2015 | 2017, BAJA PORTALEGRE 500, Portalegre
- 2016 | 2017 | 2018, CASCAIS PARTIES, Cascais
- 2018, 70 YEARS OF PORSCHE - Estoril Circuit, Cascais
- 2019, ESTORIL CASINO



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- Free figures series; acrylic on canvas 92x89cm | 1996
- Free figures series; acrylic on canvas 92x89cm | 1996
- Free figures series; acrylic on canvas 92x89cm | 1996
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- Collage series; mixed technique; 2.00x1.50cm | 2007
- Collage series; mixed technique; 2,00x1,50cm | 2007
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- Collage series; mixed technique on canvas; 1.16x81cm | 2007
- Collage series; mixed technique on canvas; 1.16x81cm | 2007
- Collage series; mixed technique on canvas; 1.16x89cm | 2007
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BIOGRAPHICAL
NOTES

(1)

ÁLVARO SIZA | Complete Works 1952-2013
Philip Jodidio - Taschen

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Pedro Siza Vieira, Minister of State, Economy and Digital Transition

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EDITORIAL MANAGEMENT TEAM

Carla Guedes

DESIGN AND PAGE LAYOUT

Inês Albuquerque

PHOTOGRAPHY

Alexandre Albuquerque

Alexandre Rodrigues

Joaquim Morgado

Sérgio Guerra

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ÁLVARO SIZA VIEIRA
CHARLES DO ROSÁRIO
RICO SEQUEIRA
CALNEGRE
SOS STENCIL
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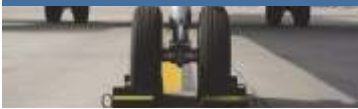
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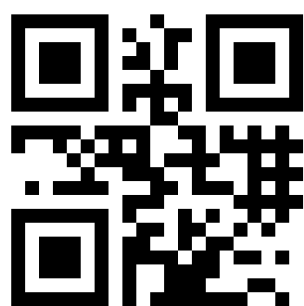


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