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Pedro Soares Neves

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José Guilherme Abreu
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José Guilherme Abreu – UCP/CITAR

Co-editor of Volume 2 of CAP

Public Art Research. Aims and networks

Since 20th century's last decades, public art, and its youngest expression, street art, have been obtaining increasing impact on non-specialized audiences, and gaining greater attention by critics and other specialists, for public art is the artistic discipline "that characterizes best the manifestations of the last third of the 20th century" (Maderuelo, 2000:240).

Nowadays, there is no urban improvement, no architectonic iconic intervention, no landscape project, no heritage revitalization initiative that do not have, as its expected consequence, public space redesign and public art display. Meant as one of the main urban regeneration tools, public art has been contributing to transform the 20th century industrial-functional city into the convivial cities of post-industrial era (Miles, 1997).

Present in art schools and university curricula, where it engages increasing advanced studies, when talking about Public Art now, we think the time has come to gather, to analyze and to reflect upon what has been done, in order to generate new synthesis, about what this novel, and yet very old domain, has achieved.

Engaging Public Art a progressive ideário (Armajani, 1995), has anything carrying social relevance really changed in our cities? Did public art succeed in catalyzing meaning to our common ground of interaction? How do social sciences assess the outcomes of globalized public space aesthetic gaze and use? And talking about meaning, is public art fostering social inclusion of multi-ethnic minorities and avant-garde thinking or action? As all utopian project, is public art inspiring the creation of new and more rewarding goals to our culture?

Obviously, these aims are not supposed to be achieved by a couple of articles in a single journal. So, let me express our goals in a most humble way, as Hannah Arendt did, when she said that "what I propose, therefore, is very simple: it is nothing more than to think what we are doing." (Arendt, 1958:5)

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Associate Laboratory of Robotics and Engineering Systems / Interactive Technologies Institute (ITI/LARSyS)

Contact and information

info@urbancreativity.org

Urbancreativity.org

Letter on statuary and power. Statues as political statements

José Guilherme Abreu

UCP/ CITAR coord. R3iAP, Portugal

Through this attention to the activity of memorialization, we might also remind that public memory is constructed, that understanding of events depends on memory's construction, and that there are worldly consequences in the kinds of historical understanding generated by monuments.

James E. Young, *The texture of memory*, p. 15

Etymological approach

Statuary, statue and statute all derive from the Latin verb *statuere*, meaning “to cause, to stand, to set up”, whose root comes from the nom *status*, meaning “standing, position”.

However, if we decide to look for even older origins, we will find out that all these words derive from the Proto-Indo-European root *stā-*, meaning “to stand, set down, make or be firm.”¹

So, from an extremely remote past, two main ideas are deeply inscribed in the meaning of these words:

- 1 - The idea of something that is meant to be raised
- 2 - The idea of something that is meant to be established

Of course, both ideas converge in the meaning of something that is presented or shown as a sign or a symbol, for the adoption of some kind of principle or law.

In this sense, one may say that statues always stand for some kind of statement. Through the image of heroes, leaders, rulers, discoverers, philanthropes, scholars, literates, artists, etc., they embody values, and through those values, they proclaim some kind of order, which in the end has necessarily political implications and produce social repercussions.

While statues may be part of monuments, statues and monuments refer to different meanings, fulfill diverse roles and stand for distinct goals, as once again the etymology helps us to understand.

In fact, the word monument derives from Latin nom *monumentum*, meaning “something that reminds”, which derives from the verb *monere*, meaning “to remind, bring to (one’s) recollection, tell (of).”²

Being political statements, statues stand always for some kind of apologetic narrative. Being historical testimonies, monuments are dispositives meant to prevent the obliteration of memory, and appear as some kind of cult, seeking eternity.

On one hand, statues engage and promote coeval political readings, as if their presence could assure that the facts, or narratives, they proclaim remain most effective. On the other, monuments appear as archeological facts, as if their presence would not implicate any statement about the adoption of the principles or the values which were coeval to the time the monument refers to.

In brief, being both statues and monuments symbolic dispositives, statues denote an active role, while monuments denote essentially a passive one.

That is the reason why the tribune of the stadium where Nazi rallies took place still exists, while any statue of Adolph Hitler, nor even in theory, will never stand in any public place, as we may infer by the story of an Adolf Hitler’s head that had been transported to the United States, as it is explained in an American journal:

1 - On this matter, vide *Online Etymology Dictionary*: <https://www.etymonline.com/search?q=statue>

2 - On this matter, vide *Online Etymology Dictionary*: <https://www.etymonline.com/search?q=monument>

The story was that she had been contacted by the widow of an American army officer who had served at the Nuremberg trials and who had “borrowed” a bust of Hitler from the courthouse in 1946, taking it back to the USA as a war souvenir. When he died his elderly widow contacted the Nuremberg courthouse museum and asked if they would like it back. The historian was dispatched to New York and returned with the head of the Führer which she had – for obvious reasons – tried to keep hidden in her hand luggage. Carrying it under her coat she tripped and fell on the Führer’s head, bruising several ribs. I asked to see the offending, and offensive, bit of bronze and she took me into a back room where the bust was stuck on a dusty shelf.

“Will you put it on public display?” I wondered. She shook her head. There was no way Hitler’s head would be on public view, even if dressed in the obvious historical context.³

Statuary in ancient literature

Beyond the discrepancies raised by etymology, this case shows us that the opposition between statuary and monumentality is not a single opposition between classificatory categories, but an opposition between dialectical concepts, both appearing imbricated in one another.

Saying this, monumentality smooths statuary, as if statuary evocations would become weaker, faded by the presence of monumental permanency, for monuments are urban permanent artifacts, as Aldo Rossi says.

Monuments are fixed points in the urban dynamic, and as such are stronger than economic laws. (Rossi, 1982: 100)

Similarly, statuary mutes monumentality, as if monuments would become smaller, diminished by the power of statuary, for, the power of statues consists in extending life beyond death, as Michel Serres says:

What is a statue? The mummy first. [...] The statue is a black box: open it and you will see death before you. (Serres, 1987: 328)

Besides that, the dialectical opposition between statuary and monumentality is not only present in modern times. On the contrary, it is indeed a trans-historical matter. In most ancient texts, and specifically in the Epic of Gilgamesh – which is humanity’s oldest written epopee – that opposition is explicitly stated, as in a most recent translation, the mention of the word “statue” appears twice, while the word “monument” appears only once.

It is relevant to notice the contexts in which the word “statue” appears in the narrative:

I will fashion your statue in gold without limit (Tablet VII-80);

He made a statue of his friend (Tablet VIII-70)

The first sentence expresses the high value of the statue that was about to be erected, since it should be cast in gold with no restrictions to the amount of gold to be used.

The second sentence shows that the gold statue that was about to be erected was a commemorative statue (Enkidu’s), and not a votive, apotropaic, allegoric or decorative one.

Similarly, it is also relevant to notice the context in which the rebuilt by Gilgamesh of Uruk city wall (a monumental structure), appears in the narrative:

O Ur-shanabi, climb Uruk’s wall and walk back and forth!

Survey its foundations, examine the brickwork!

Were its bricks not fired in an oven?

Did the Seven Sages not lay its foundations? (Tablet XI-325)

On this matter, Andrew George in his most recent translation of the Epic of Gilgamesh writes:

The poem concludes with Gilgamesh proudly showing his companion the monument for which he became famous. [...] For it was Gilgamesh who in Babylonian tradition rebuilt his city’s wall, and it was the fame won him by this enduring monument that would be his comfort. (George, 1999: xxxiv)

Obviously, here is not the place to discuss the huge problem it is to translate to modern language such an ancient and fragmented document. Nevertheless, it is acknowledged by

³ - On this case, vide <https://www.thelondoneconomic.com/opinion/the-statue-debate-what-to-do-about-adolf-hitlers-head/17/06/>

the main Sumerian and Akkadian experts that Gilgamesh Epic is not only one of the oldest literary texts, if not the very oldest one, but also that in opposition of Hesiod's or Homer's poetry Gilgamesh Epic is not a strict mythological recitative, but as William Moran states, it is a "*document of ancient humanism*" (Moran, 1991).

Saying this, I think this narrative allows us to pick up a few relevant assumptions, for in order to clarify the dialectics between statuary and monumentality, it is not enough to inquiry Etymology and History, being of most utility to merge these disciplines with an anthropological and ontological approach.

In order to elucidate the dialectics between statuary and monumentality, I think it would be necessary to see these notions beyond the conceptual and/or typological frames, for statues and monuments, if seen from that perspective, suddenly they appear as archetypes.

That is in fact, the main contribution of the analysis of the Epic of Gilgamesh. After this narrative, one may say that statues appear as "personal doubles", once they act as some kind of clone or substitute of the real person, having the power to incarnate the individual soul and spiritual power, while monuments appear as "heritage remnants", once they do not intent to fix and remind specific personal traces, but instead they intend not to perpetuate the person, but to remind his life work or his most notorious deeds.

When Enkidu died, Gilgamesh ordered to erect a gold statue of his friend, as a symbolic and noble substitute of him. When after the flood, Gilgamesh was told that he would not overcome death and gain immortality, he returned to the city and ordered to rebuild the city walls, becoming this deed, after he died, the testimony of his long lasting grandeur.

Statuary in History

A similar logic can be found, when talking about the creation of baroque Royal Plazas during the second half of 16th century and the first half of 17th. That was the case of Plaza Louis le Grand, whose regular rectangular project by architect Jules-Hardouin Mansard (1646-1708) was conceived to receive in its central dominant place François Girardon's (1628-1715) equestrian statue of Louis XIV, set on a socle also designed by Hardouin-Mansart, echoing

roman imperial forum models. (Babelon, 2008: 229-230)

Louis XIV equestrian statue was toppled during the French Revolution, and the plaza became later Place de Vendôme, being erected, in its centre, the *Colonne de Vendôme*, inspired now in the Roman model of Trajan's Column, and displaying in its top a statue of Napoleon. The same statue that would be later also toppled, during Paris Commune.

Because it represented an active statement of Louis XIV power, his equestrian statue was toppled, while Versailles Palace in spite of remaining the most perfect testimony of *Roi-Soleil's* splendor was spared, as its presence and power was less visible.

The same remains valid, if talking about Napoleon. While his commemorative column and statue was, as we have said, spectacularly demolished and his statue crashed on the ground, the *Arc de Triomphe* was spared, as it was also spared the *Temple de la Gloire de la Grande Armée*, in which was transformed the *Église de la Madeleine*, under Napoleon's rule.

Another aspect of the dialectics between statues and monuments, appears: statues generate injury, while monuments generate respect, for as J. E. Young says, there are "*worldly consequences in the kinds of historical understanding generated by monuments*" (Young, 1993: 38)

Many other examples could be shown, but these cases are enough, and they claim for new conceptual and methodological approaches, in order to foster new theoretic assumptions.

The hypothesis I defend is that the power of statuary is based on the very power of images. In fact, during ancient times, sculpture had functions that were abandoned in more recent times.

For instance, during both Sumerian and Assyrian Empires many Lamassu's hybrid statues, formed by the body of a bull or lion and a human head, were usually placed side by side at the entrance of towns, palaces or temples. Lamassus were protective entities, and so they preform apotropaic functions. That same protective functions were assigned to the Sphinx implanted before Cheops pyramid, in Giza, and alongside the access to Karnak Temple.

Formed by hybrid figures, this kind of sculpture had grotesque-like traces, which linked to their sometimes-

colossal size, should provoke an impressive impact in the coeval populations, as if they were powerful idols or monsters.

It is well known how impressive the impact of images may become, and how that impact may become intensified by tridimensional ones.

It is relevant to refer that these aspects remain valid even in modern times, as for instance Diogo de Macedo says, in 1948, in the text he wrote about the function performed by sculpture in Portuguese *Estado Novo's* exhibition "Fifteen Years of Public Works":

Sculpture is the less appreciated art by the people, maybe because the formal resemblance of the figures with the image of man, disturbs them. (Macedo, 1948:32).

It is true that Diogo de Macedo uses the word "sculpture" instead of "statuary", but that happens because being Portuguese *Estado Novo* a rightwing dictatorship, only statuary was accepted by the official national-historicist sculptural canon, as only statues could serve as propaganda means, so all public sculpture was reduced to statuary. In this sense, talking about sculpture was the same as talking about statuary, and vice-versa.

Diogo de Macedo in this quote says statuary disturbs man, and I think that this effect comes from most ancient reminiscences and fears, that are deeply rooted in the individual and collective unconscious mind.

On this subject, let us return to epistemologist Michel Serres, in order to find out, from the Baal cult, in Cartago, how most ancient sinister and dark rites relate to statues:

His statue exceeded by the shoulders the walls and fortifications; in the countryside, you could see it from a great distance; to get it out of the temple it was necessary to tear down the walls [...] it was first offered to it splendid jewels, gold and diamonds, it was excessively expensive; then a hellfire was lit under the foundations of the colossus with aloe, laurel, cedar and a petroleum flame; and the crowd shouted: homage to space! while the blaze roared, filled the place with swirling smoke that made the giant statue appear in a cloud. The arms of the god, actuated by chains maneuvered behind it, by means of a refined machinery, then fell on an

enclosure where one had previously deposited children, believed to be the firstborn of noble and rich families ; one after another, in the moving hand that straightening up as a lifter, threw them into the empty compartment prepared for them and now close to melting, while the crowd shouted: These are not men, but oxen. Oxen, oxen! The victims disappeared like a drop of water on a red patch, multiplying the plumes of smoke that scattered over the plain and the city towards the stars (Serres, 1987: 14-15)

In this case, one can talk about a transfer from the sacrifice of men or children, to the sacrifice of animals. But could we also make a similar transfer, between ancient theocratic leadership and the erection of statues? Under such conceptions, it is possible to admit that the most prepotent practices and bloody rites of mankind still remain in strait connection to images and figures whose reminiscences are deeply rooted in the collective unconscious mind, necessarily connected to most traumatic memories and fear?

Such an approach cannot be done outside any consistent multidisciplinary methodology, and I cannot say here anything more, than appealing to the need of creating research multidisciplinary teams with the purpose of developing crossed-parallel research programs.

However, following this perspective, I think it may become easier to understand the irrational traces of the "statueclasm"⁴ movements that most recently, have been noticed, mainly in the US and UK, but also in Portugal, during the current year of 2020, triggered by the anti-racist international movement "Black Lives Matter".

Statuary in Present times

Let us begin by collecting the most objective and factual traces of the "statueclasm" actions performed by those movements:

- First of all, they appear and spread as collective movements. It is recurrent that the actions against statues take place in the context of a collective claim against some kind of political or moral blame, concerning specific figures

4 - The use of the neologism "statueclasm" intends to establish a relationship between the iconoclasm movements against religious images, and the movements against historic statues.

related to condemned acts or ideas. Those collective claims invariably generate meetings, demonstrations and marches, and it is normally in those circumstances that the toppling of statues take place.

- Besides being collective, those movements are not clandestine. All the actions against statues happen during daylight and before public assistance, while those actions do not reject, nor even regret, mediatic recording and diffusion.

- Those movements are drastic and severe on their verdicts. Each decision taken about toppling a specific statue is definitive and remain hostile to most appeals. Historical context, or other minimizing circumstances, will not modify nor mitigate any decision. Rooted on a black and white vision of the world, their judgments remain Manichaeian.

- All the actions against any statues are considered legitimate and their actions are executed as highly noble acts, and they are not undertaken in the name of those that achieve them, but in the name of the common good, as some kind of non-institutional and spontaneous form of moral justice or liberation act.

- Saying this, one should realize that the actions performed by "statueclasm" movements are indeed most distinct than those performed by vandalism, for they are not clandestine, hidden or moved by blind rage against the establishment. Indeed, they pretend to appear moral and legitime.

- Finally, contemporary "statueclasm" movements are fostered by the spread of digital social networks that quickly instigate, organize and diffuse actions, amplifying the impact of each act, assuring them mediatic visuality and relevance.

These six points do not pretend to be exhaustive on the matter, and surely other relevant aspects may be added. Nevertheless, they help us to point out some pertinent conclusions about the most recent "statueclasm" phenomenon.

- Nowadays "statueclasm" is moved by collective pulsion and intensified by social networks. "Statueclasm" actions are collective movements. Their actions require the presence and the energy of the crowd, for the legitimacy claimed by their actions have no other fundament than the expressed will of the masses, being their impact fostered by mediatic visuality and social network coordination

- While "heritagecide", the offenses against heritage or art undertaken by "statueclasm" are not supposed to be seen as crimes against heritage, in the sense of a set of acknowledged and legitimate values. On the contrary, "statueclasm" should be seen as some kind of purge or regeneration of those same values.

- Contemporary "statueclasm" is then a paradoxical phenomenon. While lead by justicialist goals and purposes, their intolerant and radical methods deny all formal and previous assumed rights, encouraging prepotency, sectarianism and force, once all appeasing dialogue is rejected, being their arguments despised and ignored.

- "Statueclasm" nowadays is therefore guided not by the good will and the generosity of highly recommended causes, but instead it is guided by ignorance, revenge and fear.

Now, I am not talking about objective or factual aspects, but after a specific critical and speculative point of view, whose hypothetical basis is obviously fragile, but is anchored in the thesis I presented before of an inconscient plot between ancestral images and fears that appear subliminally expressed by statues.

Under this perspective, the toppling of statues would perform a collective transfer of a pulsion to kill, appearing statues as the substitute of the system that has erected them, in an epoch where revolutions remain closed in its place in History. In this sense, using a Jean Baudrillard's formula, nowadays the toppling of statues is a simulacre of the Revolution.

While I recognize that we do not have a consistent theory that can explain in a positive way the social and mental aspects involving the acts and the goals of "statueclasm", I think maybe we can temporary state that "Statueclasm" is not a form of vandalism, for vandalism against public art, public furniture or public space is indeed a quite distinct phenomenon.

Vandalism is not selective nor systematic. Vandalism is indifferently directed against heritage or public goods in general. Vandalism does not vindicate any kind of moral fundament or purpose for its actions. All the actions undertaken are clandestine and do not have, at least they do not declare, any kind of justification.

So, I think we can assert that any theory or critical pronouncement on "statueclasm" based on the concept

or practice of vandalism is erroneous, and therefore inadequate to deal with the phenomenon of “statueclasm”.

Statueclasm and Iconoclasm

While historically distant, the phenomenon of iconoclasm shares many characteristics with the phenomenon of modern “statueclasm”.

Although iconoclasm is related to the prohibition, extinction and destruction of religious images, while “statueclasm” is related to the prohibition or destruction of specific secular images, mainly historical or political ones, the frontier between those distinct kind of phenomena is not always that clear and simple.

As soon as 1947, British historian Arnold Toynbee defended that the first iconoclast crisis that took place in the Byzantine world after the publication of the decrees of Emperor Leo III against the veneration of images (726-729), had as relevant background the influences of Islamism, while the protestant Reform had the input influence of Judaism:

Though the eighth-century outbreak of Iconoclasm in the Orthodox Christendom and the sixteenth-century outbreak in Western Christendom may have been inspired, at any rate in part, by the examples of Islam in the eight century and Judaism in the sixteenth, they neither of them attempted to ban the visual arts altogether. They did not carry their offensive into the secular field, and even in the religious field the Orthodox Iconoclasts eventually acquiesced in a curious compromise. Three dimensional representations of objects of religious adoration were to be banned on the tacit understanding that two-dimensional. (Toynbee, 1947: 520)

Indeed, the most curious aspect of that alleged influence lays in the fact that when the Orthodox Church banned the adoration of images, a compromise was established: only three-dimensional images should be banned, while two dimensional ones would be spared.

Studies on Iconoclasm are much more advanced than those on “statueclasm”, for they exceed the descriptive historical facts related to the destruction of statues, images and monuments that took place, for political reasons, during the French Revolution.

As Cyril Mango says on his remarkable book on Byzantine Art, the iconoclast crisis in the Byzantine Empire prompted a huge debate of ideas and controversies on that matter:

... the most interesting contribution of the Iconoclast period lies in the precise formulation of a theory of religious images. [...] the Iconoclasts held the cruder view concerning the nature of figurative art; to them, a true image had to be “consubstantial” with its model. (“prototype”), a kind of magical double. From this, they drew the conclusion that the only genuine image of Christ was the consecrated bread and wine of the eucharist. The Orthodox were clearly on more solid ground when they argued that an image was a symbol (tupos) which, by reason of resemblance, reproduced the “person” (prosôpon), but not the substance (ousia or hupostasis) of the model. (Mango, 1986: 149-150)

In a straight political and secular perspective, which controversies or debates on statuary did, in historical times, take place? Is there any relevant aspects that may help us to identify any relevant criteria useful for the definition of any theory about “statueclasm”?

Statueclasm during revolutionary periods

Concerning the controversies in historical times, the main cases refer to Revolutionary France, during the I Republic (1792-1804), the same period in which the equestrian statue of Louis XIV was toppled, as we have already seen.

It was not, however, the only statue to fall down. In fact, during that period, as Babelon says, (Babelon, 2008: 229-230) five statues of four kings were toppled in Paris: the equestrian statue of Louis XIII, by Pierre Biard; the equestrian statue of Louis XIV, by François Girardon; the pedestrian statue of Louis XIV, by Martin Desjardins; the equestrian statue of Louis XV, began by Edme Bouchardon and finished by Jean-Baptiste Pigalle; and the equestrian statue of Henri IV, by Giambologna and Pietro Tacca.

And it precisely about this last one, that it is pertinent to take a closer look, because it was toppled after the abolition of monarchy, but during the Restoration it was temporarily replaced by a plaster statue by Henri-Victor Rougier, on the occasion of the royal entry of Louis XVIII, which occurred in the 3rd May 1814, later it was switched by a definitive bronze statue by François-Frédéric Lemont, erected in the



Fig. 1-Pierre Brissart, *Equestrian statue of Henri IV*, 1614, Paris. Source BNF <https://gallica.bnf.fr/ark:/12148/btv1b69452555.item#>

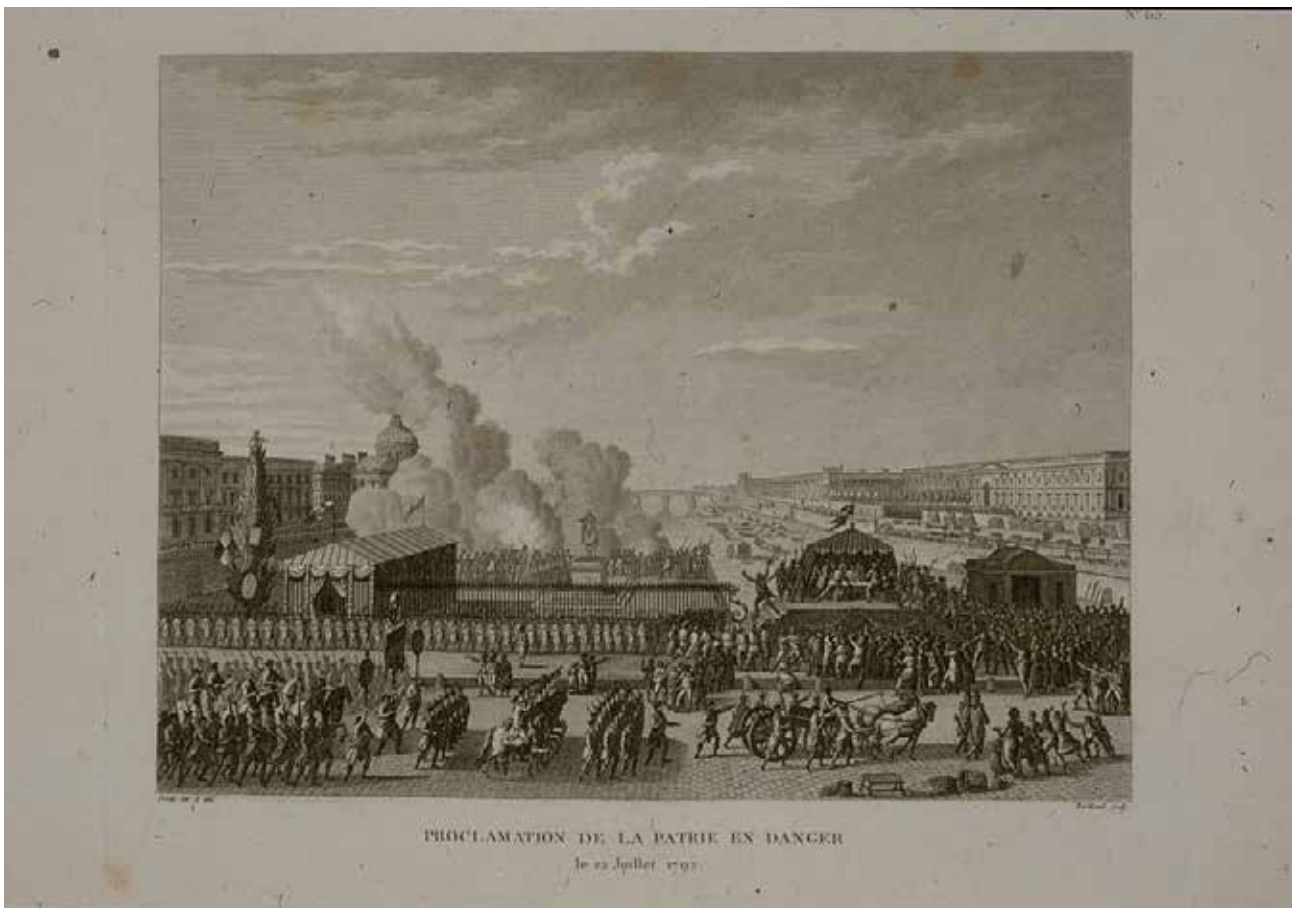


Fig. 2- Louis-François Couché, *Day of July 22, 1792: Parade of municipal officers proclaiming the homeland in danger and enlistment volunteers, in front of the statue of Henri IV on the Pont Neuf*, 1811-1821, Musée Carnavalet, Paris.

25th August 1818, while most recently, the same statue was fully restored, and classified as historic monument, by the decree of 31st May 1992, of the Minister of Culture.

An article by the French historian Jean-Pierre Babelon, published in 2008, gives us detailed and reliable information on this case. In fact, it was a quite popular statue, not only because Henri IV was a benevolent king – *le bon roi Henri* – that finally, after 17 attempts, was murdered, by an intolerant catholic – François Ravailiac.

As Babelon says, during Old Regime times the statue “*naturally participates in festive decorations and nautical festivals. The bridge accommodates the crowd of walkers, at the feet of what was known colloquially ‘the bronze horse’, and the crowd continued during the First Revolution, at the time of the États Généraux, of the Droits de l’Homme and of the Nuit du Quatre-Août*” (Babelon, 2008: 220).

A curious engraving displaying the 22nd July 1892 enrollment of national volunteers, when it was declared *La Patrie en Danger*, shows the statue surrounded by troops, as if its presence did not cause any trouble.

However, two weeks later, after the attack of *Palais des Tuileries* and the abolition of monarchy, everything changed. The decree n° 336 of 14th August 1792 of the Legislative Assembly ordered the destruction of all monuments “remnants of feudalism”, as follows:

Art. 1st. All bronze statues, bas-reliefs, inscriptions and other monuments in bronze or any other material, erected in public places, temples, gardens, parks and in the outside of buildings, national houses, even in those which were reserved for the enjoyment of the king, will be removed at the behest of the representatives of the municipalities who will ensure their provisional conservation.

2. The representatives of the commune of Paris will, without delay, convert into guns all the objects listed in article 1, existing within the walls of Paris; under the supervision of the Minister of the Interior, of two members of the arms CRCSS, and two members of the monuments CRCSS.

3. The monuments, remnants of feudalism, of whatever nature, still existing in temples and

other public places, and even in and even outside private houses, shall be destroyed without delay, under the diligence of the communes.

4. The Monuments CRCSS is expressly responsible for ensuring the conservation of objects that may be of primary interest to the arts, and to present the list to the legislative body, to be ruled on what it will belong to.

5. The Arms CRCSS will present a draft decree shortly, to use in a useful way for the defense of each commune in France, the material of the monuments which will be found within their enclosure. (Barrot, 1834: 202)

A new political conjuncture was created, and the citizens of the previous “*Henri IV section*”, now renamed “*Pont-Neuf Section*”, accomplished their duty, not without hesitation, as it is said in the “Address” they sent to the Assembly, which Jean-Pierre Babelon retrieved in *Archives Nationales*:

Legislators, you have ordered the destruction of all the monuments of despotism which, after three years of freedom, still tired the eyes of free men and gave in our public places the most formal and most authentic denial of the revolution. At your voice, the citizens of Henri IV’s section hastened to overturn the statue of the King whose name this section bears. Henry’s virtues, we will admit, made them hesitate for a moment, but they remembered that he was not a constitutional King, they only saw the despot, and suddenly he fell. All the brands, all the names that can recall despotism must have the same fate. The signs of liberty and equality must replace them, and the citizens who have us deputed to you, have instructed us to ask you to erect in the place of this statue two tables on which will be engraved the Rights of Man. Their forgetfulness alone produced despotism, and each citizen would read them while passing on the *Pont Neuf*. They also instructed us to return the founding document of this statue which was found in the sides of the horse, and to tell you that they have changed the name of the section from Henry IV to that of the section of *Pont Neuf*. (Apud, Babelon, 2008: 222-223)

This document gives more information about this case and helps to get a more accurate understanding of the phenomenon of “statueclasm”.

First of all, I think it is relevant to take notice of the terms used in the document to justify the overturn of the monuments of despotism: those monuments, it is said, they “*still tired the eyes of free men*”, as well as they constituted a “*most authentic denial of the revolution*”. As it is said, the effect of the presence of those monuments disturbed and disgusted the freemen and therefor they weakened and undermined the Revolution.

I think it is of major importance to enhance this point, for, as we will see, in any other description, namely in the law, the justification for the decision of banning all the symbols of feudalism and royalty is expressed in such a clear and unequivocal way, and is explained the discomfort and harm these symbols could provoke to the causes of French Revolution.

Besides that, it is also relevant to notice that the decision of toppling the equestrian statue of Henri IV, was not a decision took by the revolutionary crowd of *sans-culottes*, as it was supposed to be. On the contrary, not even the initiative to topple down the statue did not come from any enraged crowd, but also the citizens who finally toppled down the statue, initially preferred to spare it, and they only accomplished the Assembly decision, because they assumed that they were not toppling Henri IV’s statue, but instead the statue of a non-constitutional king, i.e. a symbol of despotism.

In order to achieve an accurate theory about “statueclasm”, I think that aspects like these are key, and should not be ignored. However, before such a theory may be achieved much research on the matter must be undertaken.

Nevertheless, from this case, it is possible to pick up a few pertinent topics about the toppling of statues, during the French Revolution, as follows:

1. The decisions related to the toppling of the monuments of despotism, came from the top of the hierarchy of the political power;
2. In this case, the role of the citizens of Paris was reduced to the function of mere executers.

3. Besides that, there are other details on this case that help us to get a better understanding of the phenomenon, for as it is said the citizens of Parisian’s *Pont Neuf* section, sent back a message to the Assembly, asking for a substitute of the toppled statue: the implantation of “*two plaques on which will be engraved the Rights of Man*”, and they returned to the Assembly the foundation document that was found inside the statue.

While most probably rhetorical, this point is also curious. It shows us that some kind of respect towards the statue remained, in spite of its demolishing. And the most curious about these aspects is that they were not well received by the Assembly, and provoked a reaction from Abbé Grégoire, whose content Babelon summarizes:

He [Henri IV] is “a tyrant too long praised by the French, and whose alleged goodness, compared to that of other despots, lays only in the distance between wickedness and villainy”. The same also adds in a note: “A man whose reign established atrocious penalties against hunting, who after his death left a host of bursal edicts, who enriched his mistresses with the people’s money; a man who almost set France on fire because at the age of 57 he fell in love with Charlotte de Montmorency: here is the tyrant who has long been advocated under the name of the good Henri. (Babelon, 2008: 223-224).

This quote is almost ironic, because the same Abbé Grégoire that had then claimed for the banning of Henri IV statue, and other symbols of royalty and despotism, later on would shout against vandalism that was being committed to historical monuments.

In fact, his harsh criticism appears now as a paradoxical one, for he claimed he was the first to call “vandalism” to the destructive actions against historical monuments, as follows:

We remember that the furious had proposed to burn down public libraries. From all sides, he got hold of books, paintings, monuments which bore the imprint of religion, feudalism, royalty; the loss of religious, scientific and literary objects is incalculable. When I first proposed to stop this devastation, I was once again given the epithet of

fanatic; it was assured that, under the pretext of the love for the arts, I wanted to save the trophies from superstition. However, such were the excesses, that at last I was allowed to speak, the committee was given permission to present to the Convention a report against vandalism, I created the word to kill the thing. (Grégoire, 1837:345-346).

In brief, on this matter, one can say that Abbé Grégoire was one of those who opened the same Pandora box he was now trying to close!

These facts show how problematic it is to create a solid theory on this matter, for it presents itself as a most complex and instable question, as the result of the conjunctural

instability of the revolutionary periods.

Statueclasm in modern times

On the 28th May 1974, matching the 48th anniversary of the National Revolution that had put an end to the 1st Portuguese Democratic Republic – and just a few weeks after the Carnation Revolution that in the 25th April 1974 had restored Democracy in Portugal – an initiative of the artistic collectivity “Democratic Movement of Plastic Artists” (DMPA), performed an “artistic intervention” on the statue of the Portuguese Dictator António de Oliveira Salazar that stood in the garden of Palácio Foz, in Lisbon, which was the siege of *Secretariado Nacional da Informação e Turismo* (SNIT), the governmental institute for the arts.



Fig. 3- Mário Novais, 1937, *Salazar's statue at the Portuguese Pavilion in Paris*. Source: FCB- Mário Novais Studio. That statue not only had been created by one of the most remarkable sculptors of the first modern generation, but it also had had a relevant historical background.

The statue that stirred up the focus of that action was the bronze reproduction of the original in plaster that had been commissioned to sculptor Francisco Franco (1885-1955), in order to be displayed at the Portuguese Pavilion, projected by architect Keil do Amaral for the Universal Exhibition of Paris of 1937.

It is necessary to remind that in the following days of the revolution when took place the removal of the photographs of the leaders of *Estado Novo's* regime, the presence of Salazar's statue in SNIT had already been questioned, and then it was asked to art historian José Augusto França what should be destiny of the statue of Oliveira Salazar, he answered saying that that was not a statue of Oliveira Salazar, but a statue of Francisco Franco, thus saving it from destruction.

That most opportune and correct remark saved the statue, for it came from someone who not only had a prestigious and respected career, but also was a well-known opponent of Portuguese Dictatorship, namely of its cultural and artistic policy.

The action that the DMPA performed on the statue was conditioned by José Augusto França previous defense, and it appears now as one of the most interesting actions against political condemned statements supported by statues.

Let us then analyze that action in detail, as it was described by a fully illustrated article published in *Flama Magazine*, whose title was created by artist Marcelino Vespeira (1925-2002) – *A arte fascista faz mal à vista* – and appeared as follows:

“*Ceremonial jacket*” it was how Salazar referred to art (vide António Ferro “Salazar”, 1933). And in the garden of Palácio Foz, “*General Headquarters of colored demagogy*”, how some years before it was nicknamed by the artists, Salazar's statue still perpetuates a past that is wanted to disappear.

The DMPA does not claim for the destruction of works of art, even being condemned symbols, they shall be stored as historical documents of a policy that should not be silenced, so that forgetfulness and repetition should be avoid.

The statue of Salazar by Francisco Franco, while being the symbol of a nefarious dictatorship, cannot remain present in a public building responsible by the democratization of the country. Today, 28th May – forty-eight anniversary of the birth of fascism – the central committee of the DMPA a) decided to occult the statue, covering it with a black cloth and tied it with ropes.

The “patron” of the policy of resting “proudly alone” will be protected from the free looks of the Portuguese who openly prefer to be accompanied. At the same time, it is a symbolic destruction and an act of artistic creation, in a gesture of revolutionary freedom.

Fascist art is bad for the vision



Fig. 4- DMPA, Salazar's statue wrapping, 1974, Palácio Foz



Fig. 5- DMPA, Salazar's statue wrapping, 1974, Palácio Foz



Fig. 6- DMPA, Salazar's statue wrapping, 1974, Palácio Foz



Fig. 7- DMPA, Idem



Fig. 8- DMPA, Idem



Fig. 9- DMPA, Idem



Fig. 10- DMPA, Wrapping A Ferro's bust



Fig. 11- DMPA, Salazar's statue wrapping, 1974, Palácio Foz. Source: AR Archive

Fig. 12- DMPA, *Idem*

a) The Central Committee for the DMPA: Alice Jorge, Ana Vieira, Artur Rosa, Aurélio, Conduto, David Evans, Eduardo Nery, Escada, Fernando Azevedo, Helena Almeida, João Abel Manta, João Moniz Pereira, João Vieira, Jorge Vieira, Lima de Carvalho, Níkias Spakinakis, Nuno San Payo, Pomar, Rogério Ribeiro, Sá Nogueira, Vespeira, Virgílio Domingues. (Flama, 1974, 41)

In a quite detailed manner, the article exhibited a few photos which constitute a precious document about that revolutionary-vanguardist political-artistic action: the wrapping of Salazar's statue with black fabric and ropes, inspired in Man Ray's *Enigma of Isadore Ducasse*, 1920, and Christo's large scale wrappings, from 1969 on.

Photo nº 4 shows the statue before the intervention. Photo nº 5 shows the first action that took place: the statue was turned to the building, showing its back to the public. Photos 6, 7 and 8 show different phases of the intervention, carried on by a numerous group of artists and not only.

Besides the statue of Oliveira Salazar, a bust of the first *Director of Secretariado da Propaganda Nacional - Secretariado Nacional da Informação*, António Ferro, that existed inside the building, was also wrapped with black fabric.

The action's ambiance looks both enthusiastic and festive. By the images, one can feel that the predominant emotion is of joy and fun, and not of rage and anger. And in the end, on the faces of those that we can see, an expression of accomplishment and relief prevails.

That same serenity is also present in the text of the handout of the DMPA. In spite of "*being the symbol of a nefarious dictatorship*", it is said there that the DMPA "*does not claim for the destruction of works of art*", and on the contrary that "*they shall be stored as historical documents of a policy that should not be silenced, so that forgetfulness and repetition should be avoided*".

Of course, as the text asserts, the statue would not remain in Palácio Foz. So, one could well ask why if, in the end, the statue had to be removed, which was the reason that lead DMPA to cover the statue? In brief, what was the meaning of that action?

As it is explained in the MDPA text its meaning was a doble one. First of all, it was a "*symbolic destruction*". Finally, it was an "*artistic creation*".

But not only, for, as it is well expressed by the photos, it was a joke too! A joke too, as it is well explained in MDPA text, when it ironically says that the covering of the Dictator's statue was also meant to protected it "*from the free looks of the Portuguese*" (!)



Fig. 13- Palácio Foz's Gardens with black spot of the implantation of Salazar's statue, Source: Palácio Foz site

The statue was obviously removed⁵, and the place of its implantation became marked in the pavement of *Palácio Foz* gardens, and a decorative like marble statue was placed near-by, filling the emptiness created by the removal of Salazar's statue, and seeking for some kind of a symbiotic integration with the building's color and its 19th century architecture.

I think this case is paramount, when talking about the phenomena of the toppling of statuary in Portugal and abroad. Any development on a renewed theory about the toppling of statues should not ignore it, and much discussion is still needed, in order to understand and elucidate all the facts and all the aspects brought by this case.

5 - After being removed from Palácio Foz, Salazar's statue was stored in a municipal warehouse (*Mercado Abastecedor de Lisboa*) together with a bust of the Portuguese Dictator which came from Palácio Foz too. Later on as we will see, both sculptures were sent to Santa Comba Dão, in order to be used in a projected museum of the Dictator, whose organization however never really began.

In fact, talking about statuary, what is really the meaning of "symbolic destruction"? Which are the facts and the signs, in a semiotic approach, that allows us to state the a "symbolic destruction" took place? What does it mean when someone says that something was been symbolically destroyed?

Of course, the first aspect is that the thing in question was not literally destroyed: it still exists, but its condition remains not the same, as it was before.

The statue, however, suffered a radical transformation. Its material features remain unchanged, its form is not even a bit modified, but its content – all the statements that were stated by the statue – become neutralized, if not reduced to nothing. In brief, the statue becomes an object: a mere thing.

How does it happen? Are we talking about any magical or shamanic intervention?

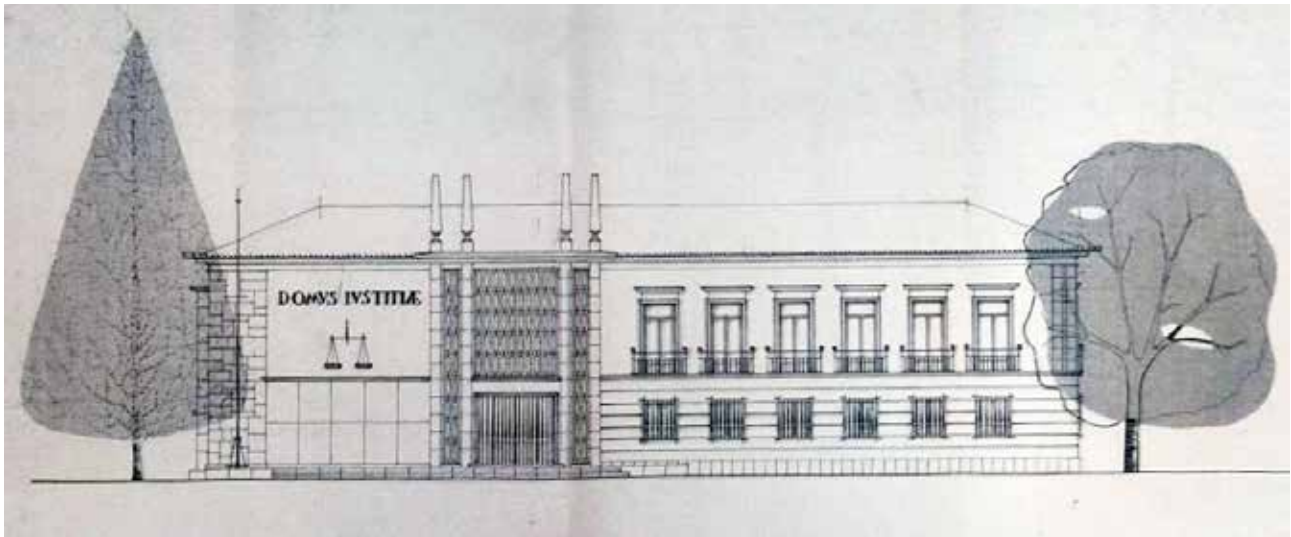


Fig. 14- Amoroso Lopes, *Tribunal da Comarca de Santa Comba Dão*, 1965, Fonte: Arquivo Municipal de SCD

I think it is not necessary to go that further. Although one can say that some kind of transfiguration took place, the method to perform such an achievement is not at all alchemic (!), for it is, as this case fully demonstrates it, simply an artistic method.

Only art can transform destruction into creation! Or maybe better, only art can achieve destruction through creation. And that was, from the beginning, the intention of the action, as it is stated in DMPA text, when it says that the action was meant both as “*a symbolic destruction and an act of artistic creation, in a gesture of revolutionary freedom*”.

That statement, in spite of its simplicity, clearly expresses the essence of the power of art. Art is the only activity that disregards destruction, for any destructive action carried out by art, is necessarily, simultaneously, at a distinct level, creation.

The lack of that same kind of power is possible to verify in other actions undertaken on statues, not made by artists, nor claiming for any artistic purpose.

That is the case of the actions that took place against another statue of Oliveira Salazar, implanted, in his hometown, Santa Comba Dão (SCD): a seated statue in bronze, molded by one of Estado Novo’s most required official sculptors, Leopoldo de Almeida (1898-1975), and implanted before SCD’s Tribunal, by initiative of Minister of Justice Antunes Varela (1919-2005). The dedication of the statue matched the inauguration of the Tribunal.



Fig. 15- Leopoldo de Almeida, *Moses imposing order over chaos*, 1965; Créditos: autor

Displaying a granite bas-relief also authored by Leopoldo de Almeida, the image produced by the ensemble, marked by Português Suave architectonic style, Biblical themes and strong moral content, was indeed very much in tune with the Regime’s aesthetical and ethical credo, appearing the Dictator’s statue in this context, as a most adequate and brilliant complement.

Besides the strong unity of the ensemble, it was clear that a semantic relationship marked the nexus among the tribunal, the bas-relief and the statue, for there was clearly a correspondence between the act of “*Moses imposing order over chaos*”, with the action of Salazar, imposing his Government over the Nation, for as the statue “stated”, its rule was “*All for the Nation, Nothing against Nation*”, being its instrument the Law, which was present by the Court behind him.



Fig. 16- Dedication of Salazar's statue, 1965, SDC

Besides that, the solemn image of seated Dictator was not the only aspect to describe. In fact, if the serious a compenetrated figure of Salazar constituted already a statement, both statue and pedestal were full of slogans and quotes from his speeches, as follows:

Under the Dictator's right hand: *"All for the Nation. Nothing against the Nation."*

Under the Dictator's left hand: *"It is no use to mourn the dead if the living do not deserve them."*

On the right side of the pedestal: *"Portugal can be, if we want it, a great and prosperous nation."*

On the left side of the pedestal: *"Those who give up fighting are unworthy to live, but that will not be said about us"*



Fig. 17- L Almeida, Oliveira Salazar, 1965, bronze, SCD

Curiously, only the first statement, based on a similar Benito Mussolini's slogan, and pronounced at 30th July 1930, during the Dictator's speech to the first congress of the National Union, in Lisbon, was related to the period of the birth and spread of Salazarism, in Portugal. All other quotes, were related to most recent times, namely to the hard times of the rejection of Portuguese colonial policy by several United Nations' General Assembly resolutions, because of the country's disrespect of 1960 General Assembly Resolution 1514, about the right of colonial territories to obtain independence through self-determination.

A news published by *Diário de Lisboa*, on 18th February 1975, under the title *"Salazar without head"*, described the action against the Dictator's statue in SCD, as follows:

Let us talk about Salazar. Everyone knows that in SCD, siege of his natal municipality, a bronze statue was dedicated to him (the seated Dictator, with his arms sustained like Abraham Lincoln). Well, now it appeared without head, and the head was taken to an unknown place, by equally unknown hands.

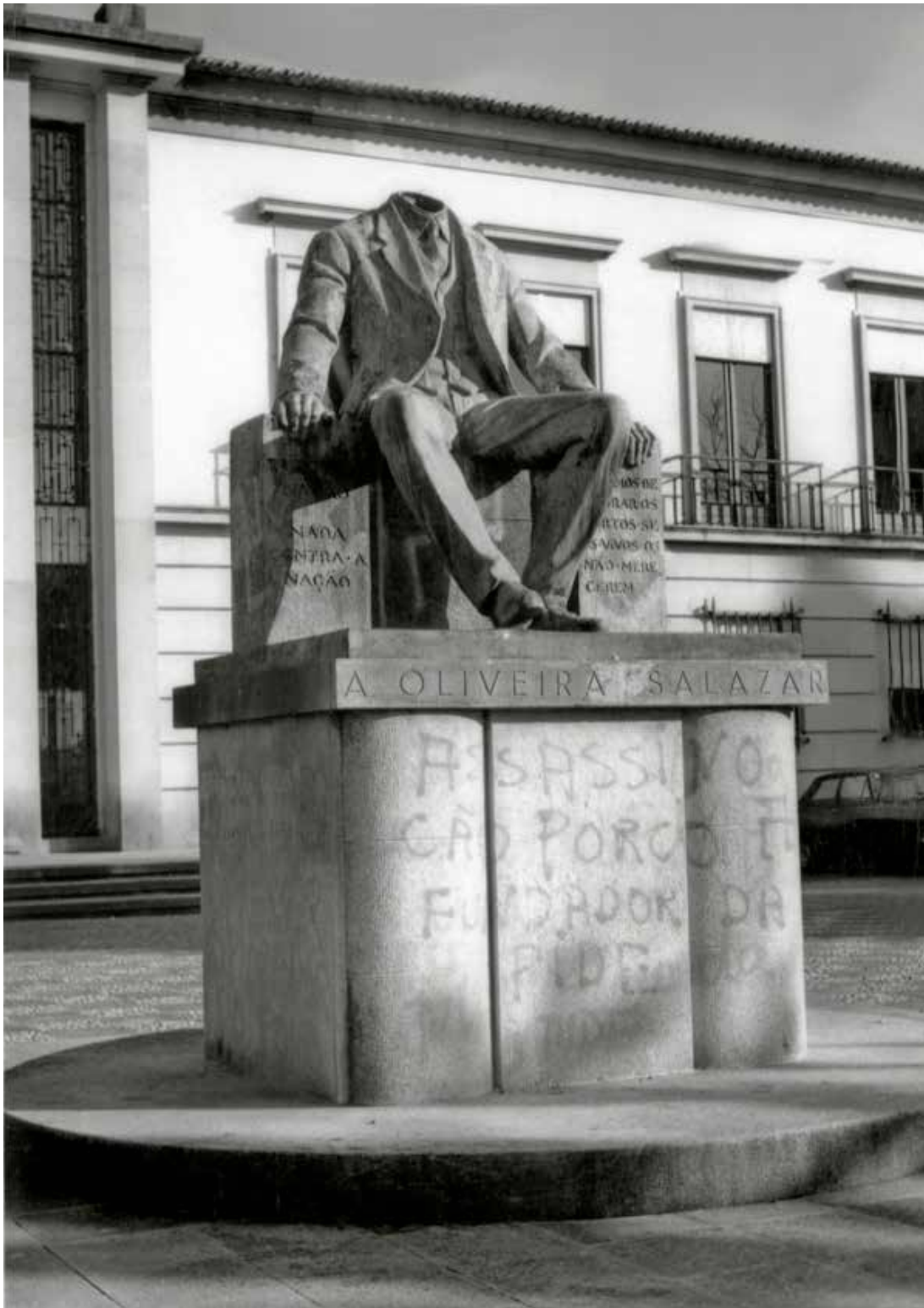


Fig. 18- Beheaded Salazar, 1975, SCD

Authors of the feat? It is said that three men raiding in a car. With other auxiliary means? Maybe an electric saw because the cut, according to testimonies, is “perfect”. Truly, after 25th April, already for many times, the work had been object of popular irritation, namely when it appeared painted in red, later in yellow, and even covered with a black cloth. It is hard to be bronze in peace ... (DL, 18/02/1975, p. 2)

Diário de Notícias’ edition, of the same day, added a few more details, stating that the action took place “near the statue, around 4 o’clock A.M, but the apparently the act was not seen by anyone” (Diário de Notícias, 18/02/1975). Next to the text, a photograph of the beheaded statue was reproduced, and that photograph later on became most popular.

In spite of the violence of the action against the statue, the fact that the decapitation of Salazar’s figure was the only intervention is a quite important detail, for it appears as a way of once again neutralizing the statue, in this case by promoting its depersonalization.

It is maybe relevant to remind that the decapitation of the statue happened during Leopoldo de Almeida lifetime, for his death occurred in also in 1975, but only on 28th April. I ignore if is there any statement by the sculptor about this action, and certainly it would curious to know if there is really any.

While it is clear that we are not dealing with any artistic intervention, it is curious to compare the image of the beheaded statue with the *graffiti* that had been before written on its pedestal, displaying insults like “*assassin*”, “*dog*”, “*founder of the PIDE*”, among other less perceptible.

I think that those insults on the pedestal, now may be seen as a bit more rude, vulgar and aggressive, than the decapitation of the statue, if we see it as a means of depersonalization.



Fig. 19- CRCSS, Poster, 1978, SCD

Although the criticism about Salazar’s regime was then very much spread by the country, in the meantime it was not universal, namely in its hometown. So, the presence of the beheaded statue of Salazar, was not praised by the population of SCD, at least by its most conservative sectors, and so, by the end of 1977, a *Commission for the Restoration and Conservation of Salazar’s Statue* (CRCSS) was formed, with the purpose of restoring the head of the Dictator on his statue, being that restoration conceived and done outside any legal procedures, thus ignoring all the artistic questions and respect by authorship rights, raised by such an intervention.

But those problems had little importance, comparing to the purpose of restoring Salazar’s statue. It was to create much trouble and turmoil because the intended ceremony was not authorized, for its authorization had been not even requested.

However, even canceled and forbidden, the CRCSS program was still ongoing, and their actions announced, generating much tension and even violence, as another news informs:

Tranquility returned, apparently, to SCD, perturbed last Sunday by disturbs when a self-nominated and self-designated CRCSS, disrespecting the Governmental prohibition, tried to restore the sculpture implanted in the garden before the Tribunal, which remained beheaded since February 1975, cut by unknown.

As incidents were expected, in order to fulfill the decision previously diffused by the Ministers of Justice and Intern Administration, declaring illegal the foreseen manifestation and restoration of the statue, National Republican Guard (GNR) moved to SCD a force of about a hundred men, backed up by armored cars type "Shorland". The manifestant's aggressivity would grow up by the end of Sunday afternoon, and GNR replied with gunfire to the air. (DL, 08/02/1978: p. 5)

In fact, the gunfire shot severely in the head a woman who was at the window assisting to the disturbs. She was transported unconscious to the Hospital and died a few days later.

All political parties criticized the events and the manifestants to disobedience to the Governmental prohibition to restore the statue.

The same news, added other relevant information:

The head for the statue of Salazar had been molded by an autodidactic medalist from Santa Comba, David Oliveira, also a collaborator of the regional press: he is author of reactionary texts published in "*Defesa das Beiras*". The mold was then sent to Gulpilhares, while the welding work, to be done in the village, was in charge of another group of a nearby locality. (DL, 08/02/1978: p. 5)

A full coverage of these events by reporters António Macedo and Inácio Ludgero, published on the 10th February 1978 edition of the weekly newspaper "*O Jornal*", adds much relevant information. Because of its long extension, we cannot present here a full transcription, but only some of the most important questions and points of view, about the will to restore the statue of the Dictator:

For many, it is simply just one more initiative belonging to a crescent activity by fascist individuals, groups and organizations which want to destabilize Portuguese life, and thanks to the discontent so engendered, intent to trouble the constitutional and democratic system.

However, the elements of the CRCSS, supported by the majority of the population justified that their initiative by questions of "localism" which first left indifferent the inhabitants of SCD, but now, after the violent Sunday intervention of GNR, became a question of honor. (SOJ, 10/02/1978)

Thus, was formulated the first level of understanding of the events in SCD. It was a political act done by reactionary forces, which intended to destabilize the young democratic regime. However, beyond that level, the coverage of the reporters made appear other aspects too:

"Portuguese authorities after 25th April are accomplices of what is going on" - it is the generalized opinion in SCD. In fact, nothing of the trouble that took place would happen if, as it was the wish of Salazar's family, the statue had been removed from its place, soon after 25th April 1974, as it happened naturally with other figures connected to fascism, in different points of the country. A polemic that now, more than ever, looks sterile, about the property of the monument and consequently about who should be responsible for its removal, goes on, since that request entered the Municipality of SCD, still in 1974.

Even after its decapitation, in February 1975, his familiars had proposed to keep the remains of the dictator's record, but did not get any specific answer from the authorities, who at the local level, only recently took a definitive stand about it, when it was already ongoing the public subscription for the fundraising of a new head for the statue.

However, until February 1975, and even after, its removal would surely be done without producing any conflict. In spite of many agree with its removal, now it will be unpleasant. "It is not now, when there are who wish to rebuild the monument that, in Lisbon, they can talk about an outrage to democracy. Outrage to democracy was

not to remove the statue, soon after 25th April” – someone said this week in the village centre. (SOJ, 10/02/1978)

This excerpt shows us how the problems related to the removal of statues can be complex. In this case, it seems that the problem that triggered the conflict was not the removal of the statue, but its non-removal. Its removal would be at first consensual and corresponded to the wishes of the dictator’s family.

But the most perturbing aspect raised by the reporters of *O Jornal*, was of another quite different nature, as follows:

The CRCSS was created four months ago, and was formed by a civil construction painter, a carpenter (previous emigrant in Venezuela) and the owner of a garage. [...]

The CRCSS, that considered itself the representant of all the inhabitants of SCD, decided to begin by all the country and next to the emigrants, a campaign of fundraising necessary to the production of a new head of Salazar, meant to be placed in the statue during a public ceremony, convoked for last Sunday. (SOJ, 10/02/1978)

This means that the statue was exposed beheaded for two years and eight months (from February 1975 to October 1977), without any unequivocal answer to the dictator’s family request, about the removal and delivering of the statue to Salazar’s family.

Besides that, another most surprising detail was mentioned in the same coverage, as follows:

As it was noticed in the media, the Ministers of Justice and Intern Administration did not authorize Sunday’s manifestation, what in fact signified that the authorities did not allow the reconstruction of the statue, last Sunday, as it was expressed in the official notes.

According to information that the targeted one did not confirm, this interpretation of the official notes would be done by the local GNR commandant, who had assured to the CRCSS for the Restoration and Conservation of the Statue of Salazar, that they could place the head on the statue before Saturday’s midnight, while the manifestation marked for the next day was superiorly prohibited. [...]

The truth was that the guarantee the GNR commandant gave to the CRCSS, not only had not be accomplished, but also that the commandant had the initiative of calling for reinforcements, which arrived to Santa Comba from Viseu, Coimbra and Porto, while two local soldiers, removed the head from the statue with great difficulty, because of its weight (45 kilos), and took it to the GNR post. (SOJ, 10/02/1978)

This was really a hard and most unfair coup! One can realize now that it was a tactical move of the GNR commandant that assured an easy apprehension of the statue head, while provoking the indignation of the people of SCD, who reacted as follows:

The people that were guarding the statue and who knew about the agreement between the local GNR commandant and the CRCSS, then tried to mobilize the population, ringing the church bells, and activating the fire siren. About 2 o’clock in the morning, many dozens of people were concentrated in front of the GNR post, demanding the restitution of the head, while began to arrive the requested reinforcements. Testimonies said that the movement of the militarized forces put the population in a war like tension.

The arrival of these reinforcements – four intervention platoons equipped with automatic guns G3, Walter pistols, helmets, shields and bastons, traveling in jeeps and four armored cars – it was seen as a provocation “to the pacific people of Santa Comba, mobilizing much more people than the ringing of the bells and the sound of the sirens. (SOJ, 10/02/1978)

In fact, considering the high level of the confrontation between the opposed fields – GNR forces and CRCSS – a new commission was formed, as follows:

That commission whose dissuasive role by discarding any force measures was enhanced by the Mayor, requests a quick solution for the problem of the statue, and for that gained the support of the Municipal Executive and the Municipal Assembly: or the removal of the statue or its restoration, and the delivering of the statue’s head to the City Hall, and its implantation on the statue, to be opportunely executed, with the

presence of a representant of Salazar's family. For the moment, it was possible, thus, to obtain a certain detent in SCD. But it is a temporary calm [...] when the members of the CRCSS perceive that the agreement between the Municipal Executive and the Municipal Assembly and the Commission that Wants Peace does not include the maintenance of the statue in the place where it was erected. After the radicalization achieved by the population, due to GNR behavior, it is licit to suppose that the simple removal of the statue may cause a strong opposition, now. (OJ, 10/02/1978)

This proved indeed to be right. As a matter of fact, the solution for the problem of Salazar's statue in SCD, could not be but a climbing step further in the logics of force, as it is described in another news, published eleven days after the confrontations in SCD:

An explosion occurred today at 3:15 A.M., destroyed in SCD the beheaded statue of Salazar, which had been in focus since the incidents of Fat Sunday. There is no indications about any presumed authors (said to DL the GNR commandant) nor any arrestments were made (ANOP). Th explosive would be of a median power. (DL, 16/02/1978: p. 5)

On the next day, another news adds some more information about the bomb explosion:

A so-called "*Santa Comba Dão Anti-Fascist Resistance Group*" reclaims the recent bomb explosion of the statue of dictator Salazar. Through a phone call to "*Diário de Lisboa*" around midnight and ten, an unidentified element, claiming to be the spokesman for that group, claimed the action saying that it was justified "*before the fascist maneuvers in the sense of replacing the head of the dictator, and before the complicity of the Government by delaying the statue's removal*". Therefore, the *Antifascist Resistance Group of Santa Comba Dão* decided to "*reduce the statue to dust*". (DL, 17/02/1978: p. 4)

So, eleven days after the attempt to set a new head in Salazar's SCD seated statue, the case was solved by the most radical way. The fragments of the statue were collected, once again like relics, by the elements of the

population, and the City Hall has stored the biggest ones.

This story is really most impressive and tells us about the consequences such confrontations may gain and cause. Here, we can recognize the presence of force and ruse, as methods to deal with such tensions. How distinct and rude are these methods compared to the methods of art! How ineffective and useless is the power of force compared to the power of art!

It was indeed a regrettable way of solving the crisis, for besides being a political problem, it also engaged relevant artist and historic-cultural questions, which demanded for a more inclusive analysis and debate and nothing of that happened, nor even were mentioned in the mediatic and public discussion.

Why were those issues forgotten? In all the research that I have done on this matter, I never saw, any reference to artistic or heritage aspects related to the problem, as taking part of the debate that took place then.

As we have seen, the debate was centered in political, local and corporative aspects. The debate switched between if there was, or there was not, any fascist conspiracy fostering the statue's restoration; or if there was, or there was not, a blessed local pride reaction moving the restoration of the statue; or if there was, or there was not, any complicity between the democratic forces and the local administration, in keeping Salazar's beheaded statue exposed in SCD, while his family did request it for several times; or if there was, or there was not, any Machiavellian coup by the local GNR commandant. In brief, all the debate was centered in political and moral aspects, while the artistic and historic-cultural ones remained absent.

The same absence of criterium in dealing with these matters, is notorious in the solution found for filling the void of the exploded statue. The strategy followed was to erase its harsh memory: no mark of its presence was left on the pavement, nor even in the Tribunal's building, to whom the statue, as we have seen, had been clearly part of.

In this sense, on the place of the polemic statue, the Municipality implanted a decorative piece: a "*Luminous Fountain*", which established a strange, if not absurd, relationship with the Tribunal, and its severe and solemn architecture.

Certainly because of that problematic cohabitation with the Tribunal, the fountain suffered an unexpected metamorphosis, being transformed in *Monument to the Fighters of the Overseas War*, whose project, as the one of the

previous fountain, was designed by the City Hall Planning and Urbanism Department (DPU), as it is shown in the next photos:



Fig. 20- DPU, *Fountain*, c. 1980, Largo Dr. Alves Mateus



Fig. 21- DPU, *Monument to the Fighters of Overseas War*, 2010

As we can see, the pond of the fountain remained unaltered, while seven vertical elements around it allude to the seven colonies under Portuguese rule, until 25th April 1974: Angola, Mozambique, Guinea Bissau, Cabo Verde, São Tomé and Príncipe, East Timor, and Portuguese India, being the ensemble explained as follows in a military facebook page:

Flanking the central semi-cylindrical, seven vertical elements appear outside the tank, representing the 7 Overseas Provinces. These elements symbolize 7 stylized weapons firing into the sky, as if it were a military salvo. The water that fills the tank, symbolizes the Oceans and intends to remember the discoveries that the Portuguese made 400/500 years ago for the World.⁶

Published in an electronic edition of journal *Destak*, one news refers to the dedication of this monument refers, as follows:

Teresa Silvestre is 51 years old and recalls that she had to *“flee from the police”*, because she was part of a group of young people who did not want to see the statue removed from the square in front of Santa Comba Dão Court. *“In this place should be the statue of Salazar. They should have put this monument elsewhere”*, he defended. Natália Curveira, 79, regrets the lack of a Salazar's statue in the municipality where he was born. *“I worked on his farm, he was an educated person who spoke to everyone, he deserved to be put in a statue, but that will never happen, if not it was a war”*, she claimed. Carlos Rios also admits that he *“would like to see a statue of Salazar in the municipality”*, however, he maintains that this is not the time yet.

“People still have the negative part of Salazar in mind,” he argued. Maria Aurora Borges, who lost her brother in the war, stresses that the monument *“could not be better located”*. *“This monument only fails for coming late, but it appears in a quite noble place”*, she said. Opinion shared by the aunt *“of a soldier who fell in Guinea”*. *“The important thing is that this tribute has arisen, regardless of where it is”*, he maintained.

At the inauguration ceremony, the Mayor of *Santa Comba Dão, João Lourenço* (PSD), stressed that *“there could not have been a better place to do justice to those who died overseas”*. The monument was built in front of Santa Comba Dão Court, framing a fountain that was already there, having been placed seven vertical elements that represent the old provinces.⁷

From these assertions we can see that the memory of Salazar's statue is still present in the imaginary of those who lived during the colonial war, and the very monument still evokes the loss of the “Overseas Provinces”, thus reiterating the Salazar's colonialist politics, although the war, whose dead the monument was meant to honor, was precisely the result of that politics, being Salazar its main, if not unique, responsible. And the fact that shows how wrong that war was, is that the much sacrifice and pain it caused, was not only unfair and unnecessary, but also useless.

Finally, it is curious to verify that while the statue of the main responsible for the colonial war could not be tolerated in the public space of SCD, on the contrary, the presence of a monument that reiterates exactly the same politics is officially allowed and even promoted, without any acerbic critic ever take place.

Such contradiction seems to me much meaningful, for the “reason” that what can turn that fact comprehensible and coherent, lies in the circumstance already said that statues and monuments refer each other to different meanings. Statues state and proclaim statements, both from past and present. Monuments recall and remind memories, both pleasant and unpleasant. Statues turn active and alive their statements, because they give them a corps. Monuments turn passive and passed their evocations, because they store them in the invisibility of History.

It turns then clear that the active presence of statues in public spaces, can be neutralized not by their removal or toppling, but by the implantation of monuments nearby them.

6 - FB page *Liga dos Combatentes Núcleo de Mêda*: <https://www.facebook.com/961263403955903/posts/2799717543443804/>
28

7 - *Jornal Destak*: <http://www.destak.pt/artigo/63553>



Fig. 22- R. Kuöhl, *Monument to the Dead of Hamburg's Hanseatic Infantry Regiment*, 1936, Hamburg

Memorials and counter-monuments

In his notable work on Holocaust Memorials, James Ernest Young refers a case that must be recalled here: The *Monument to the Dead of Hamburg's Hanseatic Infantry Regiment*. Erected by the Nazis in 1936, it surprisingly survived the massive bombing by the Allies over Hamburg and remained a *Lieu de Memoire* for the soldiers of that regiment till nowadays, in its site in Dammtordamm, nearby Hamburg-Neustadt, Germany.

Carved by German sculptor Richard Kuöhl (1880-1961), the monument displayed a row of soldiers marching below a verse of poet Heinrich Lersch scribed on one side: "*Deutschland muss leben, auch wenn wir sterben müssen*" (Germany must live, even if we have to die)⁸, standing as a belligerent Nazi symbol after, World War II, as James Young says:

8 - As we can see in the picture, part of the verse has been erased, in order to be read as "*Germany must live (...) we have to die*"

As antiwar sentiment rose over the years, Kuohl's monument came under siege by demonstrators, who smeared it with paint and chisel to its stone reliefs. It has incited full-fledged rock-and-bottle riots between skinheads and police, as other police and antiwar marchers battled in the streets nearby. At the same time, veterans of the Second Hanseatic Infantry Regiment number 76 continued to honor their fallen comrades at the monument's base, and the city continued to clean the monument and repair its vandalized façade. At one point, Radio Bremen invited listeners to turn out *en masse* and swaddle the monument in rags, blankets and linen – à la Christo. All the networks covered this live "TV happening" to the great concern of the local Christian-Democratic Union politicians and veteran groups still attempting to protect the monument from its public. (Young, 1993: 38)

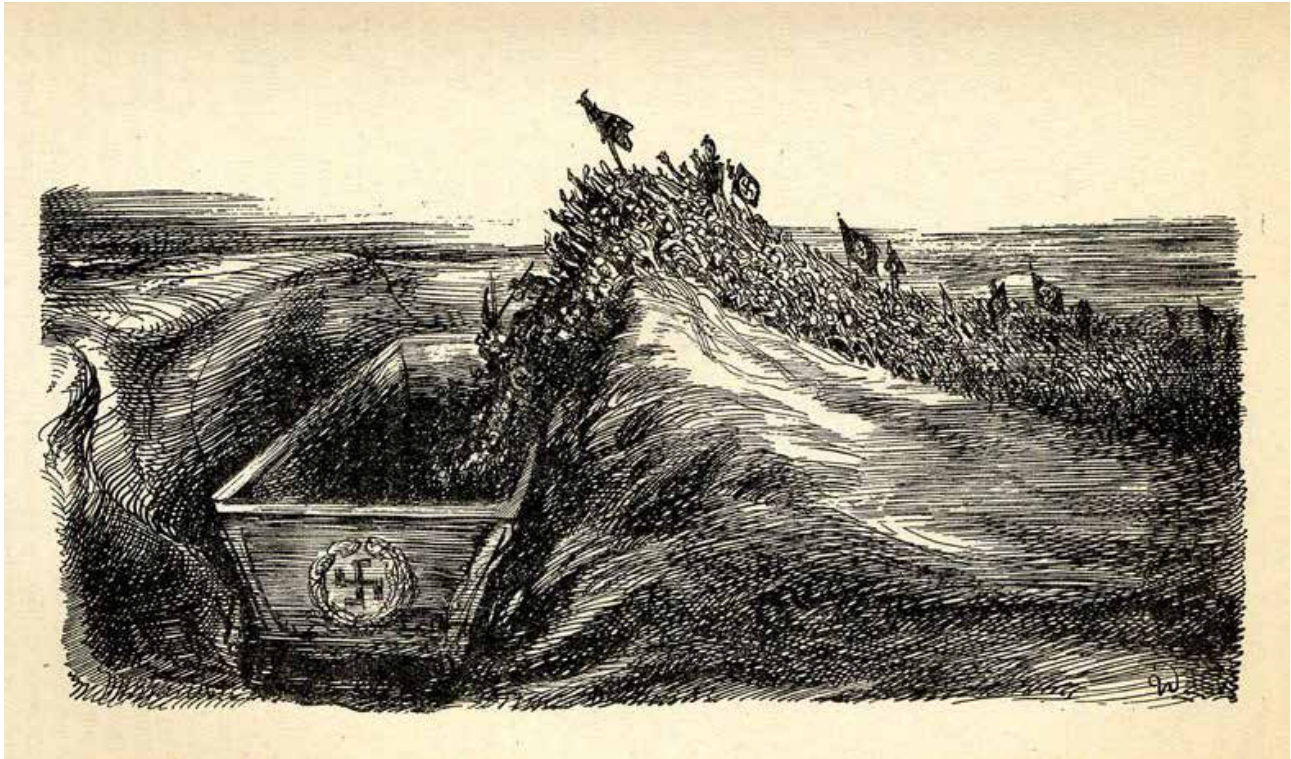


Fig. 23- A. Paul Weber, *German Fate*, 1932, Museum A Weber



Fig. 24- A. Hrdlicka, *F. Engels memorial*, 1981, Wuppertal

These happened during the eighties, and we should inscribe the growing tensions on this matter, in the escalation of the conflicts between pacifist and neo-Nazi groups of that time.

What were the solutions proposed for that conflict by the main protagonists of the time? Once again, James Young tells us:

Move to the Ohlsdorf Cemetery”, some have suggested, where there already monuments to the resistance, as well as monuments to the victims of the bombing and camps. The Christian Democrats insisted that the monument stay put, unchanged, and be rededicated to the fallen soldiers of all wars. They then recommended that such a monument could always be balanced with a separate marker to the victims of the Nazis, to be erected at another, undetermined site. After months of debate, city authorities decided on a compromise: they would leave the Nazi monument in place and build a contemporary counter-monument right next to it.

To this end, a jury was appointed, a competition called, and more than one hundred artists, sculptors and architects responded with models and designs. (Young, 1993: 38)

But the winning solution – a reinterpretation-adaptation of a 1934 pacifist cartoon by Andreas Paul Weber, in which a large row of soldiers row marched to the grave – was not convincing, and later on the competition was annulled.

But the counter-monument idea remained, and the local authorities commissioned to Alfred Hrdlicka that was one of the members of the jury the conception of Hamburg’s counter-monument. Hrdlicka (1928-2009) was an Austrian expressionist sculptor whose work treated political themes under an unequivocal progressist manner, and had already authored memorials, namely in Germany, like the Friedrich Engels Memorial, erected in 1981 in Wuppertal.

Although progressist, Hrdlicka’s art (he was also a painter) remained assumedly tied to figuration, assuring thus a proper, straight and most dramatic narrativity.



Fig. 25- A. Hrdlicka, *Hamburgfirestorm*, 1983-86, Dammtordamm, Hamburg-Neustadt

That is what happened in his Hamburg counter-monument. Although not entirely executed, the *Hamburg Feuersturm* remains a referential mark of a new paradigm for contemporary memorial monumentality.

In the image, we can see Hrdlicka's counter-monument in the first plan, and Richard Kuöhl's in the background. Some years after the dedication of the *Hamburgfirestorm*, was implanted between both a non-figurative counter-monument: the "*Memorial for Deserters and Other Victims of Nazi Military Justice*", by German sculptor Volker Lang (1964-), dedicated, in 2005, to the 227 victims of the Wehrmacht justice system of the Second World War in Hamburg.

This, turns the case of Dammtordamm counter-monuments paramount on this subject. According to my point of view, not only these counter-monuments were able to solve with great correctness a most complex and delicate problem, but also the concept of counter-monument appears as an adequate artistic manner of solving the problem of undesirable statuary, sparing it from destructive toppling or mischaracterizing removal.

And, curiously, the idea of considering counter-monumentality as a means to avoid toppling, begins to be considered and accepted. In a most recent article published in Canadian Broadcast Company - CBC News Network - regarding the toppling statues problem, whose title is "*How 'counter-monuments' can solve the debate over controversial historical statues*", Karen Franck a researcher on counter-monuments, says:

It's remarkable how much it's playing out in the United States as well. I think it's a tremendously useful dialogue and I'm really amazed how the presence of these monuments has sparked this dialogue. So, even though we have very serious, and I would say justifiable, critiques of the monuments. If they weren't there, we wouldn't be discussing these pasts. So, they've sparked a discussion that's very useful. Without the presence of that monument in the City of Victoria there wouldn't be a clearly, and I would say also, eloquent, discussion of this person's weaknesses and strengths. So, I find it just remarkable that monuments that for years we ignored and passed by everyday are now sparking this kind of debate. (Franck,

In this sense, I think it is legitim to say that monuments are means of social participation, as I have already defended. Not only they bring meaning to public space, but also they perform there an active social role.

But, so that they can perform adequately its social role in public places the social functions they should perform, it is crucial that we get a better understanding about their nature, and about the roles that both statues, monuments, memorials and counter-monuments can accomplish in the multidimensional and complex world of public art.

So, let us go on studying, reflecting and discussing this theme together, without prejudices, pre-conceived ideas or dogma.

Post Scriptum

Presenting no Introduction, my text could not finish with any Conclusion. Conceived as an open letter, it is a personal statement about the problematics of statuary in its relationship with power, from an epistemological, historic and politic point of view. It is the practices of toppling, removing or replacing statues that constitutes the focus of my study, and less the immediate problems related to specific cases, as the statue of Cecil Rhodes in South Africa or the Confederate ones in the US, whose approach by the media have been most noticed. What the present text seeks to reflect and discuss, is how statues' archetypical nature engages effects both on their meanings and in our behavior towards them.

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Some considerations on the construction of Public Art Networks

Carme Grandas

Institut d'Estudis Catalans, Catalan Society of Historical Researches

1. Introduction. A look to the past

Although it has not been until recent times that the concept of Public Art exists, it was formerly born as an ornamental presence in gardens and streets and squares. Today, Public Art includes any artistic language and materials, playing a role not only in the renewal or the development of urban public spaces, but also an important role of remembrance and identity.

The ancient naissance of Public Art was related to a demonstration of the power through ornamental sculptured works of art not only decorating public spaces but also visually dominating the scene. We all have in mind the image of the Sphinx of Giza, the mythological sculpture of 20 m high built in the middle of the 26th century BD, or the Trajan's Column which commemorated the victory of the roman emperor in the Dacian wars. Both are examples of this use of the sculptured art as a common way to impose the presence and dominium of emperors, kings, and any person related to the highest level of policy. Their archeological and historical values, joint to the artistic ones, often lead us to forget that they were created as powerful advertising tools for citizens. Very soon, beauty became a relevant factor in the production process for the official propaganda machinery.

Greeks, and later Romans, usually placed sculptures around the most significant buildings. Temples first and administration buildings were soon decorated with sculpture works of art representing their gods as spiritual leaders of their common life. We should remember the famous Seven Wonders of the Ancient World, commonly accepted as the most remarkable constructions in which we find the Statue of Zeus at Olympia or the enormous sculpture of the Colossus of Rhodes. The Mauseoleum of Halicarnassus had statues between the outer columns as well as two embossed borders with reliefs surrounding the entire building, while the Temple of Artemisia at Ephesus, current day Turkey, was so well

placed that according to Antipater of Sidon, "Apart from Olympus, the sun never looked on anything so grand." Inside the temple, there was the statue of the goddess. As in the case of the Mausoleum, the temple's frieze showed bas-reliefs narrating scenes related to amazonomachy, ones on foot, others on horseback, scenes that we know because since 1843 the Louvre Museum has had a collection of 43 panels and fragments that were part of this decoration.

Romans adopted the disposition and forms of Greek architectonic buildings as well as the sculpture canons. If they changed the names of gods and the image of their politicians, it was actually important their introduction of constructive innovations that we relate to engineering. Roman buildings followed Greek principles, especially those of Corinthian order, which Vitruvius picked up and described in his book *On the Architecture* in the first century BC. We can notice it studying the *Maison Carrée* at Nîmes and the *Temple of Augustus and Livia* at Vienne, both Roman temples very well preserved in these cities located in France.

Concerning this paper, the maintenance of forms, conceptions and the distribution of ornamental sculpted Roman works were considered a continuity of Greek ones until the 20th century when art historians began to think that there was a period in which Roman sculptors found and developed their own way of creating that even seemed they had influenced Greek artists. Nonetheless, it is worth noting that with Roman sculpture. We have for the first time copies of those considered best Greek originals which had disappeared. Today, we only know the *Apollo Belvedere* thanks to the Roman copy. The idea of having copies of works of art remained through the times and nowadays it still is a good practice not only concerning artists training but also for house decorations.

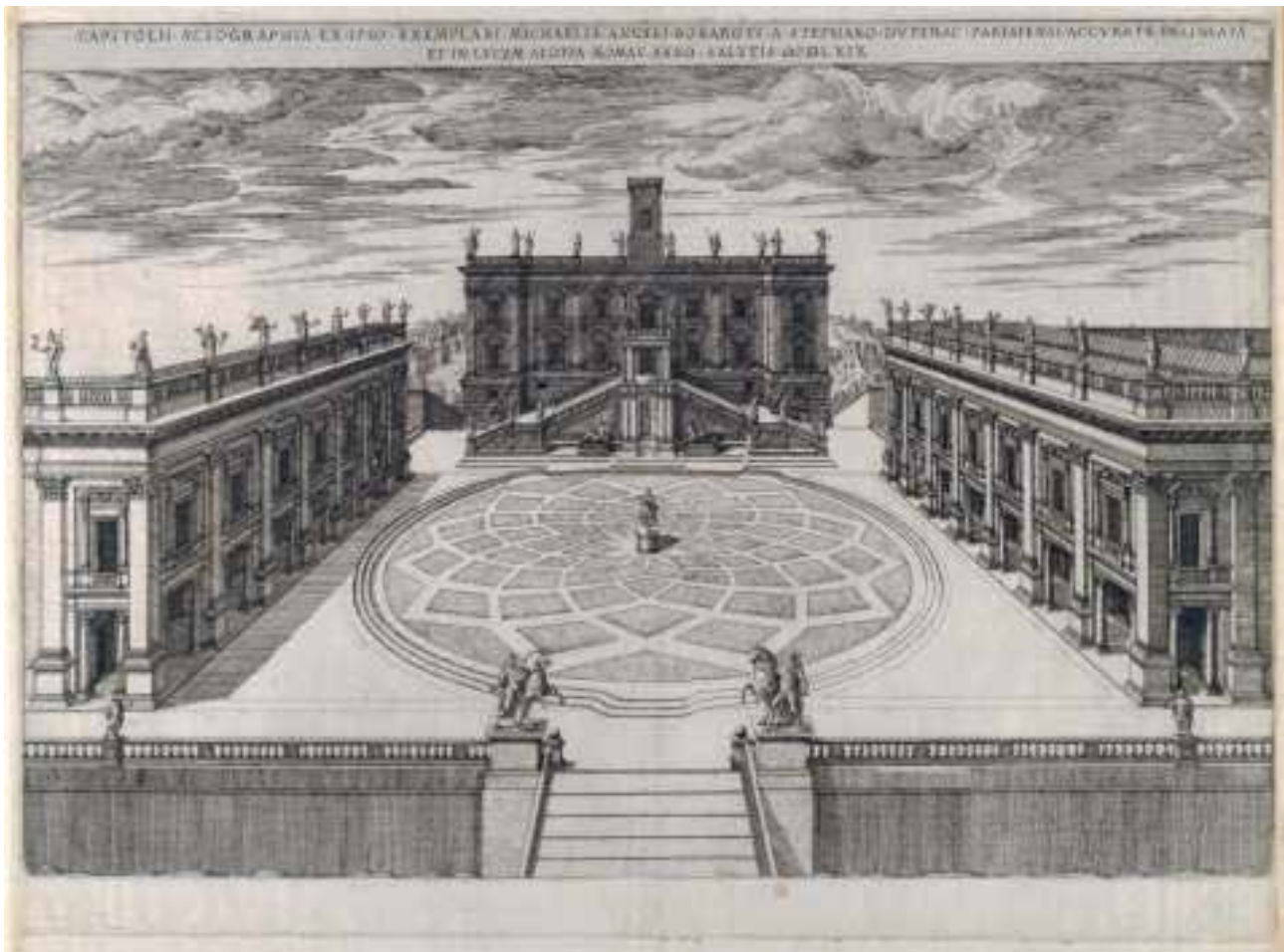


Fig. 3. Roman Campidoglio view by Etienne DuPérac, MET.



Fig. 4. Grosvenor Square before 1751 by Thomas Bowless, and King George I equestrian statue.

In the Renaissance period, when the citizenry attained the government of the cities, the sculptured elements that represent the power as a symbol of heroism through busts or equestrian statues of emperors and kings introduced a new figure, that of the leaders of republics such as the equestrian statue of Gattamelata by Donatello in Padua, a city of the Republic of Venice. In the case of Rome is just on the contrary. When the city was under the papacy dominium, Michelangelo afforded the Campidoglio Square's project with the equestrian statue of Roman emperor Marcus Aurelius centering the space, so both the pavement and the balcony to Spagna Square played an almost secondary role. The statue gives sense to the urban project as a medium of remembrance, honoring the imperial past of the city, so that without this object the space is empty: «La escultura trasciende de su significado original, ya no representa a Marco Aurelio sino a Roma, a la memoria de la antigua Roma

sobre la que se sustenta toda la plaza. Miguel Angel utiliza una pieza del pasado para anclar la plaza en la historia de Roma.» (De Lecea 2006).

The centered placement of the equestrian statue in the Campidoglio later served as a model in several cities of other countries and cultures, as could be seen in London's Grosvenor Square with the statue of King George I, who even wore a roman armor.

During the Renaissance period gardens were recovered as a part of the house, that is, houses and gardens were part a of a whole inseparable from each other. Thinking on those Roman-era gardens new ones were created surrounding villas in Rome and Florence, all them inspired by classical ideas of beauty and order. The new landscapes were designed for pleasure and contemplation. The late Renaissance gar-



Fig. 5. Garden of Simples in 1545, from Roberto de Visiani's *L'Orto botanico di Padova nell' anno 1842*.

dens were much larger and had a symmetrical layout (Atlee 2006). Nature was not the only element that composed them, but they included fountains, artificial lakes, benches, and decorative sculpture following an ornamental program commonly formed by mythological and allegorical representations, such as the Four Seasons of the Year or the Four Continents. They also contained marble statues of Greek gods and goddess related to love and beauty, as Apollo and Aphrodite, and also of Artemisia. Influencing French and British Renaissance gardens, these landscape style became a model to be followed later. In this period the love for botany was born, with the first botanical gardens appearing in (Impelluso 2007).

It was not until the Industrial Revolution and after the French Revolution when it really changed the concept of who should be represented in modern cities. Thus, in the 19th Century there were civilian characters, such as mayors or benefactors or philanthropists, who were introduced in the public spaces, in which they coexisted with sculptured representations from mythology characters, Greek first and then Roman, and also with allegorical representations such as the Four Continents (see Alexander Ham-

ilton works for NY's Custom House) or the Four Seasons, all them cohabiting with allegories to Commerce, Industry or Navigation, although this classicist iconography arrived to next century as it can be observed at the main entrance facade of the New York Public Library ended in 1911, decorated following a traditional and academic iconographic program, combining the presence of sited lions by Edward Clark Potter with allegorical imagery, that is to say, the two fountains to Beauty and Truth, and the representation of the Four Continents by Daniel Chester (Davidson 13).

Along this century, in many cities of the world monuments appeared that are authentic ensembles integrating both reliefs and statues, offering to citizens a very complete reading of the facts that they represent through allegories and symbols such as medallions, flags, fames and so one. In this sense, these monuments concentrate a one-time lesson of the history of the city or the country. In all these memorials, the narrative became a visually telling image, so that each part of the monument forms a whole that does not allow its dissociation unless the reading were broken and with it, its meaning. The monuments to Columbus in Barcelona and the Republic in Paris are two magnificent examples.



Fig. 6. New York Public Library main access, 1911.



Fig. 7. Monument to the Republic in Paris, 1883, by Bouvard and Gragny architects.

2. The transgressive changes in 20th century

The turbulent world of the last century with two world wars, the recognition of workers' rights, the expansion of the right to vote not only for women but for the entire population, or the adoption of the charter of human rights among other facts, changed mankind, human values and human needs and hopes, creating new social symbols while the range of characters represented included writers, people from the entertainment world, people from the academia and teaching, film figures, members of the scientific community, popular creatures from animals to fictional characters...

All this continuous and transgressive changes produced at high speed during last century are represented in our cities. Meanwhile, the concept of art and beauty also changed, as well as the way and form of interpretations, appearing new

artistic languages, introducing new materials and perhaps the most relevant, the change from a Public Art considered as an ornamental presence to a Public Art that openly uses abstraction not only in its forms but in conceptual terms. The ways of representation also included new elements, unknown until these days, as the combinations of verses of a poem, trees, and reusing materials in a way of working not far from Duchamp's "objets trouvés." Thus, if we remember *Le Poète Assassiné* written by Guillaume Apollinaire in 1916, were able to understand these new languages and experiences. He wrote the poem thinking of Pablo Picasso, but some years before, Apollinaire appointed that the process of ordering chaos was the real creation (Murphy 2016), a logical consequence of the ways of cubism and surrealism were taken on so when Tristram asked to the Benin's Bird, that is, Picasso probably, "Une statue de quoi?, ... En marbre? En bronze?", the answer perfectly explained the philosophy

on which were based great part of the avant-garde principles: "Non, c'est trop vieux, ..., il faut que je lui sculpte une profonde statue en rien,..." Apollinaire, without knowing it, was one of the writers and thinkers who opened the doors to new artistic experiences, and especially to abstraction in sculpture that began to appear first timidly in cities public spaces in the years of economic recovery after World War II.



Fig. 8. Land Art by Beverly Pepper, 1988-92.



Fig. 9. Dell'Arte by Jaume Plena, 1990.

Along with all these changes, it is clear that today's Public Art is an art with its own languages, its aesthetics, its function and meanings. Its presence goes beyond the traditional limits of streets, squares or gardens, to find it scattered in pavements, car parks, facades, partitions walls, roofs, docks, benches, tunnels, airports, train and underground stations, road infrastructures... Any place, any surface is good for a Public Art intervention as well as any material, including

industrial products such as resins or spray paintings, regardless of its duration in the public sphere. It is the total freedom in this new world of artistic creativity, regardless of whether it is a public commission or a private initiative.



Fig. 10. Volcà del Paral·lel, Pedro Barragan, 1992.



Fig 11. Brumm-Rumm, David Torrents, 2013.

The romantic idea of a monument, which distances and even banishes the current, much more contemporary image, is completely doubted and challenged when the monument enters the social dynamics in a globalized world. It is in this sense that we must understand it under new readings and meanings. The sociologist and economist Prof. Manuel Castells emphasized the importance of public space at the local level as a communication space where people can re-estimate themselves in this era of globalization and how monuments were essential in the symbolic appropriation of this public space by citizens (Castells 2004).



Fig. 12. Barcelona 1992: The Injured Comet by R. Horn, and Crescendo Appare by M. Merz.

Barcelona was the first city in the world in introducing installations as a current artistic expression in its public spaces not placed temporarily but permanently, in a clear commitment to artistic modernity. The initiative was born in the years previous to the celebration of the Olympic Games in 1992. Under the name Urban Configurations, eight artists developed their work deciding the best location near to the coast, from the Ribera Quarter to the Barceloneta's beach. Very well placed, they are totally integrated in the landscape that surrounds them all, with independence if they are on a party wall or on the beach sand, being accepted not only by art specialists or art critics but also by neighbours.

The initiative did yield any success in other cities, probably considering that such works of art should be shown in a gallery or a museum but should never be a permanent work in outdoor spaces. It was not until 2008 when the city of Zaragoza, home of the Expo Agua Zaragoza (Water Exhibition), also included this Contemporary Art in the Expo Agua Artistic Interventions Program. «The case of Zaragoza differs from that of Barcelona in that a curator was not given the power to decide individually, but the works were selected by a jury made up of political authorities and contemporary art experts, through a public competition.» (Lorente 2010). Finally, twenty installations were selected and escaped throughout exhibitions grounds, now also part of the Jacobean Route as it passes through the city. While some works

of art still remain on the exhibition ground, three installations had a temporary character because they were always considered to be ephemeral as they were video image works.



Fig. 13. Espiral mudéjar by Diana Larrea, 2008.

At the end of the 20th century, new visions of memorials appeared. The idea of anti-monument, also known as negative-form monument, was explored especially by Horst Hoheseil in Berlin when he participated in the competition for the Memorial to the murdered Jews in Europe. As James Young wrote when exploring the meaning of memorials, «Instead of a fixed sculptural or architectural icon for Holocaust memory in Germany, the debate itself—perpetually unresolved amid ever-changing conditions—might now be enshrined» (Young 1993). This idea was picked up in Bar-



Fig. 14. Solc, Homage to Salvador Espriu in Barcelona, 2014.

celona by Frederic Amat in Solc, his homage to the writer Salvador Espriu. Many people did not accept this homage reasoning that it should be more traditional and understandable, not a long black hole on the grass empty of decoration, they understood that Solc had nothing to do with Espriu's novels and poetry. However, Frederic Amat had in mind Espriu's life during the Franco years living in Barcelona his personal exile, away from writing almost always locked in his house, acting as notary. In consequence, as those actually black years for the republican writer, black was the hole left by the obelisk, the real monument to the Republic.

This example is not the only one we find in cities in which citizenry not always grasps the meaning of the monument and rejects it, since it is difficult to follow the idea of a monument through its symbolical meaning when it is not more

clearly expressed. According to Monleon, establish a relation between people and the work of public art is important in order to comprehend it, giving as an example the 1989 Monument Against Fascism in Harburg, a suburb in Hamburg, by Jochen Gerz and Esther Shalev-Gerz, a monolith that disappeared through time and that today only a plaque demonstrates its existence (Monleón 2000). Consequently, concerning new creative ideas related memorials, we appreciate two important aspects: «The monument has increasingly become the site of contested and competing meanings, more likely the site of cultural conflict than of shared national values and ideals». (Young 1999). In this sense, conflicts between citizenry, authorities (those who control public spaces), and artists appeared. A clear example is the now demolished Monument to the Fallen in the Civil War of Barcelona. Regardless of artistic values of the sculpture, based on Michelangelo's Pietà, it suffered attacks of groups

of anarchists and frequent graffiti denouncing fascism, so finally the statue was knocked to the ground, smashing it into pieces hence making it impossible to rebuild. In addition, there have also been conflicts born of cultural clashes, especially in recent years, when everything that seemed to have been overcome has been stigmatized more than once: racial issues, gender... and Public Art reflects this situation, in terms of its acceptance in public spaces, when the work is the object of constant brawls and even of mutilations.

Nowadays, in order to achieve a plural acceptance, open participative processes seem to be the best way to work. But sometimes surprises come with memorials. Everyone wanted it but no one wanted it up front. I give as an example the monument that remembers in Barcelona the victims

of terrorism, initially planned to keep alive in our collective memory the horror and drama that was the attack on the Hipercor centre on Av. Meridiana in June 1987. The municipal Direction of Architecture and Urban Projects was in charge of its construction, but was met with the opposition from relatives killed and injured in the attack, as well as that of neighbors in the supermarket, to put the monument at its main entrance as they wanted to continue going there without having to see a sculptural structure that reminded them of what they have experienced. A grand pact was finally reached after achieving an agreement with all associations of victims of terrorism. A monument will be erected to all the victims, and a location would be sought close to it but at the same time far enough away from the mall.



Fig. 15. Sol LeWitt monument to the victims of terrorism in Barcelona, placed in 2003.

3. The creation of common catalogues raisonnés. Barcelona's experience

From 1903 to 2003, there were edited 14 books and near 30 articles in 2 magazines dedicated to the sculpture in the city. We can consider only two of them as catalogues, the first edited in 1903 and the last one in 1982. It was completely necessary to update this material with all technical data of all the works of public art, not only to know who is responsible for their conservation, but to open the way to have all the data related to the work itself and to its presence in public space, in order to have the maximum possible knowledge at the time of carrying out a restoration.

Which should be these technical data? To draw up first an inventory, it had been followed the same procedure that museums and collections, that is to say, files including the name or the names of the work, the authorship, the current location and those that may have been previously, the materials with which it is made even those on the pedestal. In case of a bronze work, the name of the foundry is added, and also the pavement or the surface in which it stands. More complex might be the data of the work because many times artists make a model, then a version in stone (currently sandstone or limestone when not a marble) or its foundry. Finally, the work is acquired or donated before being located in a public space. Therefore, we have a lot of data that we should know because all them are part of the creation and execution process of this work. Bibliography is also required to have all the existing information related to works. At this point it is clear that it has gone from an inventory to the stage of making a catalogue. In the case of Barcelona, the Urban Planning Department was, and still is, charged of the maintenance of the city's collection of Public Art, which is almost the 87% of the works that integrates the inventory. Consequently, the objective of creating a catalogue was initially based on the criteria under maintenance and conservation, as a museum needs to, but in terms of urban planning. The project was called *Monere*, remembering the Centrality of the Periphery, a project directed by architect Oriol Bohigas since 1980, which considered to enhance neighbourhoods through urban interventions included in the project an artistic work, dignifying neighbourhoods while endowing them with their own identity. As early as 1985, Bohigas was committed to working with completely

contemporary criteria in urban space.

After deciding that the catalogue will be uploaded to the internet, allowing its diffusion and universally accessible, Barcelona's responsible team decided to call it a catalogue *raisonnée* when, in reality, it will be an information system online. The project started in 2000 by Urban Planning Department, determining six working phases for the period 2001-2014, with their respective objectives. After deciding to organize the catalog based on an Information and Management System, and designing the computer system, developing the user's graphic interface and development of the software of the web, it was defined the cataloguing structure: technical data, biographical data, chronicles, commentaries, iconographies, images, additional documentation, geolocation of the works, and contextualization in relation to city's historic periods and urban development, and not related to artistic styles. There were also included unnoticed and not yet inventoried works. All public art works were newly measured and commented by experts under a present-day perception from a cultural point of view.

In this period the first presentations of the project took place, beginning with Lisbon (2002), and followed by New York, Barcelona or Porto in 2003. On July 5th, 2004, *bcn.cat/artpublic* was officially presented at the gardens of the historic building of the University of Barcelona. Establishment of contacts with other cities to make easier the development of similar projects: Almada, Lisbon, Zaragoza, Porto, as well as Torino, Birmingham and Manchester. Conceptualization of the idea of a European Virtual Museum of Public Art based in local museums. Barcelona's project was awarded by the Catalan Association of Art Critics (2005). It ended the first main phase. The web was functioning, translated from Catalan to Spanish and English.

At this time, the English version was completely available. The next step it was taken was the inclusion of the works in the transport system, public monuments at cemeteries, remembrance trees, historical memory plaques, and new subjects as reliefs and statuary in public buildings and those ones with especial relevance or meaning to citizenry to be edited in the system. During these years, the municipal Department of Architecture and Urban Projects began to develop the Management System for maintenance and conservation. At the same time, some promotional mea-



Fig. 16. Deputy Mayor Xavier Casas at the presentation of www.bcn.cat/artpublic on July 2004.

asures were taken, dynamiting the system introducing new itineraries, creating a set of publications with especial relevance in educational and cultural areas, and improving user's participation as well as the universal accessibility of the system to citizenry segments who due to sensorial deficiencies are not able to enjoy it. Next step was to develop the mobile APP that went live in 2014. Another measure was the attempt to introduce 3D facsimile in order to help the physical collection maintenance.

4. Opening the system to other cities: The case of Portugal

In 2005 the collaboration with the city of Lisbon and its Heritage Department to develop a system following Barcelona's model started. At the end of the year, it was published the *Roteiro de Arte Pública*, the Public Art guide and months before opened to public its virtual catalogue.

However the project was interrupted by political and economic reasons, although in 2009, the Lisbon City Hall created an Urban Art Gallery, appearing in 2010 the first number of GAU (*Galleria d'Arte Urbana*) magazine, and since 2016 in advance *Street Art Lisbon*. Although it seemed that the city was more interested in ephemeral projects and mural interventions which expressed more the day-to-day life of the people of Lisbon, they developed an informatics system that related the Art Public catalogue with the Catalogue of Lisbon Heritage, linking both through the «*Imóveis de interesse municipal*» (Properties of Local Interest).

Also based on Barcelona's information system, the city of Almada developed a first catalogue of Public Art, directed by the Casa da Cerca Contemporary Art Center and the Museu da Cidade under the officially municipal criteria that «*A Arte Pública assume-se hoje como um dos pilares do desenvolvimento cultural, do conhecimento sobre a nossa história moderna, e de afirmação pública de um projecto autárquico assente em causas e valores*» (Neto de Sousa 2006), editing a virtual catalogue, available both in Portuguese and English, and offering virtual tours.

Meanwhile the Portuguese Art Critics Association, in cooperation with the University of Porto, began the deployment of the catalogue and the information system of Porto, unfortunately, as it happened in Lisbon, external circumstances forced them to temporarily put the project aside.

The city of Porto has had an inventory of Public Art since 1999 made by Dr Abreu with scientific and academic rigor, in which the elements of public art were grouped in four concepts: memorial sites, elements of urban qualification, elements of architectural animation and places of devotion (Abreu 1999). Notice that Professor Abreu did not use any artistic criteria to draw up the inventory but he started from the criterion of memory and citizenry devotion, and likewise urban development, of both urban spaces and architecture. Faced to obvious question of why in Public Art artistic criteria were not used, the answer lies in the survival of models and was of working that go beyond the academically established periods.



Fig. 17. Home page of www.lisboapatrimoniocultural.pt/artepublica



Fig. 18. Home page of Lisbon Catalogue to Properties of Local Interest.

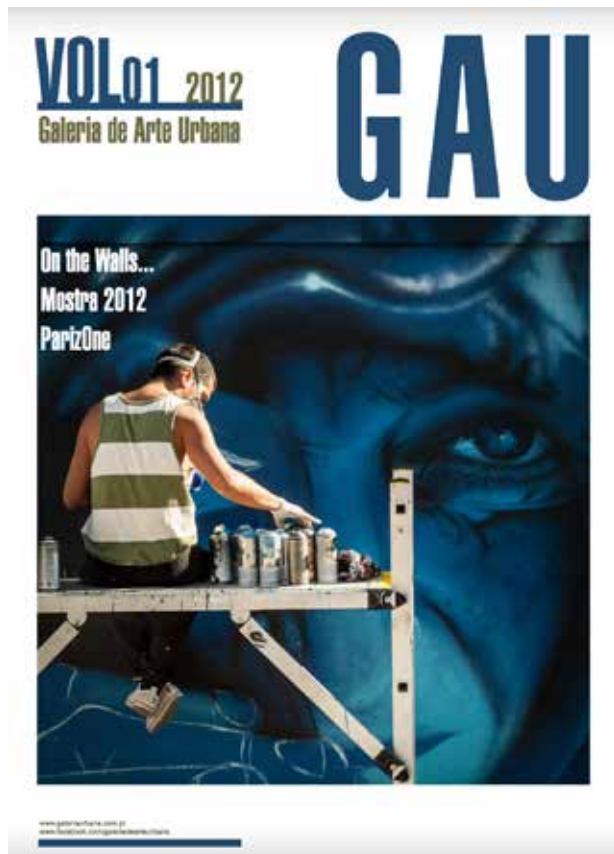


Fig. 19-20. The magazines edited by Lisbon City Hall, GAU n.1 and GAU n.2



Fig. 21-22. Almada's Public Art Information System



Fig. 23. Porto's inventory, J. G. Abreu.

On July 10, 2017, Porto launched a map of the city with 5 routes, making them with different colours on a city map, providing at the time the equivalent of a drop-down of the routes where each piece of public art is explained (Mapa

2017). Contrary to the criteria established by Professor Abreu in his inventory, the criteria adopted by the municipality of Porto with these routes was the idea of public art as an open-air museum, exactly the same concept that art critic Annemiecke van der Pass developed in an article (Van der Pass 2004) and journalist Lluís Permanyer used in his book of Barcelona's public art (Permanyer 2005).



Fig. 24. L. Permanyer, Barcelona, un museo de esculturas al aire libre.



Fig. 25. Map of Porto's Itineraries.

5. Zaragoza's project

Precedents: Portal of the Cesáreo Alierta Public School, and the Catalogue of Buildings and Sites of Historical-Artistic Interest: «The catalogue is the result from a collective work *trabajo colectivo*, carried out for a long cast of specialists under the coordination of professors Manuel García Guatas and Jesús Pedro Lorente, who respectively lead the consolidated team of the University of Zaragoza Observatorio Aragonés de Arte Público (Aragonese Observatory of Public Art), and a state research project funded by the Dictorate General for Research entitled Public Art for all: its virtual musealization and social dissemination -previously recipient of an aid from the Ministry of Science, University and Technology of the Government of Aragon to the interdisciplinary project A virtual museum of public art in the city of Zaragoza.» (www.zaragoza.es/sede/portal/arte-publico)

As the long-term common idea was to unify the consultation system and to be able to cross-link data between the similar projects that are being carried out in other Spanish and European cities, the catalogue card model that we have adopted necessarily consist on the same fields as that of the Barcelona antecedent (Lorente 2008). A framework collab-

oration agreement between the cities of Barcelona (Urban Planning) and Zaragoza (Information and Communication Department) was signed to develop its system following Barcelona's model, with also the essential collaboration with the University of Zaragoza designing the catalogue structure and discussing its contents.

Unlike Barcelona, the Zaragoza catalogue does not include those monuments that have disappeared but today are known either written or graphic understanding, from photographs to plans. On the contrary, they included archaeological sites which, in Barcelona, are considered part of the architectural heritage. Concerning works in cemeteries, in Zaragoza is included an anthological selection «of some of the best pieces -provided they are unique works, not serial productions of the funeral industry, and that they are not inside any chapel, pantheon, or other architectural space- because at the end and after all, the churchyard in Zaragoza is still a public outdoor space without access control.» (Lorente 2008). Just because Barcelona's cemeteries are also public outdoor property of the municipality, these pieces were also included but, differently to Zaragoza, only those that were built by popular subscription or were public property.



Figs. 26-27. Public Art of Zaragoza. Example of a file and front cover of the book of the contents.

Another difference between both virtual museums lied in considering graffiti or urban art. In Zaragoza all this art was included from the beginning, while in Barcelona was considered much later and only those achievements were taken into account that, despite being ephemeral, were made in spaces determined by the city council on the occasion of celebrating specific cultural events.

If Barcelona's information system is structured in 9 introductory chapters, coinciding the history of the city and its urban growing and development, the responsible of Zaragoza's system decided not to do it. However, in each work's file is introduced the concept of period. The chronicle is also included, but there is no one in charge of these contents, so each author of the file write it. So there is not a chronicle that explains linearly the history of the city.

A novelty was to make an entry dedicated to the biography of the character represented or the historical fact that he remembers and commemorates (Lorente 2008).

6. The case of English cities

Birmingham decided to create an online catalogue containing 10 pieces of public art works, basically under the con-

cept of sculpture and ornamental fountains. Each one has an explanation on its location, its artistic and cultural values, the materials and author's biography. These commentaries can also include poems if necessary.

As it can be seen, it is more than an inventory but less than a complete catalogue. Public art is understood as sculpture, and there are not more interventions such as the plaques on the pavement at the Jewellery Quarter, giving an example the ones at Newhall Street or Brindley Place. Someone is able to follow them in a walking tour by the quarter.



Fig. 28. Plaque on the pavement.



Fig. 29. Access to Manchester's collection of Public Art through the official site of Manchester Art Gallery.

In Manchester it was conceived the realization of a guide to public art «as part of a citywide project to research and document Manchester's public art. (...) This is a pilot project, and so is not a complete record of public art in the city. There's a more complete record on the Manchester Art Gallery website.»

The pilot's project includes works that exemplify a vast concept of public art, as the cities of Barcelona and Lisbon. However, when including a tree of remembrance, this is not a vegetal tree but a bronze one made by an artist. If somebody will want to know more, he should enter in Manchester Art Gallery official web site.

6. Towards an international network of Public Art?

If we analyze what the afore mentioned question is, of which we must say that it is in fact the main one, we quickly see that it is an ancestral motivation in the history of mankind, which is no other than the need to create iconic images of the idols that each community creates. In this sense, as early as in 1944, Siegfried Giedion warned that: «Monumentality devices from the eternal need of the people to own symbols which reveal their inner life, their actions and their social conceptions. Every period has the impulse to create symbols in the form of monuments, which, according to the Latin meaning, are 'things that remind', things to be transmitted to later generations.» (Giedion 1944). It is what

we call nowadays the transmissions of the collective memory for posterity.

Therefore, assuming the necessary presence of this permanent memory of these idols or symbols in the collective space and that we are part of this chain of transmission of knowledge, two different lines of work are open to us. On the one hand, to facilitate the maintenance and the conservation of the public art collections. On the other hand, knowing their origins and the reasons of their presence among the citizens. However public art goes beyond the idea of an iconic symbol when it explains the evolution of the territory where it is located. If we understand that «The evolution of public space, its constitution as a territory of urban expression and social articulation, is based, in large part, on the presence of symbolic artifacts that transcend the utility of utilitarian artifacts that populate the public space. In this sense, Public Art, its presence in the public space, can be understood as an indicator of the health of the public space, as well as its quality.» (Remesar, Ricart 2013). This concept can be applied provided we are talking about the relationship between these monuments that are publicly owned and are erected in public territory. On the other hand, if we analyze works of art that today are considered as public art but they previously were not, that is to say, of those that had been previously in spaces of private domain and currently are public, the idea of public art being an in-

indicator of the health of the public space is not the case, because it loses its sense when we cannot understand public space and public art only from the point of view of which it has been exclusively public from its origin. In consequence, only in the modern construction of the public sphere of the cities it is possible to apply the tag of an indicator in public art.

6.1. Why not an Open-air Virtual Museum?

In 2004, the already mentioned Annemieke van der Pass, a fervent believer in the concept of open-air virtual museums, organized and moderated a round table with the theme How is Barcelona's open-air sculpture museum like?. First of all, we have the concept of sculpture that brings together the collection, being clear that it is a selective concept which does not incorporate new ways to understand the languages of contemporary art that uses all kinds of materials and surfaces. Secondly, speaking only in terms of sculpture eliminates all those works of memory that can be presented in the public sphere either as a mural or as a tree. Finally, this sculptural concept of public art is in accordance with the idea of a monument of the nineteenth century, when in next century avant-garde removed the pedestal from the beginning and often looking for the most symbolic signs that narrated the intention or theme of the work.

On the other hand, an open-air museum simplifies a lot what public art is. There are many other considerations that act in public art, from citizen participation to university training work, from the fact they are in an urban and architecturally configured space. Therefore, it is not so much the product of an artist and his promoter, but of a series of agents involved in public space.

As Professor Lorente wrote, «In addition of studying and cataloguing, we [Barcelona and Zaragoza] performed other of the main functions of a museum, such as exhibiting, disseminating and explaining, and we were even collaborating in the conservation of the pieces, because thanks to the citizen collaboration of the users of this service, the City Council was being pointed out which pieces had emerged a flaw or vandalization, allowing a quick intervention of those in charge of cleaning or restoration» (Lorente 2008). Henceforth, we will speak only in terms of public art and virtual museums and not in terms of open-air museums.

6.2. From the European Public Art Portal to the Virtual Museums

As a result of the creation of the PAUDO network (Public Art and Urban Design Observatory) in order to structure a thematic network to contribute so that public art research and inventory projects develop from a common methodological basis indispensable for the fulfillment of the networks final objective, which is no other than the establishment of the Virtual European Museum of Public Art.

The PAUDO network had to allow and at the same time ensure that information would be exchanged between all participating members, information that would come mostly from university studies and research, as well as from the holding of conferences, symposia and other academic meetings. To these studies had to be added those researches made on the occasion of the restoration of public art works, thus conforming a valuable contribution on the part of the public administrations to the common knowledge on Public Art. The project requested a grant from the Spanish Ministry of Education and Science with the support of City Council of Almada, City Council of Barcelona, Complutense University of Madrid, Lusophone University of Lisbon, Manchester Metropolitan University, Technical University of Lisbon, University of Girona, University of Barcelona, and University of Zaragoza.

After the official opening on July 2004 of the Barcelona Public Art Information System, the cities of Barcelona, Lisbon and Torino submitted a bid for the European project Culture 2000 under the acronym LVPAM which mean Local Public Art Virtual Museum. The project was led by the municipality of Barcelona. The report explained that «The Department of Public Art has recently delivered a website that allow where citizens and people in general access to the whole collection of Public Art. This website is a Catalogue raisonné (...) which has been set up to be comprehensive without establishing any criteria for appraisal. The set of databases, supplemented with a geographic information system, provides details on the artists, technical and iconographic details and bibliographic references on the history of the work, as well as its present-day perception from a cultural point of view. (...) Its fundamental goal is to bring within reach of citizens, visitors and scholars the best information available on those elements that make up the identity of the city and its urban landscape.» (European Project 2005).

At the time, one of the policies of the Spanish Ministry of Education and Culture was to encourage the dissemination and study of heritage through new technologies. Consequently the design and creation of these virtual museums of public art was fully supported by the ministry. Unfortunately, the European project was not successful although institutions as ICOM already were working on similar subjects, listing all virtual museums around the world and dedicating a monographic issue of its magazine in which answering the question of «Does the virtual museum spell the death of the museum as we know it?», we can read that «The virtual museum is no competitor or danger for the “brick and mortar” museum because, by its digital nature, it cannot offer real objects to its visitors, as the traditional museum does. But it can extend the ideas and concepts of collections into the digital space and in this way reveal the essential nature of the museum. At the same time the virtual museum will reach out to virtual visitors who might never be able to visit a certain museum in person.» (Schweibenz 2004).

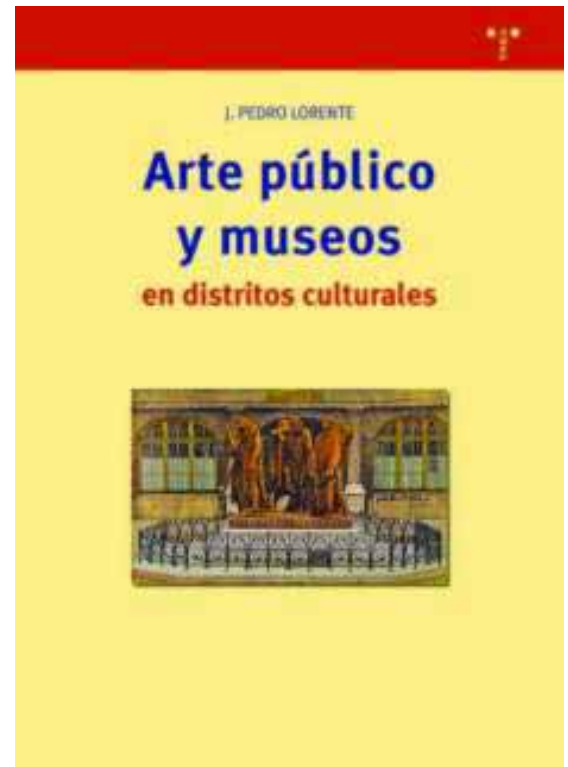
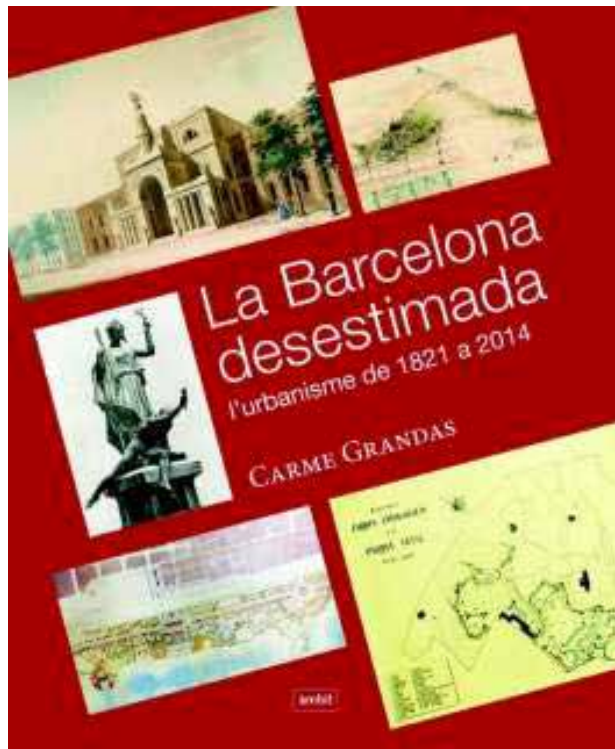
Abandoning the idea of creating a European Public Art Portal, work began on creating virtual museums. Despite the fact that the city of Turin stood out as it was not as inter-

ested in public art as in the heritage of its modernist-era establishments, some British cities, especially Birmingham and Manchester, were really interested in the project because, as many other British cities, they already had a previous inventory commissioned by the National Lottery and disseminated on the internet. Thus were born, after the world pioneer experience of the city of Barcelona, the first virtual museums of Public Art, those of the cities of Lisbon and Zaragoza as it has already been explained. From its beginning, all this Virtual Museums of Public Art are financed exclusively with public funds and have not any external sponsorship.

The next important step was taken in 2006 when some universities and public institutions signed the Almada Carter: Almada City Council, Aragonese Observatory of Public Art, Barcelona City Council, Zaragoza City Council, La Mina Consortium (St Adrià del Besòs, Barcelona), Faculty of Fine Arts of Lisbon - Technical University, Complutense University of Madrid, and University of Barcelona. Among the reached commitments, they stand up to continue the ongoing Public Art inventories as indispensable instruments for strengthening the identity and social cohesion and for the processes of education for citizenship, and seeking to ensure the consolidation of training and research structures



Fig. 30. Some assistants to Almada's meeting on May, 2006, at the Casa de Cerca.



Figs. 31-32. Front covers of books in which appear images from Virtual Museums of Public Art.

on Public Art in the various participant universities, which over time was joined by the Catholic University of Porto. Always understanding the subject of Public Art linked to urban design and closely related to the memory of the past of each city.

Barcelona joint to Zaragoza, Lisbon and Almada went on the creation of an European Virtual Museum of Public Art with free contents, universal access, and in country languages and English translations.

For some time now there have been voices that believe that public art must change its definition, as it is its intrinsic relationship with urban space and urban projects. In this sense, we should not work towards an international network of Public Art. But that idea only works if only a new model of understanding the city that was developed in Barcelona with architect Oriol Bohigas at the forefront is taken in account. This approach is absolutely linked to the idea of the urban project model that changed the image of Barcelona with a continuous policy of improvement that even received the maximum international recognition

with the RIBA (Royal Institute of British Architects) and the University of Harvard awards. However this belief forgets those public art works that were not directly linked to the design and conception of urban space, but we have a legacy of centuries spanning fountains, memorials, mythological sculpture, and a long list of others that includes parks, today public but which had been private.

Free universal access and with the minimum structure: these are the main advantages of a virtual museum. Its management allows not only immediate updates in the contents but also immediate interventions in the same pieces of public art, meaning that the system is able to receive through its own mail complementary information about the contents, and incidences on the works conservation and maintenance, allowing these immediate interventions on them. A weekly average of 4,800 visits from the starting of bcn.cat/artpublic in its three versions in Catalan, Spanish and English, makes possible having a better knowledge of the city, and joint to the diffusion of its graphic collection, integrated by more than 20.000 images, always with free character, allows the collaboration in exhibition catalogues,

books, magazines, Master and Doctoral Thesis, giving images for conferences and scientific forums. With Arte Público de Zaragoza the exact same thing happens. Its contents and image collection are an inescapable source for university studies, catalogues, articles and book publishing. Furthermore, virtual museums of public art are an ideal information system for high school and university studies, research, teaching, diffusion of historic and cultural heritage, exhibitions, and also to prepare future visits to the city.

Although the projects are an information and management system of public art, from the point of view of them it is interesting to test that it exists a physical object's collection, classified with criteria and argument, tending to preserve them. The collection is also disseminated in the net generating studies and researches, while at the time making possible the development of educative programs. Exhibit introduction will allow a deep knowledge and diffusion of these Virtual Museums.

Today, when culture has become a profitable commodity, everyone is looking for stimuli to dinamize it, offering attractive programs with the same temporary character of an exhibition that helps to increase the values of what we are responsible of and its conservation. Visits are important but now these activities have become key to attracting an audience other than tourism organized by travel agencies, and it is the public that it is made up of retired people who have a training and preparation with a critical and analytical spirit, who travel throughout the year alone, in pairs or in small groups, a tourism that already moves important income and that must be taken into account.

In order to dynamize and manufacture the scope of all the contents of Public Art, the corresponding mobile telephony application - App - was created in Barcelona, operating since 2015.



Fig. 33. The App Store of the Public Art of Barcelona.

Another way to dynamize public art is through TV channels. This is the last experience in Barcelona: public art becomes the protagonist of a series of programs that are structured territorially in different neighborhoods of the city. Through a route almost entirely on foot, the works of public art that a specialist comments are shown.

The program's aim is none other than, while offering the viewer, that is, the public, a better knowledge of the collection, to reduce acts of vandalism such as graffiti, and increase the esteem for these goods that are collective, making them their own and feeling proud of them.

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Cultural Resistance To Covid-19: An Encyclopedia of Public Art for Artists and Tourism Publics?

Pedro de Andrade

University of Minho, Communication and Society Research Centre
pjoandrade@gmail.com

Introduction

Objectives

In the current situation of Covid-19, it is difficult to speak of public art when we find ourselves in a world confined to essentially private spaces and times. However, it is essential to rethink this practice of public art in conjunction with other socio-cultural processes, such as the communication of cultural tourism. In fact, heritage public art and cultural tourism are some of the most important resources, not only of Portuguese culture, but also of this country's economy: Portugal was chosen as the best tourist destination in the world for three consecutive years (2017-2019). And Lisbon was designated as the Best City Destination and City Break at the World Travel Awards event (<https://www.worldtravelawards.com/nominees/2019/portugal>). In addition, Braga recently won a competition to its designation as UNESCO's Creative City in Media Arts. And Porto, in the last years, has shown remarkable strength in terms of cultural and tourist activities. All of this is now at stake in the current pandemic.

Therefore, the main objective of this reflection is to contribute to the reinvention of public art, as one of the possible antidotes, in the socio-cultural field, against the recent mischaracterization not only of public art, but also of other aspects of Portuguese society, such as cultural tourism.

Theories, questions and hypotheses

The debate on public art in Portugal was summarized in a collective work following a research project developed in 2006 about public art and citizenship within the urban fabric, including an Introduction on the dichotomy between public and private arts (Andrade, 2010). Moreover, the concept 'public art' and its origins were questioned by José

Abreu (2010, 2015, 2018). In recent years, this societal process has been articulated with mobile cultures and tourist communication (Andrade, 2020a, 2020b). In such social and sociological context, the following starting question arises today: how will it be possible to carry out the *de-confinement of public art and of cultural tourism* to which, in part, public art works are intended? One hypothesis is this: in the short term, an alternative is the intensive and extensive production, sharing and dissemination of social and artistic actions, events and works, as well as the correspondent sociological knowledge, within cyberspace and cybertime, for example through websites, blogs and social networks. Such strategy will articulate, as soon as possible, with face-to-face events and the promotion of debates among institutions, organizations, associations, communities and public art publics, about the professional and personal situation of the authors and other social actors who operate within artistic activities.

Methodology

In order to corroborate or infirm the previous conjecture, several documentary sources are being collected, as well as results of interviews and questionnaires. The units of analysis are, among others, the socio-cultural and political movements that are currently developing a set of actions aimed at mitigating the effects of the Corona virus crisis, within activities in the field of visual arts and related sectors, such as the creation of an Emergency Fund, a set of 'Protection Circles' for the respective professionals, etc.

Results and recommendations

This project's results will be published shortly, together with practical recommendations that can help the efforts to de-confine of Portuguese society and culture, within the global strategy of resistance aimed at confining the Corona virus itself.

1. Are we entering a Viral Society?

The current pandemic crisis situation seems to indicate that Covid-19 is deconstructing the current network society, and reconstructing it in an emerging paradigm of society, the *Viral Society*.

The characteristics of the virulent social fabric that the Viral Society is building are still barely noticeable, but some of them may include societal processes never seen before, such as the following:

- *viral economies and technologies*, based on capitalism's global fragilities and economic crises, caused not only by computer viruses, but also and increasingly, by biological viruses.
- *viral politics and politicians*, for example the possibility that certain states, institutions, organizations, associations, or other social agents, use various types of viruses as local or global weapons of threat, aggression or surveillance.
- *viral cultures and cults*, meaning modes of exercising science and the arts, or other knowledge and leisure, through virulent strategies, that is, according to the idea that the more followers and / or friends (or, in certain cases, the more enemies) they articulate or branch with a given individual or collective subject, the more cultural and cult value that subject accumulates and / or distributes across the social fabric.

In such perspective, we are probably at the dawn of a social formation of contours just outlined, which for the time being are essentially understood from the effects caused by the Corona virus in the short term. Although this is a recent issue, there are already several titles on this subject, which may help to clarify its social nature. For example, Joshua Gans (2020) warns of information conveyed in the form of short-term chaos in the mass media, and seeks to understand the long-term impact of the Corona virus. For this aim, he distinguishes two natures of the economic realm: on the one hand, the economic losses caused by viruses and, on the other hand, economic recessions. The author characterizes the phases of the pandemic and suggests that the current crisis may prepare to face new virus outbreaks, in an innovative way. For his part, Anant Naik (2020) talks about the heroes of the pandemic, calling for the collection of funds for the organization *Médecins*

Sans Frontières, to help in various crisis scenarios around the world.

An area closely related with public art is *cultural tourism*. And it seems that Covid-19 has as well a huge impact on this activity. Thus, what about studies on the impact of Covid-19 on tourist activities? Has tourism become a sort of *viral tourism*?

In the case of Italy, the first European country to be seriously affected by the pandemic, Raffaele Rio (2020) analyzes the catastrophe situation, reflecting on government policies, the turmoil in the tourist market, the cancellation of flights, the proximity of the high tourist season, the questions and doubts of tourists. He also mentions an advanced suggestion for a new Marshall plan in the field of tourism. In sum, Viral Society has a decisive influence on public art and related phenomena. Therefore, some possible and probable impacts of Covid-19 on these processes are introduced briefly in the next sections, as well as some resistance movements against this pandemic.

2. Public Art and solidarity at cyberspace against Covid-19

2.1. The Imminent Festival as an immanent interculturality

A recent illustration of public art, is the Imminent Urban Festival of Art and Music (see 'References' section, 2020). This event, after several editions at Oeiras, London, Shanghai and Rio de Janeiro, was held at Lisbon in 2018 and again between 19 and 22 September 2019, in the old Panoramic Restaurant of Monsanto, transformed today into a cultural and tourist Agora for activities of public art and urban music. In the present context of the Corona Virus, the 2020 Imminent Festival took place in cyberspace and cybertime, partly within the social network Instagram (consult figures 1 and 2), preceding a virtual exhibition on May 15, 2020, with the title *Right Now*.

On Facebook, Underdogs promoted a fundraising campaign, and the winnings were used to help hospitals that received Covid-19 patients (Figure 3).

A content and discourse analysis of this post publication on Facebook is presented below. The relationships among the Covid 19 phenomenon and other social processes emerge from phrases, concepts and keywords extracted from the content of such message, producing sociological



Figure 1: Announcement of Imminent Festival of 2020 in Underdogs website

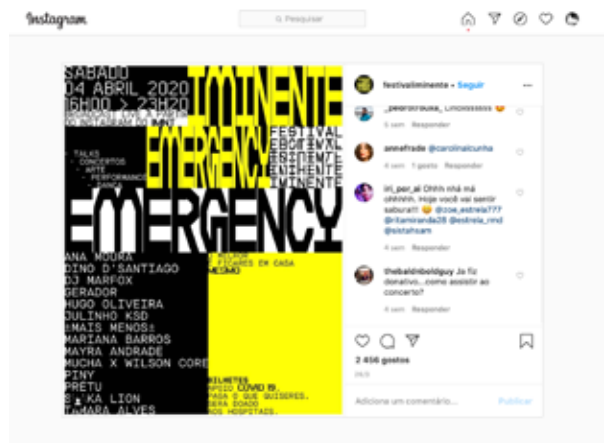


Figure 2: On Instagram. Source: <https://www.under-dogs.net/exhibitions/>

Pedro, mantém-te a par das informações sobre o coronavírus (COVID-19)

Todos podemos ajudar a abrandar a propagação da COVID-19. Todas as pessoas, incluindo as mais jovens e saudáveis, devem evitar grandes multidões durante este período. Mantém-te a par das diretrizes de saúde pública covid19.min-saude.pt.

[Ignorar](#) [Ver normas](#)

ABR 4 Festival Iminente Emergency Edition
Público · Evento criado por Festival Iminente

★ Com interesse ✓ Vou

Sábado, 4 de abril de 2020 às 16:00 – 23:20
há cerca de um mês

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Detalhes

FESTIVAL IMINENTE Emergency Edition
EDIÇÃO ESPECIAL PARA ANGARIAÇÃO DE FUNDOS PARA O CENTRO HOSPITALAR E UNIVERSITÁRIO LISBOA CENTRAL E DO CENTRO HOSPITALAR E UNIVERSITÁRIO DE SÃO JOÃO NA LUTA CONTRA O COVID-19

Sábado, 4 de Abril das 16h às 23h20
Live streaming a partir do instagram do Festival Iminente
Faz o teu donativo aqui: gl.me/ujxs4aib

Quando há 4 anos lançamos o mote "O melhor é ficares em casa" nunca imaginámos que esta pequena ironia, uma espécie de psicologia reversa, viesse ganhar um sentido real. Agora estamos mesmo todos em casa, e o melhor é realmente seguir à risca a instrução. Com vista a animar a malta e ajudar aqueles que estão na linha da frente na luta contra o Covid-19 em Portugal, apresentamos uma edição especial online do Iminente associada a uma campanha de angariação de fundos para os dois hospitais de referência no tratamento desta pandemia. Conversa, música, performance, dança, live painting. É, mais do que nunca, uma experiência de intensa intimidade colectiva. Cada um na sua, mas todos juntos para espantar o medo e abraçar a vida. Contamos contigo! Os bilhetes não têm preço fixo. Cada um dá o que pode. E a totalidade do valor angariado reverte para os hospitais.

QUAL A FINALIDADE DESTA ANGARIAÇÃO DE FUNDOS?

Este evento tem como objectivo promover a recolha de fundos para o Centro Hospitalar e Universitário Lisboa Central e do Centro Hospitalar e Universitário de São João – os dois hospitais de referência no tratamento do COVID-19 em Portugal continental.

Mais do que um evento cultural, esta é uma acção de luta e entreaduza na qual urge participar.

COMO SERÃO USADOS OS FUNDOS ANGIARIADOS?

A totalidade dos fundos angariados será repartida em partes iguais entre os dois hospitais e os donativos serão alocados pelos conselhos de administração consoante as necessidades de cada instituição.

Os fundos reverterão para a compra de equipamentos de protecção individual para os profissionais de saúde e de equipamento para alargamento da capacidade das Unidades de Cuidados Intensivos dos dois hospitais.

Perante a crescente intensidade da pandemia, estas instituições e estes profissionais de saúde enfrentam crescentes necessidades. Todos juntos podemos ajudar aqueles que fazem da sua missão de vida ajudarem-nos a nós quando mais necessitamos.

Esta acção é realizada em parceria com as instituições hospitalares, em concerto com os respectivos conselhos de administração.

Vamos prestar o apoio necessário àqueles que nos protegem na linha da frente. Não fiques indiferente a esta batalha. Ajuda!

Obrigado.

LINE-UP:
16h00: Gerador convida Marta Bateira (Beatriz Gosta) – Talk, "Como podemos fazer cultura para todos num cenário de pandemia?"
16h35: Hugo Oliveira – Concerto
17h05: «MaisMenos» – Performance, "O futuro é passado no presente"
17h15: Julinho KSD – Concerto
17h50: Mariana Barros – Performance "Virtuose"
18h25: Prêtu – Concerto
19h00: Piny – Dança, "Corpo em resistência em tempo de confinamento"
19h35: Tábata Alves: Artes Visuais – Live painting
20h10: Ana Moura – Concerto
20h40: «MaisMenos» – Performance, "O futuro é passado no presente"
20h45: Mayra Andrade – Concerto
21h20: Mucha x Wilson Core – Dança, II-boys battle
21h30: Dino D'Santiago – Concerto
22h05: Shaka Lion – Concerto
23h40: DJ Marfox – Concerto
23h15: «MaisMenos» – Performance, "O futuro é passado no presente"

Figure 3: Post on Facebook, Source: <https://www.facebook.com/events/586780408584766/>

propositions that translate a part of the reality of the emerging viral society. The main general concepts of the solidarity discourse inherent to this public art event, the Digital Immanent Festival, are as follows (cf Figure 4): ‘arts and culture’ (18 mentions); ‘Human life’ (14 citations).

The core phrases of the message mentioning the term ‘Covid-19’ are indicated in Figure 5, where the graph relates them to the location and extent of other concepts expression, within the time axis of the message inherent to the order of the discourse argumentation.

The socio-semantic proximity among the concept ‘covid’ and other keywords included in the post, becomes evident in Figure 6. The most central entities are more related with one another. On the left are visible the terms mentioned before ‘covid’ (more or less conditioning this process). And on the right are located the terms referred after ‘covid’ (phenomena conditioned by covid, to a greater or lesser extent), within the total sentences of the message.

These ideas before and after the term ‘covid’ in the analyzed sentences, have different frequencies, which indicate, in a more quantitative way, their relevance to the pandemic (Figure 7).



Figure 4: Main areas and concepts of the *Immanent Festival 2020's* social solidarity discourse

Deixe a par das informações sobre o coronavírus (COVID-19). Todos podemos ajudar a abrandar a propagação de COVID-19.

- EDIÇÃO ESPECIAL PARA ANGARIAÇÃO DE FUNDOS PARA O CENTRO_HOSPITALAR E UNIVERSITÁRIO LISBOA CENTRAL E DO CENTRO_HOSPITALAR E UNIVERSITÁRIO DE SÃO JOÃO NA LUTA CONTRA O COVID-19 Sábado.
- e ajudar aqueles que estão na linha da frente na luta contra o Covid-19 em Portugal.
- Este evento tem como objectivo promover a recolha de fundos para o Centro_hospitalar e Universitário Lisboa Central e do Centro_hospitalar e Universitário de São João os dois hospitais de referência no tratamento do COVID-19 em Portugal_continental.

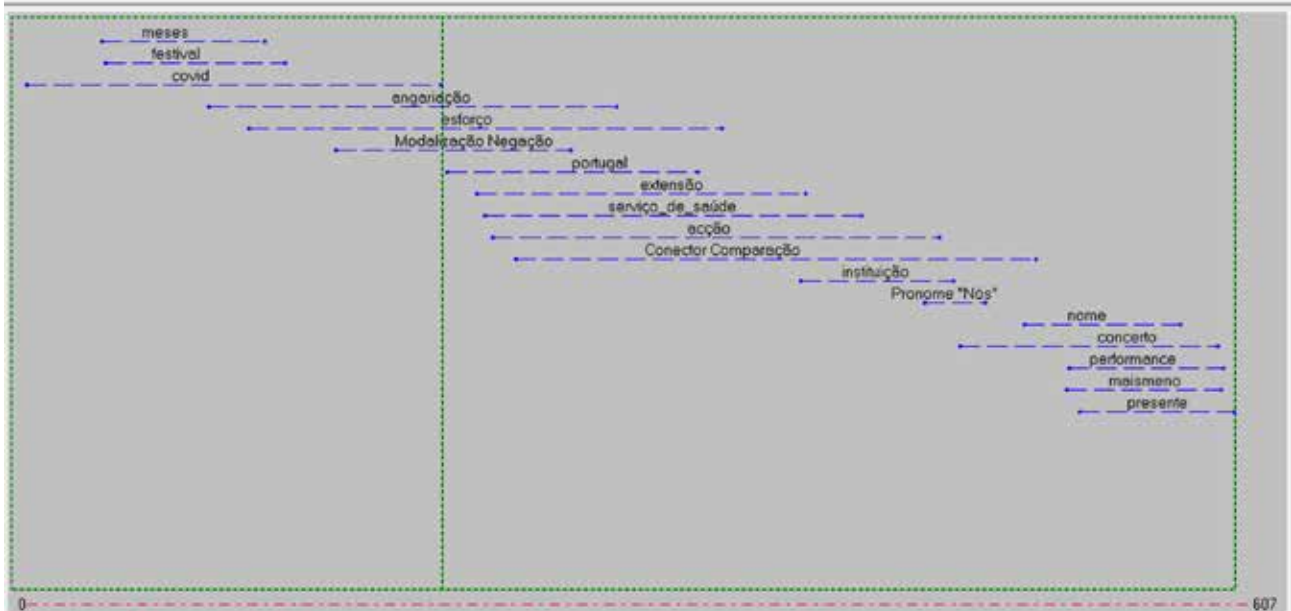


Figure 5: Order of argumentation in the message discourse

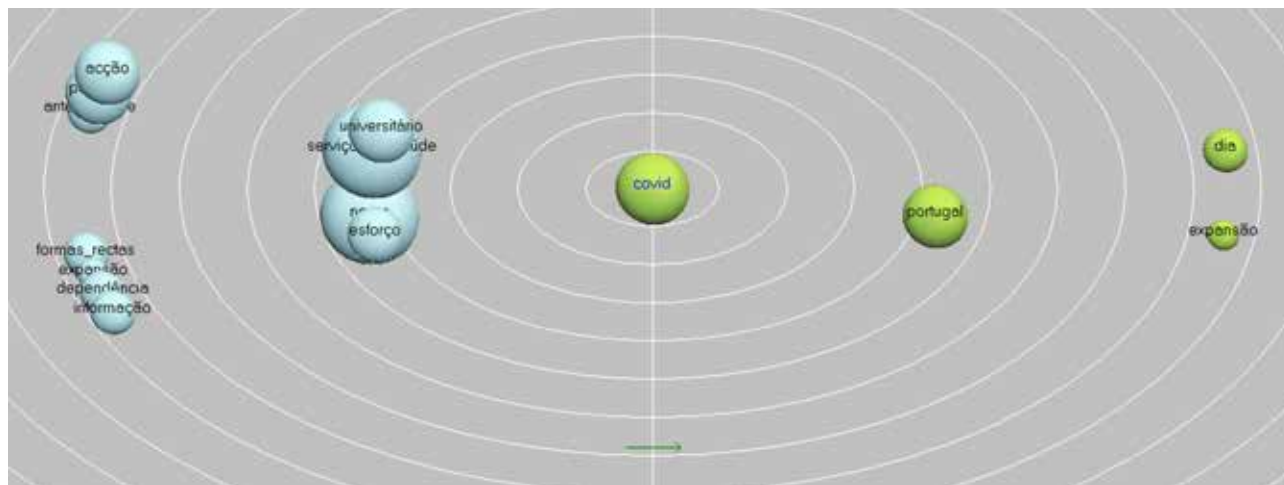


Figure 6: Socio-semantic proximity among concept 'covid' and other keywords

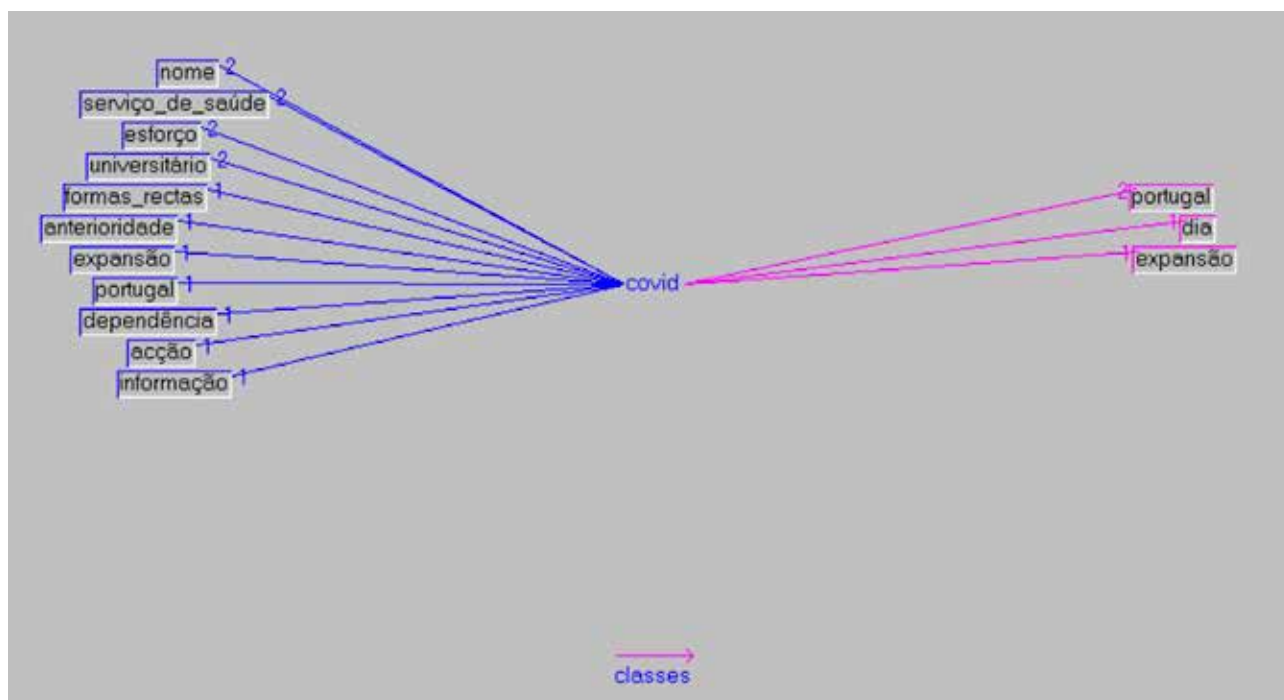


Figure 7: Frequency of ideas before and after the term 'covid' in analyzed sentences

In such context, the cloud of social processes surrounding the concept 'covid' (Figure 8) includes the role of 'institutions', namely the 'health_systems' and 'university' hospitals, as well as 'effort' and 'actions' developed by civil society in 'Portugal', through cultural 'events' such as this Underdogs' 'festival'. The solid lines indicate more intense relationships than the dashed lines.

Of these actions, the one that is mentioned in the Facebook publication as being the central condition that produces consequences, the main cause that motivates effects, is donation request, perceived as a weapon against the aggression perpetrated by Covid-19 (Figure 9). Such a relationship is represented to the left of the image, by the term 'fundraising' ('angariação'), understood as the 'subject' of that articulation. In other words, this is a social solidarity

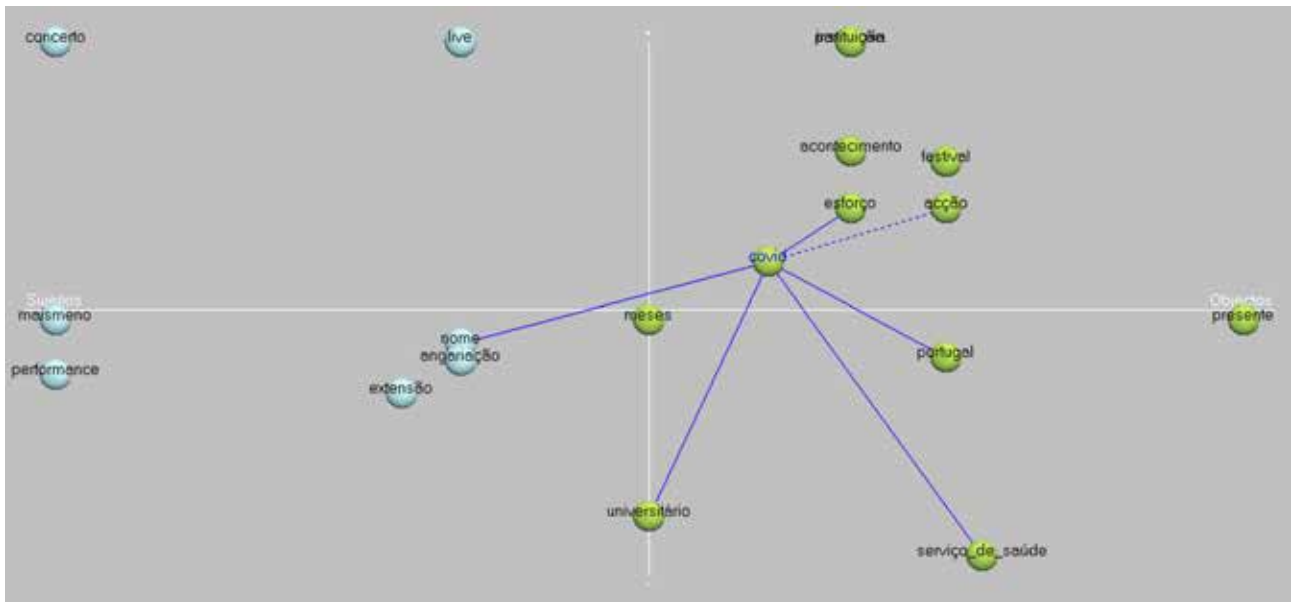


Figure 8: The cloud of ideas around the concept 'covid'



Figure 9: Fundraising as a weapon against the covid

initiative, organized voluntarily by an association of public art authors, aiming at an objective, the covid 'object' presented to the right of the image. The 'fundraising' here is very closely connected to the 'health system' (see the corresponding thick line). In fact, these funds are destined to two Hospital and University Centers, Lisbon Central and S. João in Porto.

If we now inquire about the current situation of the Viral Society, in the selected documentation corpus, we will obtain socio-semantic fields that show the most relevant concepts and issues related to the covid-19. In the case of the impact of 'covid' on 'culture' (Figure 10), note the set of terms and issues that arise in conjunction with these two founding concepts ('covid' and 'culture'), and with their relationship. For example, the cultural 'sector' of 'arts', 'artists' and other 'professionals', as well as their connection



Figura 10: Impact of covid-19 in culture

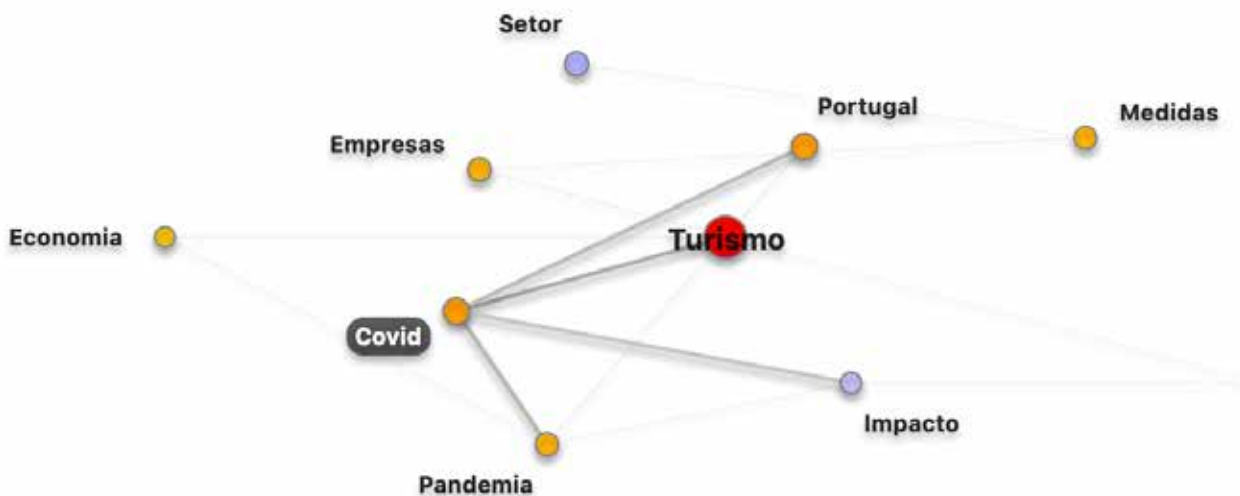


Figura 11: Condicionament of covid-19 on turism

with the 'measures' and 'support' proposed by government 'ministries' that protect the state of 'emergency' and 'crisis' generated by the 'pandemic'.

Another sector closely linked to public culture and art is tourism, namely cultural tourism. Also in this area, the covid generated a considerable shock, right from the start in the 'economy' in general and in the 'business' sector in particular (Figure 11). This social phenomenon motivated 'measures' by the State and civil society, to alleviate the 'impact' of the

'pandemic'. A note at the end of this analysis: observe the usefulness of the above mentioned socio-semantic fields as an indispensable tool for a sociological research, as they clarify, since the beginning of the investigation, which concepts, questions and hypotheses are revealed as the most necessary and sufficient for scientific argumentation within a later research stage.

2.2. The SOS.ART.PT movement and the Quarantine Museum

As for the context of culture sector, and in the case of visual arts, among other proposals, art curator António Cerveira Pinto initiated the SOS ART PT movement with other professionals in the sector, of whom the author of this text is one of the founders. Such an action was later presented, in an email sent on April 2, 2020, to a group of cultural professionals.

Following several exchanges of messages, developed by artists, designers, curators, producers and cultural managers, through a WhatsApp group, as well as online meetings on the Zoom.us platform, since March 22, it was decided to launch a resistance movement to the more perverse effects of the economic, social and cultural crisis caused by the Covid-19 pandemic, with special emphasis on the vast universe of the so-called visual arts. Such movement, named SOS ARTE PT, will become a cultural and professional association, as soon as circumstances allow it. Some subjects are now urgent, but the challenges will be much more prolonged, and this is the reason why a wide congregation of efforts to defend the artistic culture in our country and in the world is justified.¹

The purposes of such socio-cultural and political movement were circumscribed in the respective blog (SOS ART PT, 2020). They include a set of actions aimed at mitigating the effects of the crisis, within activities in the field of visual arts and related sectors, such as the creation of an Emergency Fund, a set of 'Protection Circles', etc.² Public arts and mobile and tourist cultures are some of the topics in debate within this local and global, urban and digital social network.

Another resistance project against Covid-19 in the area of culture and visual arts is the Quarantine Museum (Museu da Quarentena, 2020), organized by artist Thierry Ferreira and art curator Mário Caeiro.²

2.3. Pessoa Effect project

This project was presented in an email on April 2, 2020 to other founders of the SOS.ART.PT movement, including the *Poem to the Corona Virus*³, written on March 7, which is part

of Sociological Poetry, a hybrid genre woven among arts, literature and social sciences. Six days later, Pessoa Effect project was again published, now in the Facebook News section of the movement's founders (See Andrade, 2020c and Fig. 12). This post contained a presentation text and a link to two videos: one where an animated figure from Fernando Pessoa explains what Pessoa Effect consists of; and another video where a character from a known painting declaims the *Poem to the Corona Virus* (Andrade, 2020d).

What is Pessoa Effect?

In the current socially virulent context, the main purpose of Pessoa Effect project is to reflect on such a contemporaneity, through essentially multiple and interconnected modes of writing within a *hybrid poetics*. For example, the poetics that synthesizes poetry about social processes, linked to public arts and to mobile and tourist cultures. Such a poetics of social and cultural fusion is produced and disseminated both inside the urban public sphere and within public cyberspace and cybertime. The first specific objective of such project is *creation* (an artistic perspective), but also *invention* (a technological position) and *innovation* (a posture of applying creation and invention to society, in terms of socio-cultural and political intervention). To this end, the author has used, since 2003, a strategy that he named 'Pessoa Effect' (Andrade, 2003).



Fig. 12 - Post publication on project *Pessoa Effect* inside Facebook

Pessoa Effect signifies a communicative dispositif used within digital social networks, blogs, websites and other locations across cyberspace and cybertime. It consists of a mode of unfolding the *social personality of an author*, be it a social scientist, a writer, a visual arts artist or any other author. Fernando Pessoa constructed several heteronyms. In the network society, it is possible to build *digital heteronyms*, through the following strategies. An internet user opens several e-mails, and assumes himself as a different author in each e-mail. Or as a singular author on each social network. This seminal author produces not only heteronyms of authors, but also *heteronyms of characters* using different *hybrid writing styles and / or languages*. Such characters can be ordinary people, like those anonymous in pictures of famous painters who tell stories (that is, *known strangers*). Or famous characters in history, but containing an often hidden dimension (that is, *unknown heroes*). In this perspective, some examples are shown below in the field of *hybrid poetics* about the viral society, which articulate text, images, videos and objects in 3D and which has been published on digital social networks or elsewhere in recent years.

Journalistic poetry and live hybrid poetics?

On Facebook, in 2013, the proponent of Pessoa project wrote the following post, defending and presenting an example of a *direct live poetry*, not only social, but also journalistic and sociological, about the terrorist attack that

took place in Boston on April 15 of that year (See Fig. 13).

Sociological poetry and poetics?

Years ago, this author wrote *Sociologic Poems* in a poetry book published in co-authorship with two colleagues from Universidade Fernando Pessoa at Porto, with the title *Ménage à Trois* (Andrade, 2011). Such a genre of sociological poems includes everyday social themes, treated not in a predominantly scientific and objective style, as in sociological prose, but through a literary style that articulates the citizen's view with positions, ideas and concepts created by sociological authors.

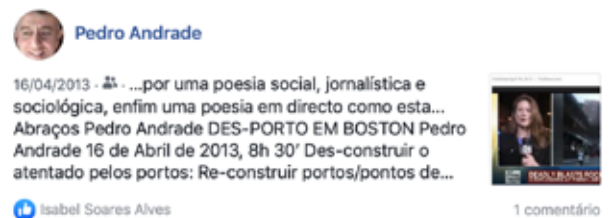


Fig. 13 - Journalistic poetry in Facebook

Poetry and poetics through hybrimedia?

Following the initiatives to animate people confined to the domestic space in the context of the current pandemic, actions that emerged in Italy, Portugal, Spain, etc., several *Poems in Hibrimedia* about COVID-19 were released since 7 March 2020 on social networks, emails, websites and blogs. These poems debate and, in some way, 'strike' our cultures and societies, via incessant encounters and clashes, from



Fig. 14 - (Re)search Art Source: Andrade, Pedro (2020c). (Re)search Art. Lisboa: Social Web Lab Publishers. (Collection Pedro de Andrade, section Visual-Virtual-Viral Art)

polyhedral points of view: artistic, sociological, political, citizenship, ecological positions, etc. Such poetics use a new type of medium, *hybrimedia*, which departs from *originary media*, that is, the initial media in a given hybrid artistic process (text, poetry sounds, videos, etc.), to hybridize them into an *original medium* (that is, a creative, inventive, innovative medium).

In other words, *Hybrid Poetry*, be it Journalistic, Sociological or other style, and forged in *hybrimedia*, never ceases to be *Viral Poetry*, which uses and abuses of *Visual Poetry* and *Virtual Poetry*. If we start or continue to write poems, or use any other type of literary and / or artistic language, Corona virus does not make us feel lonely, but even more supportive, less conservative and more talkative ...

Some of the precedent ideas, gathered inside a seminal document of the Pessoa Effect project's manifesto, were published by the administrator of SOS-ART.PT on the social network Scribr, including a work of art about Covid-19, created by the coordinator of the project Pessoa Effect (See Fig. 14). The title *(Re) search Art* translates a pressing and present reality within the current cyberspace/cyberbtime, which constitute the most recent configuration of global public space. This art work *(re)resents* the daily research that is carried out in a search engine such as Google, which is increasingly articulated, and sometimes almost coincides, with the research that underlies the current scientific and aesthetic knowledges, in this case the *hybrid poetics* that fuse the arts to social sciences.

That publication by the administrator was resumed in his other post in April 15, 2020, included in the SOS ART PT Discussion Group on Facebook. Such document, denominated *Pessoa Effect, Theme: Viral Society*, opened the publication, in this group, of texts about COVID-19 and its implications and impacts on society, culture, tourism and, especially, on their relationship with the emerging *visual-virtual-viral public arts* (See Fig. 15).



Fig. 15 - Publication of text *Viral Society* in Scribr and in Facebook

3. An Encyclopedia of Public Art.

On the agenda of the current work in progress of the precedent projects, this text presents a *Glossary of Public Art*, one of the necessary tools for the construction of the outline of an *Encyclopedia of Public Art*. Such Encyclopedia is an instrument that could prove useful for research, teaching and clarification of this cultural area. This knowledge resource is aimed at the three target audiences that best define contemporary mobile cities, which are simultaneously creative and critical: the inhabitant (the citizen), the stroller (the tourist) and the passer (the immigrant). For such a desideratum, in a synthetic and operative way, some concepts from the above mentioned glossary are presented here, which constitutes a preliminary sample of the Encyclopedia of Public Art that is intended to be developed at University of Minho, with a view to its practical use in research, learning urban daily life.

3.1. Public Art: social processes and sociological concepts

The *Glossary of Public Art* (see Annex 1) includes a collection of concepts on this area, emerging from scientific and artistic interpretations that relate them with the respective social contexts of production and reproduction. Such research tool seems to be pertinent as one of the first *modus operandi* for the construction of the Encyclopedia of Public Art, within not just the contemporary network society, but also in the epoch of the rising 'research society'.

In fact, such idea of *research society* is based on the following current social situation. Any area of society and knowledge uses *central concepts and their relationships*, deconstructed and reconstructed via social processes and practices. These terms about the real and applied on them, are forged, at least, by three types of socio-cultural agents: (a) *scientific and educational communities*, which include researchers, teachers, students, etc.; (b) *professional communities* in a given knowledge domain: e.g. administrative staff and journalists; (c) *everyday communities*: sometimes, the citizen (and, increasingly, the tourist and the immigrant) participate in the creation and consolidation of scientific, technical or artistic keywords, through publications (reader's mail in newspapers, digital social networks), within urban public events or inside the internet (seminars, workshops, collective talks, debates, exhibitions, etc.).

The referred Glossary of the Encyclopedia of Public Art aims to witness and synthesize such activities that produce knowledge and practices, by a large plurality of social agents. In this sense, an orderly collection of related concepts, shown below or to be further developed, addresses public art located within their social and communicative contexts, such as the contemporary *creative and critical city*, and its *inclusive processes and networks*, be they urban and / or digital, cultural and / or touristic. Such a investigative, pedagogical and consultation tool may prove to be welcome for different *profiles of reading and writing audiences*. Therefore, the list of concepts presented here, includes the respective *definitions*, and the *terms associated* with other concepts in the Glossary are underlined.

A further clarification of these concepts may be found, among other sources, in Andrade (2020a, b, 2018a, b, 2017a, b, c; Conde, 2010; MacCannell, 2016; Richards,

2011; Sacco, 2011; Urry, 2007; Urry & Larsen, 2011).

4. Conclusion

Faced with the present conjuncture of global crisis caused by Corona virus, multiple institutional or individual social agents within the Portuguese State and civil society, have developed responses in several areas of activity.

Regarding the sociological perspective, is it urgent to reflect on whether we are immersed or submerged in a *Viral Society*, a new paradigm of society caused, in part, by the Covid-19 pandemic? This may be is a social formation in development, where, for example, phenomena of confinement and deconfinement multiply, and where the digital public space is reinforced. In particular, multiple unprecedented processes emerge, such as *social remobilities*, *viral public art*, *viral tourism*, etc. Annex 1 provides several starting points and theoretical clues, for decoding such emerging and still unclear social processes, and for the construction of the respective sociological concepts that try to interpret and explain them.

In sum, knowledge and flavors of the social sciences and arts, should be engaged, in cooperation and eventually merging, into a kind of *hybrid knowledge* of these contemporary virulent realities and never seen before, which link the social to the visual and to the virtual, and today, in particular, to the viral realm of societies.

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Notes

1. “3. What are the objectives of the movement:

3.1 - Promote the recognition of the economic, social, educational and cultural importance of artistic activity, defending and respecting the economic, professional and social interests of its stakeholders, namely through the creation of an Emergency Fund.

3.2 – Responding to the impacts of the Covid-19 pandemic on artistic activity, namely through a plan to assist the protagonists hardest hit by this crisis, creating Protection Circles that identify the main bottlenecks in cultural activity. These circles are subdivided into categories:

A) conceptual circles:

- analytical (observes movement activity and produces syntheses)
- existential (brings together people interested in a philosophical approach to the crisis)
- economic (develops strategies for economic response to the emergency and the post-pandemic socio-cultural situation)
- institutional (develops articulation and cooperation strategies with public and private entities)
- pedagogical (organizes bridges between artists and audiences)
- experimental (develops post-crisis scenarios)
- productive (reorganizes artistic activity during the crisis)

<https://sosartept.blogspot.com/2020/04/o-que-e-o-movimento-sos-arte-pt.html#more>

2 “This artistic and curatorial project by Thierry Ferreira and Mário Caeiro aims to open a convivial space of shared intimacy, in the beginning of a new era opened by the outbreak of the Coronavirus pandemic. ‘Closed’ at home, we prefer this name (to the inhospitable COVID-19) (...). This is the time for Humanity to finally begin to ‘prune’ the planet (pruning as sensitive care has been a key theme for Thierry’s work for some time). In this case, at home, we can have memories, dreams, aspirations, fears. For Mário Caeiro, the small gesture of connection between all of us through tactical home-art is, at the very least, an escape valve for emotions of confinement and oppression; but it is also an opportunity to play creatively with the situation, through informal nano-events that are expected to ‘contaminate’ our neighbor-friends with the adorable virus of love of art.” <https://www.thierryferreira.com/museu-da-quarentena-arte-em-casa/>

3. 2020.3.7 *Poema ao Corona Virus*
(estilo literário: *Poesia Sociológica*)

Sei que me escutas,
Tu, ó vírus ditador
Tu que tanto labutas
Para ditar tamanha dor

Surgiste novo do nada
Ou de arma biológica
Trouxeste toda uma armada
Contra toda, toda a lógica

A Greta diz, alarmada
Que esta ameaça biológica
Não se compara nada, nada
À causa da causa ecológica

Só uma vantagem há
Na tua proliferação
Parece que na mina da China
Diminuiu a poluição

Diante desta vil ameaça
O Trump e o deus chinês
São amadores e uma trapaça
Perderam o protagonismo, de vez...

Annex 1. Glossary of the Encyclopedia of Public Art

CITY 3.0

This term can be perceived as meaning a 'social-semantic city': that is, a globalized locality and configured in a geographic urban network that includes digital, social but also semantic networks, characteristics of [web 3.0](#), particularly in the activities of [tourism 3.0](#).

COMMUNICATION OF PUBLIC ART

Sociocultural process that involves the production, distribution, consumption, interpretation and understanding of the various modes of information and artistic knowledge conveyed by public art, inside public or semi-public contexts, such as the [public art museum](#), the [virtual public art museum / gallery](#), or [cyberspace / cybetime](#).

COMMUNICATIVE TOURISM

Paradigm of tourist activities centered on [tourism communication](#) that is established between three of the main agents of transcultural contemporaneity: citizens, tourists and immigrants from peripheral societies displaced in central societies.

CREATIVE CITY

Model of urban space that brings together culture, creativity and the transformation of the city. This stance highlights, among other processes and practices, intercultural cities, city psychology, creative bureaucracies and the measurement of creativity in cities.

CREATIVE TOURISM

Tourism model related to the creativity of urban communities and small cities, in order to revitalize the economy, society and culture of these localities, through tourist activities combined mainly with small industry, small commerce and handicrafts.

CULTURAL CITIZENSHIP

Social fusion between [cultural policies](#) and [cultural politics](#).

CULTURAL HERITAGE

It is a collection of archives and by memories related to a people, a nation, a country or a community. The material cultural heritage mainly includes physical works, in areas such as architecture, arts, literature, etc. The intangible

cultural heritage gathers non-physical works, for example, oral memories, cultural, intercultural and transcultural events, traditions, etc.

CULTURAL POLICY

Strategy developed by the State and by cultural institutions in order to promote: cultural diplomacy; cultural governance by civil society social actors; artistic literacy; cultural inclusion; [public art](#); the identities and differences of citizens.

CULTURAL TOURISM

Type of tourism that is predominantly interested in cultural aspects of a society (arts and their institutions or contexts), eg. the [museum of public art](#), or other public cultural spaces, such as the street.

CULTURE 3.0

In addition to the understanding of culture as a product derived from the industrial economy in the 18th and 20th centuries (culture 1.0), or the concept of culture as a cultural industry in the 20th century (culture 2.0), the notion of culture 3.0, associated with new digital technologies, connotes that culture is a means of creating identity and values, stimulating social cohesion and encouraging creativity.

CYBERSPACE

Configuration of the public space built, deconstructed and reconstructed across the Internet, by cultural citizens, among other social actors.

CYBERTIME

Diachronic set of rhythms, measures, cadences, pulsations, beats or flows, used by Internet users when traveling through [cyberspace](#).

DIGITAL CULTURAL TOURISM

Mode of tourism associated with cyberspace and cybetime, as well as the mobile culture conveyed by the tourist through the cell phone, for example as an instrument for linking public arts to cyberculture.

DIGITAL PUBLIC ART

Sub-genre of [public art](#), created, operated and disseminated inside [cyberspace / cybetime](#).

GRAFFITI

Public art style included in the culture of hip hop, which in turn also includes Rap music, Breakdance, DJing or disk jockeys (djs) activity and belonging to cultural manifestations often marginal, of African or other roots. Graffiti includes image paintings, graphic letters, messages and signatures of the author, in a variety of letter styles (blockbuster, computer, arrowhead, bubble, superimposed, wild style), and also a plurality of types of signatures (point arrow, Paris, New York).

Each graffiti work is created from the following main steps:

- Background, e.g. prepared with white paint that covers the expected surface of the work.
- Marking: sketch (or outline of the work's contours), using a spray or marker, from a miniature drawing or on A4 sheet.
- Filling: placement of the main colors, or 'silver' (silver tones).
- Shading of images or letters.
- Decorations: various adornments (bubble effects, etc.)
- Messages: dates, notices, dedications, inscriptions, quotes.
- Signatures (or Tags): abbreviations for an individual author's name or groups of writers.
- Final touches.

HYBRID METHODS / HYBRIMEDIA

Mixture, fusion or hybridization of diverse scientific, technological or artistic methods and media, for example those that characterize the following modes of knowledge: Social Sciences (questionnaire, etc.), new technologies (interactive digital devices built in hypermedia) and the arts (object art, and procedural art like installation and performance).

HYBRIDOLOGY

It consists of the scientific, technological and artistic study of the hybrid entities that abound, and in a way define, our globalized contemporaneity, as in the case of the growing demographic hybridization in European societies, through decades of massive immigration.

INNOVATIVE TOURISM

Type of tourism linked to social innovation, especially within the urban mobility characteristic of the smart city.

MOBILE CULTURE

Way of exercising culture and social life in general, which is partly transformed into a digital life, linked to the rhythms and moving places of everyday urban life, in particular the urban mobility of the city 3.0, the smart city and the creative city, especially through portable devices, such as the laptop and tablet computer, or the iPod and mobile phone.

MOBILE LOCATIVE TOURISM

Configuration of the travel in which the information and knowledge about the trip (internet searches about the tourist destination, memories captured during the visit, etc.) is carried out mainly via mobile phone, in person at physical locations or virtually within sites online. The new mobilities, characteristic of mobile locative and viral tourism, redefine the current social mobilities. That is, contemporary mobilities in the Covid-19 era, establish processes of social remobility, which develop or redefine certain regularities already detected in the case of tourism communication via locative media, and in the case of communicative tourism.

MUSEOLOGY OF PUBLIC ART

Specialized knowledge about the museum and its public art exhibitions. The "new museology" is one of the latest versions of museology, based on the ideas of "ecomuseum" and "art center", among others.

MUSEUM OF PUBLIC ART

The public art museum researches sources about public art, interprets and disseminates them, aiming at their study, learning and enjoyment, by public art's publics, within the urban public space.

MUSEUM / VIRTUAL GALLERY OF PUBLIC ART

Cultural territory located in cyberspace and cybertime where public art publics can develop, among other things, different and new digital cultures, digital social networks, social games and new cyberliteracies for the enjoyment of public art in general or of digital public art.

POLITICS ON CULTURE

Cultural politics means the daily active, critical and political participation by citizens in democratic cultural life.

PUBLIC ART

Artistic manifestation produced, exposed, perceived, judged and practiced in the public sphere, e.g. within public urban sites (streets, squares, etc.), via mass media, such as newspapers, radio and television, or through cyberspace.

PUBLIC ART COMMUNICATION STUDIES

They are circumscribed as the set of epistemological reflections, theories,, methodologies and empirical research on the communication of public art. For example, scientific or public debates on epistemological, conceptual and procedural issues emerging during scientific research, or defined as legitimate or not. In particular, communication of public art is a concept that brings together areas of knowledge such as Sociology of Art, Communication and new media, among others. Such areas of knowledge have studied processes such as the phenomena of public art, together with the discussion of cultural policies, cultural heritage, museum of public art and cultural citizenship.

PUBLIC ART MEDIATORS

Specialists working at art worlds where art works are created and disseminated. These experts are located at key places within urban and digital social networks. They include artists, staff of art events, professionals in museums and art galleries (directors, owners, curators and staff of educational services), teachers, critics, collectors, auctioneers, etc. These "gatekeepers" of art networks, select and regulate the temporal courses of artistic activities, as well as the spatial paths of works' of art. This process originates within art works' production, continues through various mediations in art institutions, organizations and associations, until art works' presentation at public spaces, for their enjoyment by public art publics.

PUBLIC ART PUBLICS

Audiences that include specific sociodemographic characteristics and develop particular communication careers, inside or outside their visits to public art sites and events. For example, when these audiences articulate their own experiences of the city, work, family and school with works of public art. This may happen at public art territories such as streets and squares, but also at museums and art galleries. Some main segments of audiences are these: families; students and teachers at an educational institution; an isolated visitor or groups that aim to

carry out continuous training throughout their life; the tourist subscribing to cultural tourism, creative tourism, innovative tourism and communicative tourism. However, other profiles, still marginalized, must be included in artistic audiences and, in particular, in public art publics, such as pensioners, the disabled, immigrants and refugees.

PUBLIC PLACE

Paradigm of urban space, where the public dimension of social life acquires a relevance and autonomy distinct from private life. This separation and conflict between the public and the private is associated, in economic terms, with the consolidation of commercial and industrial capitalism, coincides politically with the emergence of democratic society, and is culturally articulated with modernity.

RESEARCH SOCIETY

In contemporary times, ordinary citizens can search, open information and open knowledge, by, using global tools and devices, such as Google or cell phones, at various social scenes or arenas, including physical and virtual museum spaces, or street localities. In doing so, ordinary citizens can construct concepts and definitions eg. via Wikipedia, and thus, somehow compete with professional scientists and artists, in relation to the production and dissemination not only of information, but also of plural, local or global knowledge. In other words, common citizens, while they search information and knowledge, may develop a sort of common research, and thus contribute to the foundation of a 'research society'.

SMART CITY

City paradigm that favors planning, monitoring and digital technologies, in order to achieve greater predictability in urban restructuring, among other aspects in terms of greater mobility and security in public space. However, this ubiquitous view of the city and the citizen carries risks, such as the intrusion into his private life, the disrespect for human rights, or the naturalization and uncritical acceptance of a generalized panoptism.

SOCIAL REMOBILITY

It is defined as a posture to combat Viral Society, aiming at overcoming it and proposing an alternative recreation of social mobility processes, in the midst of contemporary social and communicative processes, such

as communication among citizens, tourists and migrants. In *Viral Society*, *social demobility* occurs. In other words, the mobile society, in which 'everything is on the move', as John Urry (2007, 2011) puts it, has partially transformed itself into a motionless society. Therefore, it is necessary to remove it from its i-mobility, through social remobility, among other strategies. An example of these social re-mobilization processes is urban public art linked to mobile cultures, such as tourism cultures or cultures inherent to digital social networks. Such cultures are founded and merged, today, in *virtual-viral communities* that circulate in cyberspace and cybertime. These virtual-viral communities are living at conflicting digital public spheres where, presently, *pre-viral societies* deconstruct and gradually reconstruct themselves as *post-viral societies*.

SOCIAL-SEMANTIC WEBSITE

This type of digital site is closely associated with Web 3.0. Social-semantic websites are sites that explain their own information, transforming it into knowledge. They present an explanatory paradigm or sections on their own semantic content (ideas, concepts, facts, events, etc.) and elucidate their logical relationships (connections between ideas within the site, or links among pages in the site or among these pages and other locations in cyberspace).

TOURISM 3.0

It is defined based on the following traits: greater interest by tourists in intangible heritage; overcoming of the dichotomy between high culture and popular culture, a process for example witnessed by the opening of tourists to public art at the street; hybridization between cultural production and consumption; desire for authentic experiences across the tourist travel. Such a paradigm of tourism is revealed as one of the practical manifestations of City 3.0, which often allows the use of Culture 3.0 within the public cyberspace of Web 3.0.

TOURISM COMMUNICATION

Communicative paradigm that forges a great part of communicative tourism, founded on three distinct modes of communication, which as well are hybridized in contemporary times: the pre-modern mode of communication in co-presence (face-to-face conversations, etc.); the mass communication mode, characteristic of modern societies (press, radio, television); and the digital

communication mode associated with postmodernity (cyberspace, cybertime).

VIRAL PUBLIC ART

Set of artistic activities carried out at the public space conditioned by the attributes of the viral society, in which public art is included. In fact, one of the characteristics of viral public art is the following: due to social confinement, many artists emigrated to cyberspace and cybertime, to start a new phase of their careers there, through the production and dissemination, exclusive or partial, of art works on line.

VIRAL SOCIETY

Society paradigm defined by societal processes never seen before, such as: *viral economies and technologies*, based on capitalism's global weaknesses and economic crises, caused not only by computer viruses, but also and increasingly by biological viruses; *viral policies and politicians*, for example the possibility that certain states, institutions, organizations, associations, or other social agents, use various types of viruses as weapons of threat, aggression or surveillance, local or global; *viral cultures and cults*, that is, ways of exercising science and the arts, or other knowledge and leisure, through virulent strategies, that is, according to the idea that the more followers and / or friends (or, in certain cases, the more enemies) articulate or branch with a given social subject, individual or collective, the more cultural and cultural value that subject accumulates and / or distributes across the social fabric. One of the processes that seek to overcome the viral society is social re-mobility.

VIRAL TOURISM

This process is defined as a new mode of traveling that inherits some of the characteristics of the viral society. For example, due to forced confinement, potential tourists are increasingly choosing to make virtual travels in cyberspace and cybertime, rather than physical trips. Another attribute of viral tourism is the development of mobile locative tourism, which can become as or more important than classic mass tourism.

WALL OF FAME

A 'wall of fame' is a wall mostly painted or covered in its entirety with graffiti (a process named 'back to back'), which gives prestige to the writer who inscribe their works there. The best known in Lisbon is located at Campolide zone.

WEB 2.0 (OR SOCIAL WEB OR READING / WRITING INTERNET)

Type of digital social network that allows an active posture on the part of the user: in addition to reading the information, he can write content such as articles (posts) or comments within a blog, and share personal and professional information via digital social networks, such as Facebook, Twitter or Youtube.

WEB 3.0 (OR SEMANTIC WEB)

Paradigm of digital social networks that is based, among other discursive devices, on social-semantic sites. Ex: Freebase sites, Public Art Communication.

WRITER

Art author/artist who produces graffiti, stencils (paintings obtained through masks), stickers (murals), murals, posters, etc. A writer is often inspired by other authors (in his sketches, drawings and photos), material that he gathers in his own book (called 'pickbook'). But he also interferes with the work of other writers, through 'tacking', that is, erasing parts of another author's graffiti without his permission. Or even by 'going over', i.e. painting his name over another name. These artists regularly take photographs of their works (named 'flicks') and organize an archive, with dates, places and themes of their works, which the writers call Black Book. It is possible to distinguish several types of these public artists: writer of trains; beginner (toy); experient; author who performs with authorization (or without it, in this case a process that is called 'pixação'); bomber; portraitist. There are male writers (home boys), but also female writers (fly girls).

Insights for the endorsement of a holistic approach for public sculpture research: the BIONANOSCULP project

P. Moreira^{1,2}; E. Vieira¹; J. G. Abreu¹

¹Universidade Católica Portuguesa, CITAR – Centro de Investigação em Ciência e Tecnologia das Artes, Escola das Artes, Rua Diogo Botelho 1327, 4169-005 Porto, Portugal

²Universidade Católica Portuguesa, CBQF – Centro de Biotecnologia e Química Fina – Laboratório Associado, Escola Superior de Biotecnologia, Rua Diogo Botelho 1327, 4169-005 Porto, Portugal

Corresponding author: prmoreira@porto.ucp.pt

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Abstract

This article reflects on the holistic approach for public sculpture research within the BIONANOSCULP project, focusing on the reasons behind the project development, its objectives, selected achievements and future outcomes. Focusing on one of the seven selected sculptures that were studied within the project, “Afonso de Albuquerque”, the reasons behind the selection of these public art works, their historical study, a critical assessment of their significance and conservation status are discussed. A brief description of the most significant analytical innovations of the project and insight on the future of sustainable conservation is presented.

Introduction

Urban outdoor public sculptures are some of the most vulnerable cultural objects due to their constant exposure to urban pollution and atmospheric conditions. Due to its outdoor nature, classical preventive conservation methodologies such as control of environmental conditions such as temperature, relative humidity and light is completely impossible. Furthermore, the physicochemical changes undergone by these artworks due to these factors and combined with the variety of microorganisms thriving on their surfaces make conservation treatments difficult and put outdoor sculptures at a high risk of deterioration, leading to aesthetic alterations and historical and cultural loss of value. The surface of outdoor sculptures is colonized with a high diversity of organisms, from cyanobacteria, microalgae, bacteria, fungi and symbiotic organisms such as lichens. Each sculpture surface is an environmental niche, combining chemical and physical conditions from the material and structural characteristics of the artwork, the environmental and ecological conditions of implantation

area. The research project BIONANOSCULP proposes the development of innovative and sustainable nanomaterials for applications in the preventive conservation of outdoor sculptures, based on holistic study approach of selected outdoor sculptures from Oporto’s metropolitan area, ranging disciplinary methodologies from areas as different as art history, conservation science, microbiology, chemistry and environmental sciences. An initial survey of the catalogued public outdoor stone and metal sculptures in the Metropolitan Area of Porto was performed. The evaluation of the sculptures to integrate the research work was achieved by observation of the materials present in the sculptures, as well as by visual recognition to the naked eye of the microbial contamination and the sculptures’ general conservation state. The accessibility and surrounding environmental conditions were also evaluated and considered. Seven sculptures were selected to integrate the research project: “Rosalía de Castro” (1951) by Salvador Barata Foyo, pink granite, in Praça da Galiza, Massarelos, Porto; “Sol, Lua e Vento” (1997) by Satoru Sato, grey granite, in Museu Internacional de Escultura Contemporânea de Santo Tirso,

Santo Tirso; “Afonso de Albuquerque” (1930) by Diogo de Macedo, limestone, in Largo de D. João III, Lordelo do Ouro, Porto; “Movimento” (1994) by Jorge Ulisses, marble, in the gardens of Faculdade de Belas Artes – Universidade do Porto, Porto; “Repouso” (1953) by Gustavo Bastos, cement mortar, in the gardens of Faculdade de Belas Artes – Universidade do Porto, Porto; “O guardador do Sol” (1953) by José Rodrigues, bronze, in the gardens of Faculdade de Belas Artes – Universidade do Porto, Porto; and “Eu espero” (1999) by Fernanda Fragateiro, stainless steel, in Museu Internacional de Escultura Contemporânea de Santo Tirso, Santo Tirso. For this article, we will dedicate our attention to the interdisciplinary work performed for “Afonso de Albuquerque” and also partially on “Sol, Lua e Vento”, two stone sculptures with very interesting characteristics (Silva et al, 2018).

Historical and Artistic criteria for Selection

In addition to material and conservation criteria, the selection of the pieces considered historical and artistic standards too, so that the sample could reflect some of the tendencies of modern and contemporary public sculpture in Portugal, both by national and international artists.

Talking about the pieces from the historical-artistic point of view, it is useful to remark that the breadth of the chronological period extends from early 1930s to late 1990s, matching, therefore, a time span of more than half a century.

For this reason, the sample denotes a large representativeness of material, technical, aesthetical and narrative content, joining works from the nationalist statuary period, to the international post-minimalist periods, so expressing the inclusive approach towards public sculpture considered as a specific segment of heritage, so we defend.

The oldest work – produced during the military dictatorship that had deposed the previous republican regime – is a remarkable example of the nationalist statuary which programmatically was meant to launch the cult of the brave and victorious figures of Portuguese History, under the national-historicist concept (Portela, 1997), as it was the case of the intrepid *viceroi* of India “Afonso de Albuquerque”.

In the opposed field, the most recent works – produced in the late 90s – link to sculpture produced under a conceptual frame, in which form and materials metaphorically allude to an idea, concept and/or image, thus embodying a com-

plex, wide and open range of meanings. Such is the case of the sculptural park bench “Eu Espero” (I Wait? I Hope?), as well as the case of monumental (for its scale) and cosmic (for its spatiality) sculpture “Sol, Lua e Vento” (Sun, Moon and Wind).

Between these extremes, there are figurative works displaying a decorative accent, such as the reclined figure “Repouso” (Relaxation). There are figurative works denoting a clear evocative character, such as the seated-reclined statue “Rosalía de Castro”. There are figurative works of allegorical character, such as the pedestrian statue “O Guardador do Sol” (The Guardian of the Sun). There are also abstract sculptures suggesting rhythm and music by form, such as the sculpture “Movimento” (Movement).

Besides the diverse artistic conceptions, the seven sculptures that make up the sample equally echo very different plastic languages, which extend from the realistic or idealized portrait, here represented by the statuary that accurately reproduces the figure’s known iconography, including not only anatomy (stature and physiognomy) but also costume (clothing and/or weapons), – as it is the case of the statues of “Afonso de Albuquerque” and “Rosalía de Castro” – up to minimalism – as the case of both sculptures “Movimento” and “Sol, Lua e Vento” – while passing through postwar new figuration – as the case of both sculptures “Repouso”, and “O Guardador do Sol”.

It should also be noted that the sample includes not only varied and discrepant artistic conceptions and plastic languages, but displays also notable examples of the production of their respective authors, some of them top names in the history of modern sculpture in Portugal, such as Diogo de Macedo, who belongs to the 1st Modernist Generation, Barata Feyo, who belongs to the 2nd Modernist Generation, Gustavo Bastos who belongs to the 3rd Modernist Generation, while the remaining cases denote contemporary art leanings, such as José Rodrigues, Jorge Ulisses and Fernanda Fragateiro, whose sculptural production is driven by a most personal and experimental research, thus following distinct concepts and expressions, which in different degrees escape the strictly sculptural model, in order to integrate multidisciplinary approaches, as it is the case of Fernanda Fragateiro, whose production denotes architectural and spatial connotations, coming from constructivism and minimalism, as well as Japanese sculptor Satoru Sato.



Fig. 1- Georges Peltier, *Plan de l'Exposition International Coloniale de Paris*, Bois de Vincennes, 6/5/1931 to 15/11/1931. Portuguese section inside a red ellipse. Source: <https://gallica.bnf.fr/ark:/12148/btv1b530666671>

Historical study

Focusing a single work, Afonso de Albuquerque statue was commissioned to Diogo de Macedo, after his model had won a competition whose jury was composed by José de Figueiredo, José Pessanha, José Simões d'Almeida sobrinho, António Saúde, Adriano de Sousa Lopes and Raul Lino (Neto, 2016).

The competition's program was to expose two statues in *Exposition Coloniale Internationale de Paris*, which took place in Bois de Vincennes, between 6 May and 15 November 1931. One of Henry the Navigator and the other of viceroy Afonso de Albuquerque, both to be implanted at the entrance of the Portuguese historic Pavilions, whose revivalist project had been assigned, also by competition, to architect Raúl Lino.

The competition for the statues was opened between 9 October 1930 and 31 January 1931. The works were delivered to *Sociedade de Geografia*, in Lisbon, in order to be evaluated by the jury and then exposed to the public. The jury's choices fell on the scale models of Henrique the Navigator, by Francisco Franco, and Afonso de Albuquerque, by Diogo de Macedo, each one intended to be placed at the entrance of the two historic pavilions (Neto, 2016).

In the French press, the Portuguese Pavilions and their statues were described in different newspapers and reviews. On 21st April 1931, *Les Annales Coloniales* referred to the Portuguese Section of Paris International Colonial Exhibition, as follows:

The opening ceremony of the Portuguese Section will take place on 26th May, at 4 o'clock p.m. with the presence of Mr. Branco, Portuguese Foreign Affairs Minister (L.A.C., 1931).

On 13th May 1931, *La Liberté* referred to the Portuguese section, as follows:

Facing the statue of Infante D. Henrique (Henry the Navigator) and beyond the Padrão – small monument signaling the nationality represented there – we find another statue under another porch belonging to the second historic pavilion. It is the effigy of great Afonso de Albuquerque (1452-1515), that terrible conquest warrior who had fortified Goa, Ormuz and Malacca, and with a greatest insight was able to build a large Portuguese empire in the Far East. (Denis, 1931)

On 28th May 1931, *La Croix* referred to the Portuguese section, as follows:



Fig. 2- Portuguese Section of Paris' Colonial Exhibition, Bois de Vincennes, 6/5/1931 to 15/11/1931. View from Lake Daumesnil. Source: <http://expocolo.paris.1931.pagesperso-orange.fr/Portugal.56.html>

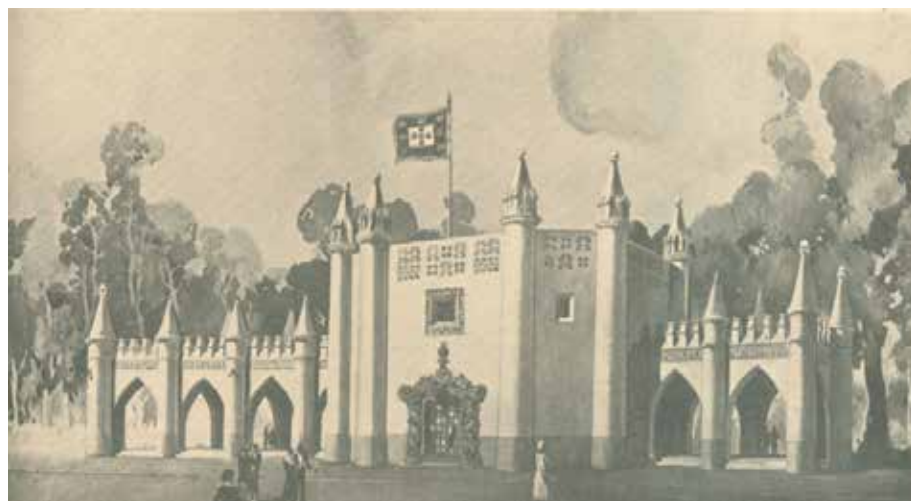


Fig. 3- Portuguese Pavilion in Paris' Colonial Exhibition, Bois de Vincennes.



Fig. 4- D. Macedo, Afonso de Albuquerque- Statue implacement inside a red ellipse. Source: *Ilustração*, nº 131, 1931, p. 9. *que*. Source: *Ilustração*, nº 136, p. 20.

From the other side of the *Padrão*, that small palace topped with pinnacles is inspired by an old, quite old monastery. No monk at the door, however filling with his high stature the outer cloister (the clearest you would ever see), Afonso de Albuquerque. This terrible warrior whose beard tapered hangs up to the waist, holds in his right hand the cities of Goa, Malacca and Hormuz, that he was able to powerfully fortify. Symbol of his glory remains behind him the cannon he took from the king of Malacca. (Baron, 1931)

These quotes show the expressive qualities of Afonso de Albuquerque's statue, for it was able to evoke one of the most powerful, although brief, periods of the Portuguese primacy in the East.

Paris' International Colonial Exhibition was not the unique implantation of Afonso de Albuquerque's statue in a Colonial Exhibition. In fact, while the Parisian Exhibition was still ongoing, an article published in "Portugal Colonial" – whose text, echoing Nazi's connotations, was intitled "Towards the 3rd Empire" – announced:

The Colonial Exhibition which is being prepared in Oporto will undoubtedly take this idea a big step. Within a few years, therefore, the Portuguese, [...] will be convinced that Portugal is still a great Empire and that all its politics, both internal and external, must be oriented in an imperial sense. It is

necessary, however, that the Government clearly enter this path (Costa, 1931).

The exhibition that the article referred to, was *Exposição Colonial Portuguesa*, whose Technical Director was Lieutenant Henrique Galvão, who curiously was also the Director of *Portugal Colonial* review.

In the Exhibition's Album-Catalogue, talking about the Portuguese Colonial Empire, Francisco Vieira Machado, Secretary of the Minister for the Colonies, asserted:

Outlined and vague in Infante's [Henry the Navigator] organization, more precise under the ambitious will of D. João II, it gains the first real and perfectly shaped expression with Afonso de Albuquerque. And the first imperial effort on the part of Portugal is spent in the dream of forming a great Asian Empire with vigilant guards in Aden, Hormuz and Malacca (Machado, 1934).

Afonso de Albuquerque was the historical figure who could better embody the muscled Imperial rhetoric that the just founded *Estado Novo* was about to promote, in order to increase the campaign for Portugal's *Engrandecimento* (Grandeur).

In *Exposição Colonial Portuguesa*, the statue of Afonso de Albuquerque was placed outdoors, as it is described in the exhibition's *Album-Catalogue*:



Fig. 5- *Exposição Colonial Portuguesa – Planta Geral.* Location of Afonso de Albuquerque's statue in a red circle. Source: Album of *Exposição Colonial Portuguesa*



Fig. 6- Afonso de Albuquerque's statue in *Exposição Colonial Portuguesa*, 1934, Palácio de Cristal. Source: Álbum de Alvão.

Then we will find, on the extreme south of the Avenue, the exact reproduction of Macao's Farol da Guia.

Contouring this by the left, we descend to Tête Street and find in a belvedere over Douro river the statue of Afonso de Albuquerque. (Leitão, 1934)

With this description, it is possible to identify the place where the statue was implanted, in the Album's Map.

On the Album-Catalogue a photograph shows its implantation, among some natives from Cabo Verde Colony, under the concerned presence of Henrique Galvão, Technical Director of the Exhibition.

After its exhibition during *Exposição Colonial Portuguesa*, Afonso de Albuquerque's statue remained in the gardens of Palácio de Cristal facing "public offenses", as it was deplored in an article published in newspaper *República* in 28th December 1967.

In February 1968, a recommendation by *Comissão Municipal de Arte e Arqueologia* (Parecer nº 7/68) declared that the statue should remain in Palácio de Cristal's gardens, however in an adequate place, adding that "in the project of reform of Palácio de Cristal should be included a study for a new emplacement of the statue" (Abreu, 2012).

Two years later, another recommendation by *Comissão Municipal de Arte e Arqueologia* (Parecer nº 82/70) shows that the statue was still in the same place, as Abreu asserts:

We conclude then that the reimplantation of the statue in Praça de D. João III cannot be before 1970, should the same have occur in that year, or on the next one. (Abreu, 2012).

The soft stone of Afonso de Albuquerque's statue suffered much harm, during its exposure both to climate and public aggressions. In fact, as we have seen, the statue was not conceived to be exposed to such inclement conditions.

Critical analysis

Beginning by the analysis of the creative and technical process, it is important to remark that in order to carve Afonso de Albuquerque's statue, Diogo de Macedo developed a iconographic research, which we can reconstitute by the remaining images, based on a series of copies of the portrait of the second Viceroy of Portuguese India, belonging to the Gallery of Governors and Viceroys, this portrait being kept, since 1960, in *Museu Nacional de Arte Antiga*, Lisbon.

This well-known collection was recently studied, in detail, by Teresa Reis in her master art thesis (Reis, 2014), and from the images she gathered, we think we can reconstitute the evolution of Macedo's iconographic research.

In fact, we found three models for the statue: two models in clay and one in plaster. The iconographic source for the first clay model was most probably the copy of Afonso de Albuquerque's portrait presented in the book *Galleria dos Vice-Reis e Governadores da India Portuguesa*, by José Maria Delorme Colaço, published, in Lisbon, in 1841, which was "the exact and thorough copy of the large portraits that exist in the rooms of Palace of the Govern in Pangim", so the author said (Colaço, 1841).

The second clay model, however, moves apart from the first source, discarding the *gorra* (cap), and covering the figure's head with an oriental *coifa* (coif), which is visible under the cap of an older image, presented in a new edition of the

book *Lendas da India*, by Gaspar Corrêa (1492-1561), published by Real Academia das Ciências, Lisbon, in 1860.

Finally, a third model, in plaster, which seems to be the same presented in Vincennes, smooths the aggressive expression of the second model, enhances the coif, and introduces the symbol of Santiago's Cross, on the cloak, beside his left shoulder, as it is represented in *Livro do Estado da India Oriental*, by Pedro Barretto de Resende, 1646.

Besides the iconographic research, Macedo developed a cautious formal and expressive study, merging the required official hieratic and honorable presence with a most expressive *verismo*, rare in this "canonic statuary".

In its figuration, Macedo's Albuquerque appears dressed in hauberk, tunic, cloak, long boots and coif, holding in the right hand a model of the three fortresses of Goa, Hormuz, and Malacca, he took and rebuilt, while the left hand rests on the sword.

It is relevant to observe that the transfer from the plaster model to the soft stone statue that was shown in *Exposição Colonial Portuguesa*, is not an exact copy. Even in that final stage Diogo de Macedo introduced some little differences, such as the hauberk sleeve that covers the left arm, instead of the nude arm of the plaster's model.

This detail, as other minor ones, shows that the sculptor's creative process was in fact a permanent one, and in each new stage something new was always about to appear.



Fig. 7- AA Colaço's copy, 1841 Fig. 8- Macedo 1st clay model Fig. 9- AA Corrêa's copy, 1860 Fig. 10- 2nd clay model



Fig. 11- AA Resende's copy, 1646



Fig. 12- Macedo, AA, plaster model



Fig. 13- Macedo, Albuquerque, 1934, stone

Abreu enhances this genuine expressionist interpretation of the figure as follows:

Under the cloak, opened in the front, the right leg moves forwards, showing powerful musculature, conceived and carved in a most expressive manner. A nice *chiaroscuro* effect all over cots the statue. (Abreu, 2012)

Afonso de Albuquerque statue may appear as one of the most notable representatives of Estado Novo's canonic statuary, standing without disadvantage before Francisco Franco's statue of João Gonçalves Zarco, from where the canon proceeded.

Evaluation of Conservation State

The seven selected sculptures of BIONANOSCULP project have different locations which can be a relevant topic to understand the action of the deterioration agents. In public sculpture the concept of site specific is generally related with artworks produced in the context of Sculpture Symposia or commissioned orders. Urban environments hold myriad hazards for public art (Macnally & Hsu, 2012) that include meteoric agents, anthropic acts, pollution and contaminants, biodeterioration all with different levels of impact in the sculptures, but none acting alone. The combined action of meteoric agents (water, solarization, erosion, and

biodeterioration) can cause serious aesthetic effect on the sculptures surfaces and promote a relevant agent of deterioration such as dissociation (Waller, 1995) from their belonging community besides the fruition problems, since the reading and interpretation become compromised.

The seven sculptures were made in different materials with singular vulnerabilities to deterioration. Thus, we have *Afonso de Albuquerque* (1), *Movimento* (2) *O Sol, o Vento e a Lua* (3) and *Rosalia de Castro* (4) all stone based but divided in silicate (granites 1,3, 4) and calcareous rocks (Pedra Ançã 2) and other in based cement mortar (*Repouso*). The second group are two metallic sculptures in distinct alloys, namely *O Guardador do Sol* in bronze (copper alloy) and *Eu Espero* in 316- TI stainless steel (ferrous alloy with titanium), both with protection coatings to increase their resistance to the environment. Generally, in the bronze sculpture a patina is given also with the aesthetic purposes, whereas in the park bench *Eu espero* was applied an anti-corrosion product. The based cement mortar artwork of *Repouso* from FBAUP museum collection (as *Movimento* and *Guardador do Sol*) can be highlighted as an example of good integration of art in the garden environment despite the problems due to the interaction between the public and the sculpture. Although the main anomaly was the severe bio coating that covered all surfaces of the sculpture turning its white/grey mortar into

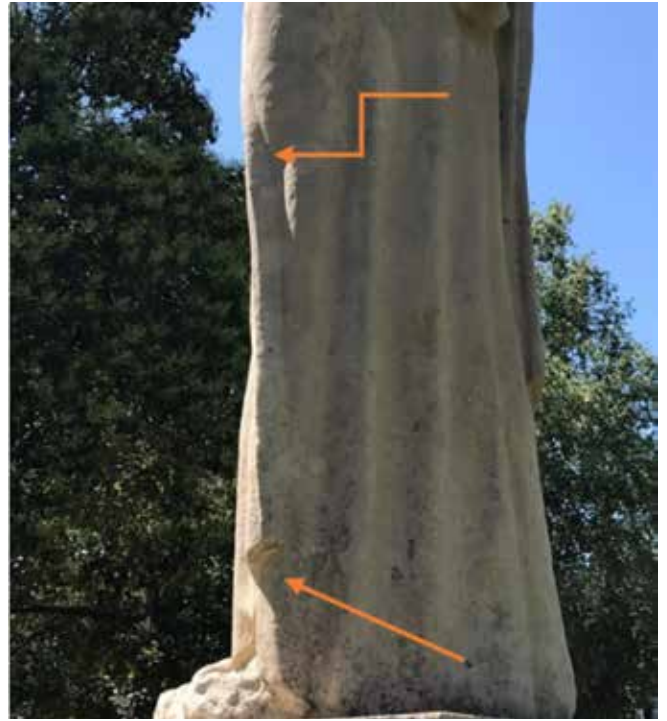


Fig. 14 and Fig. 15- Overview of sculpture after the recent cleaning. besides the too light tone of the limestone the sculpture shows evident losses of chiseled details probably caused by a cleaning with uncontrolled pressure machine.

a giant black spot that everyone faced whenever surpassed the building atrium, the closest coexistence with the sculpture led to the fracture of its left foot during a faculty party. In 2020 an intervention carried out under the master dissertation this artwork was restored towards to assure its physic integrity and the rescue of the symbolic elements for its proper recognize and fruition.

One of the major problems of public sculpture conservation is the lack of maintenance plans, either in artworks under the supervision of public or private entities since there's widespread cultural mindset that considers materials like stone, metal or mortars extremely resilient and not affected by risks caused by weather, pollutants and humans (vandalism).

This framework explains the deep lacks in public sculpture maintenance and delay in prevention public urban policies in this field (Cadeco & Vieira, 2017). In Oporto the municipal heritage department tries to face problems related with vandalism (blue paintings applied periodically by local football fans) and community dissociation due to dirt and bio contamination covers, by cleaning them with a solution of water and bleach agents, or just with tap water applied

by jet cleaning pressure machines, which are harmful to the sculpture conservation considering both the material support and the formal work (eg. 2020 cleaning of Afonso de Albuquerque sculpture).



This cleaning is of common use on stone-based sculptures, despite their chemical group. Other important topic is the relationship between the sculpture location, especially in public parks or gardens and the irrigation systems as the cleaning methods of the grass. It is frequent to have the irrigation water taps to close or even targeted to the sculptures which increases the conservation problems since the during the watering period the material support of the artwork is being soaked, which induces physical and chemical reactions.

Hence the BIONANOSCULP project allowed us to have an overview on the conservation issues of public sculpture in Oporto and S. Tirso International Contemporary Sculpture Open Air Museum and prioritize them for developing a methodology based on a sustainable approach (Carreira-Ramirez, 2018).

Analytical approaches

One of the may novelties in BIONANOSCULP was the comprehensive study of a significative number of public outdoor sculptures, not only using an array of interdisciplinary practices which involved classical methodologies as well as the use of innovative methods that were for the first time applied in the field of conservation and restoration. The search for innovation was not made for itself but in order to get a more complete view of a very complex problem, as these works of art, since they present little to no frequent accompaniment of their state of conservation, or biodeterioration status, as would be expected for a work of art in a museum or cultural institution. Furthermore, these art works were selected to achieve very broad range of material in their constitution, from different stone materials to at least two metals, with the common denominator being, the outdoor exposure to elements, the application of the exact same methodologies and a common region, two cities, closely located on the North region of Portugal, Oporto and Santo Tirso. The presuppose behind this selection was to make sure that, for biodeterioration and bio-colonization description, almost every single possibility and conjugation of parameters was covered by the project and dully studied. Furthermore, since BIONANOSCULP final objective is the creation of an innovative coating directly related to the bio-colonization, in fact with the objective of prevention of the bio-colonization, gathering objective data in the characterization of the surface microbiome is very important for

strategies that make use of bio or nanotechnology innovative coatings.

For this article, we selected to focus on the work performed on two of the sculptures, both stone, to fine tune some differences in relation both to their conceptualization, creation and execution, state of conservation and surface contamination, including study of microbiomes.

When describing the innovative approaches of the bio-colonization study, we first must mention the first time use and evaluation of a green gel for sampling the heterogenous surface of sculptures without residues and without mechanical damage to the surface. Polymeric hydrogels are already used in cultural heritage, usually containing variable concentrations of organic solvents, essentially for cleaning procedures (Baglioli et al, 2013). We compared either swabbing with a sterile cotton swab or pressing a sterile disk of a HEMA/MBAm cryogel onto the sculpture surface as a sampling technique for these objects (Silva et al, 2018). This approach was first tested on “Sol, Lua e Vento”, and accompanied with a set of other methodologies in order to obtain the maximum data from the surface microbiome. Although we further decided to continue the sampling by swabbing in order to avoid comparability issues with other published works and lower values of cells this idea will be further explored in the future with different types of gels, especially those with higher viscosity. The quantification of bio-colonization of the sculpture was done by ATP bioluminescence assays, colorimetry, and SEM observations, implying high levels of total ATP content (Silva et al, 2018). High-throughput sequencing revealed a diverse and rich microbial ecosystem thriving on the sculpture surface, as expected and matching the observations from the other techniques but allowed for greater detail when regarding genera and species taxon level identification. The same methodology approach was performed for Afonso de Albuquerque with similar interesting results that extend from the usual obtained from classical techniques, such as identification of major groups such as microalgae and lichens (Silva et al, 2018) but also allowing to obtain fine details about genera and species present and relate them to particular characteristics of the environmental conditions and human exposure for both sculptures.

Insights into future sustainable methods

Not only the scientific methodologies for bio-colonization were diverse and innovative, but also the fact that besides

this scientific characterization, the project also aimed at the development of bio-based coatings and extension of their properties for high performance as antimicrobial coatings with relevant mechanical, physical and chemical characteristics. The clear advantage over other products is the low level of toxicity in our material, due to the use of biocompatible biomaterials such as chitosan. Chitosan with different molecular weights and concentrations were tested for the development of the coatings, as well as the addition of several concentrations of glycerol and sodium tripolyphosphate as adjuvants and cross-linking agents (Silva et al, 2019). The objective of these several combinations was to create different matrices with high performance, able to support outdoor conditions, for the protection the sculptures. Physic-chemical (such as functional groups and surface analyses), hydrophobicity and permeability assessments, as well as mechanical assays were performed in order to improve the performance and durability of the new protective coatings when applied to outdoor sculptures, without changing the original aesthetics of these artworks (Silva et al, 2019).

Conclusions

BIONANOSCULP project contributed to bring closer the languages of experts from very different areas, from chemistry to art history, from biotechnology to art conservation, all with the same mutual objective to holistically work on the best and more detailed description possible of a set of sculptures, regarding their inception and production, their conservation state and biodeterioration in order to design the appropriate materials to pursue preventive conservation through coatings with anti-microbial activities. Although the project is closed, the work is still ongoing as well as publication of the results obtained and most important, the bridges that were crossed by these experts to meet in middle ground and explore these sculptures will remain and will allow for further collaborative ventures in the near future. One of the challenges for future work is the development of strategies for exploring the integration of very diverse data produced by disciplines from the social sciences, humanities and hard sciences, especially when regarding non-quantitative and quantitative data produced by very dissimilar methodologies.

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The theme of Judaica in the mural art of Poland (on the example of the murals of the cities of Krakow and Lodz)

Yuliia Shemenova

Postgraduate student of the Department of Fine Arts of the Institute of Arts of Borys Grinchenko Kyiv University, Ukraine
Email: ula_shemenova@ukr.net

Abstract: The article deals with the appeal to Judaica in the mural art of modern Poland. It reviews interviews and publications of Ukrainian and Polish scholars covering the issues of the genocide of Jews in the lands of Poland and Western Ukraine (Galicia) (Yohanan Petrovsky-Shtern, I. Klimova, E. Schneider, S. Lapenko). It highlights the historical process of the mass extermination of Jews by Nazi Germany during the Second World War (1939–1945) in the territory of Kraków, Auschwitz (Auschwitz), Warsaw and the city of Łódź (Litzmanstadt).

The article analyses the artistic-figurative component of the murals of foreign European and local writers in the cities of Kraków and Łódź. Analyzed the scientific research of local researchers, discuss the importance of murals on the streets of the specified cities (K. Porada, I. Jażdżewska).

It emphasised the appeal to the theme of Judaica, as one of the main themes in the murals of Kraków. It points out the fact that the choice of the topic covered by local writers was influenced by the status of the Jewish population of Poland, which until 1939 amounted to more than two million people and the events that preceded the mass extermination of the local residents.

Key words: mural art, wall painting, graffiti, Judaica, Kraków, Łódź.

1. Introduction

Mural art, as one of the links in the new street art, is quite common in the Eastern Europe, in particular in the post-Soviet states. Contemporary underground artists in these territories, in their works, highlight the most painful problems of political life, military aggression and genocide of national minorities. For example, plots of the Srebrenica massacre (Bosnia and Herzegovina) and murals illustrating the consequences of Russian military aggression in the East of Ukraine (Donbass), murals, the theme of which is the genocide of the Slavic peoples of Poland (Kraków, Łódź), etc. Such art is intended to tell citizens about the everlasting problems that most are trying to close their eyes to. In this regard, it can be noted that mural art of the 21st century is a cultural, artistic and socio-political educational movement that covered not only the indicated territories but also vast areas of individual continents. It has become, as it were, such a bridge that connects different societies through narratives with artists' calls for justice, equality, respect for the past and building the respected future, is the essential message of this art.

The Jewish people living in Poland, in particular, in Kraków and Łódź, as well as in Ukraine (several separate shtetls and places of compact residence) spoke several languages, had their traditions, philosophy and religion of the ancestors of the "Essenes", "Pharisees" and "Sadducees". Note that these Jewish communities had their particular characteristics. For example, the Essenes (the first quarter of the II millennium BC) practised traditional baptism with elements of paganism and opposed the rule of the temples. There are no data about them in the Holy Scriptures. But there are references in the description of the Jewish historian Josephus Flavius and in the manuscripts called "The Dead Sea Scrolls".

Along the way, it is worth remembering here that the famous Hebrew religious and philosophical school of the Pharisees came to the fore in political life in the era of the Maccabees (167 BC). The leading doctrines of the mentioned doctrine underlie the traditional collection of the laws of the Jews – Halakha and modern Orthodox law of Judaism. The Pharisees recognized not only the written law of Moses but also

the “Oral Law”, which consisted of many prescriptions and orders. They also believed in the resurrection of the human body due to the immortality of a soul, and the existence in the world of spirits.

The religious and social movement of the Sadducees, which existed in the Second Temple period (530–570 BC), had the contradictory postulates. Its apologists argued that the Most Holy One is only written laws and rejected the idea of bodily resurrection, the immortality of the soul and the existence of the spiritual world. Accordingly, the above ancient postulates of faith influenced the modern worldview of the Jews, their spiritual culture and mentality (Varshavskaya, 1999).

They affected the dogmas of the monotheistic belief “Judaism”, based on Tahani (“Old Testament”), which respects the traditional commandments, instructions and ritual parts of the holidays, in particular, Passover (Pesach). The latter is considered the major Jewish holiday, which is celebrated on the fourteenth day of the spring month of Nisan in memory of the liberation of the Jewish people from slavery in Egypt. Today’s ideas of the Jews about the Universe are based on a set of certain foundations, in which a particular place is given to individual religious symbols (the Star of David, Menorah, the Hamsa (the Hand of Fatima), various kinds of the ritual vessel) (Shkolna, 2009).

It was the Jews, as the “chosen people” who had to fight for their right to life and existence during the tragic 1939–1945 years. Indeed, as a result of the policy of the representatives of Nazi Germany, there was mass destruction of certain nationalities, they did not fit into the theory of the purity of the Aryan race. In particular, Roma, Jews, whose genocide took place within the framework of the Holocaust on the territory of the Slavic and Central European countries.

This issue is now being considered by representatives of various branches of knowledge – historical science, psychology, sociology, political science and law, as well as art history. In particular, the contemporary coverage of the “Jewish question” by underground artists remains relevant, which is now revealed due to the latest approaches to understanding reality in mural art using symbols of Judaism.

2. Analysis of interviews and research studies covering the “Jewish question” during the Second World War

A significant number of Ukrainian and Polish researchers touch on the theme of the life and culture of the Jewish population in their public speeches and theoretical works. For example, Yohanan Petrovsky-Shtern, professor of Jewish history at the Northwestern University of Chicago, in an interview with the Ukrainian TV show “The Historical Truth” of 2019, covered the history of the formation of the phenomenon of Jewish shtetls in settlements modernized by Polish tycoons. It concerned the territories of Ukraine and Poland at the beginning of the 16th century (The Historical truth with Vakhtang Kipiani, 2020). The researcher examined this issue from the standpoint of social history and noted the special status of such territorial entities, taking into account the economic and political factors of their development. However, he partially rejected the full connection of the shtetls exclusively with the Jewish population. Indeed, according to Yohanan Petrovsky-Shtern, approximately 20–30% of Jews lived in these territories.

On the other hand, the director of the Sholom Aleichem Museum in Kyiv, Iryna Klymova, emphasizes precisely the “Jewish” interpretation of Ukrainian and Polish shtetls with the Jewish population. Based on the work of a native of just such a settlement of the writer Sholom Aleichem, the researcher illuminates the essence of the significant influence of Jewish culture on the population of representatives of other nationalities in places of cohabitation. Thus, she notes the spread of Jewish traditions and the emergence of the integral concept of Ukrainian-Judaica art.

In passing, it should be noted that, unlike other countries where economic oppression of national minorities was much more noticeable in the early 1930s, in Poland, conditions were created for the active development of the cultural and social life of Jews. In some cities and shtetls, in particular, there were even branches of individual parties and their public organizations.

However, in the second half of the 1930s, there was a cooldown of the relations between the Polish authorities and representatives of the Jewish population. So, at the beginning of 1934, the ultranationalist organization “The National Radical Camp” was established. Its participants publicly demanded the assimilation of the Slavic sub-ethnic

groups and the titular ethnic group in Poland and the complete expulsion of Jews from the country. Chauvinists engaged in the mass beating of people periodically carried out demonstrative terrorist acts. In June of the same year, the said organization was prohibited; however, it continued to exist in secret (Topography of the Holocaust, 2019).

Considering that the Second World War began on the territory of Poland on September 1, 1939, the genocide of the Jews, their mass extermination and persecution took place here for six years. It culminated in the emergence of the Warsaw, Łódź, Kraków ghettos and the largest of the German Nazi concentration and extermination camps – Auschwitz Birkenau (Oświęcim), Treblinka (Warsaw) and Majdanek (Lublin).

During the 1940–1944, Nazi Germany aimed to destroy everything that had a connection with Western civilization. The humanity was imposed a new system of values, a racist hierarchy of socio-political and social life with the Nordic theory of the origin of the people of the Aryan race.

As a result, the very Jewish community that had lived in Eastern Europe for over 800 years virtually ceased to exist. Along the way, it is worth mentioning the article by the Ukrainian researcher Svitlana Lapenko “Ghetto as an Instrument for the Final Solution of the Jewish Question during World War II in Ukraine” (2014) (Lapenko, 2014). In it, the author highlights the features of the Holocaust in the lands occupied by the Nazi troops and compares it in different zones of occupation.

It reveals three stages of the destruction of the Jewish population of Ukraine. During the first stage, which lasted from June 22, 1941, to the winter of 1942, the Nazis liquidated the overwhelming majority of Jews of the Reichskommissariat Ukraine (Volyn, Polissia, Right-Bank Ukraine and Poltavshchyna). During the second period (1942), almost all the Jews of the Galicia district, the Volyn-Podillia general district, as well as the entire military zone of the Romanian region of Transnistria (southwest of modern Ukraine) were destroyed. In the third period – from the beginning of 1943. Until the liberation of Ukraine in October 1944 – in the controlled territories, the Germans exterminated all Jews who were still alive. The territories of the Ukrainian SSR, as well as of Poland, currently had so-called “labour camps”. Their

prisoners repaired roads, worked in workshops, factories and stone mines.

The researcher emphasises the importance of such formations as a ghostly hope for survival for the Jewish population, in particular the ghetto. After all, work, for example, in the Yanovsky concentration camp (Lviv) or the so-called “death factories” of Auschwitz, Treblinka and Majdanek for Jews at that time was the only chance of salvation, albeit a meagre one.

A similar situation was in the Łódź and Kraków ghettos, where there were the same conditions for the selection of “able workers”. Along the way, it is worth mentioning the famous Oskar Schindler’s enamel factory. Work at this enterprise was the only salvation for local Jews, their number among Polish workers was more than 1000 people, who were later partially taken to the Czech Republic.

The tragic consequences of the Holocaust, the history of individual families or entire settlements did not leave aside not only famous filmmakers (Steven Spielberg “The Schindler’s List” (1993), Mark Herman “The Boy in the Striped Pajamas” (2008), Nicky Caro “The Zookeeper’s Wife” (2017)), writers (Lawrence Rees “Auschwitz” (2014), Jeremy Dronfield “The Boy who Followed His Father into Auschwitz” (2018), Edith Eva Eger “Choice” (2017)) and scientists (Paul Robert Magocsi, Yohanan Petrovsky-Shtern “Jews and Ukrainians: millennia of coexistence”). As well as contemporary street artists who, in their creative manner, illuminate the stories of the deprivation of an entire people (archival images “The Children of Bałuty” from writers Piotr Saul and Damian Idzikowski, mural “Judah” from the artist Pil Peled, murals of the Galicia Jewish Museum Marcin Wierzchowski, etc.) However, until now, this issue has not yet received sufficient coverage in scientific works on art history and cultural history.

3. Prospects covering the theme of mural art in the cities of Krakow and Lodz

Researcher Karolina Porada recalls the murals revealing historical events in Kraków during the interwar period in her publication “The importance of large-scale street art objects for the image of the city concerning the analysis of wall painting in Kraków” (Porada, 2016). The author emphasizes the importance of street art in the formation of

the modern image of the city. In the mentioned work, she analyzes the reason for the creation of a particular street art object with its location and the theme of the picture being depicted. The researcher emphasizes that the artistic activity of writers is mixed with architecture and urban planning and is a valuable stimulus for the development of culture, which should be controlled to obtain the desired visual effects. Indeed, an interdisciplinary collaboration between planners, landscape architects and artists play a pivotal role in the placement of street art works.

Murals as a way to attract tourists' attention to the industrial city of Lodz are considered by Iwona Jażdżewska in the article "Mural as a tourist attraction in a post-industrial city – the example of Lodz" (Jażdżewska, 2017). She considers mentioning of the "history of the city" as an integral element of the process of choosing subjects for the creation of murals. The researcher examines the process of development of Łódź as one of the tourist centres of Poland and the significance of modern wall paintings in it.

However, the subject of Judaica in the modern mural art of the mentioned territories, which is an integral element in the formation of the historical appearance of the cities where the largest ghettos of Eastern Europe were located, remains disclosed.

4. The theme of Judaica in Krakow street art

Now the Republic of Poland is one of the most developed countries in Eastern Europe in terms of street art. However, this country is not only the centre of European urban art with open-air museums – Łódź, Gdansk, Kraków and Wrocław but also the birthplace of some of the most creative and most famous street artists in the world. Of them, it is worth mentioning, first of all, Mariusz Varas (pseudo M-City), Etam Cru, NeSpoon (pseudo), Natali Rak, Tank Petrol, Zbiok (pseudo), etc.

In general, it is worth noting that Polish murals are, first of all, social messages in the form of large-scale compositions, identified as creative interpretations of the familiar subjects by artists.

Now the streets of modern Kraków are quite evenly filled with such messages. At the same time, they harmonically combine with buildings from the Middle Ages.

Along the way, it is worth respecting that under the reign of Casimir the Restorer (from 1034) the city received the status of the central princely residence of Poland. However, since 1320 from the reign of Władysław I Łokietek, Kraków became the site of the coronation of kings.

During the 14th century, the city of Kazimierz was founded in the south of Krakow by order of King Casimir II. The purpose of this settlement was to protect the southern part of Krakow. However, after the adoption of the "Privilegium de non tolerandis Judaeis", which had legal force on the territory of the Polish-Lithuanian Commonwealth during the 14th – 18th centuries, Kazimierz was settled with representatives of the mentioned ethnic group.

This document prohibited the above persons from living and owning private property within the royal cities. However, the advantage allowed them to operate freely in territories that did not receive such a status. Kazimierz became such a place for the Jews of Poland, which was the centre for the development of culture, education, philosophy and religion of the chosen people (Michalec, 2007).

The history of the Jewish population is an integral part of the development of modern Poland. A significant number of famous Israeli and Polish writers devote their street paintings to the theme of known Jews and the symbolism of their victims. In particular, the artistic group Broken Fingerz, Marcin Wierzchowski, Pii Peled, Piotr Janowczyk and others.

The historical mural painting by Piotr Janowczyk located at 17 Józefa Street is a wall of monochrome stencil portraits arranged horizontally one after the other. The artist depicted five Kraków's most famous locals, Polish historical figures – namely, (from left to right): Emperor Józef Hapsburg II (patron saint of the city during the reign of the Austrian Empire), Helena Rubinstein (a famous Jewess, founder of one of the first cosmetic companies that lived in this area before World War II), Karol Knaus (an architect, artist and conservator of the Kazimierz district), Esterka, and finally King Kazimierz the Great (Fig. 1) (Street art in the Kazimierz district of Kraków, 2020).

This mural, which is called "Kazimierz Historical Mural" was implemented in 2015 during the annual festival of Jewish

culture. Its founders aimed to preserve the history of the people of Kraków through art and cultural events.

Another local image of a no less famous Jewish woman named Judah, made using the spray-art technique with imitation of a monochrome stencil on the wall of a building near Judas Square at 16, Saint Wawrzyńca Street (Fig. 2). On the other hand, the portrait depicted by the Israeli artist Pil Peled resembles the face of a child with a lion's skin on his head. According to the artist, this drawing is a symbol of the Jewish nation, and young Judah represents the image of the small and frightened people. But she has a spiritual core from a strong lion and symbolizes the Jews fighting for survival (Kraków Street Art, 2020).

This plot can inspire the viewer to think about the existence of an adult child inside him and the need to fight their fears. Most street artists create scenes that combine modern abstract compositions with Jewish symbolism. At the same time, they paint it on the corresponding buildings. An example is a mural by Marcin Wierchowski on the front wall of the Galicia Jewish Museum at 18 Dajwór Street (Fig. 3). In this work, the author models the process of merging two different worlds through art. The abstract composition combines yellow, white and black paints. The graphic plot is devoted to pre-war Kraków and modern Jerusalem. The artist introduces a silhouette image of a vine, as a symbol of God's blessing. It is known that grapes are one of the seven plants, together with fig, pomegranate, olive branch, barley and date palm, with which the Almighty blessed the Land of Israel (Hryhorieva, 2012).

On the pages of the "Old Testament", which the Jews are guided by, the grape is understood as a symbol of earthly fruits, equivalent to the Tree of Life, is at the same time a sign of the Promised Land and the people chosen by God. That is why, in the prophetic books, Judea and the Jewish Church are likened to a vine decorated with majestic fruits and preserved by God: "I planted you as a noble vine, the purest family" (The Book of Hosea 1992: 21).

The vegetation is depicted completely enveloping the Menorah seven-branched candlestick, which is the centre of the composition. This item, next to the Star of David, has been considered the most common religious Jewish emblem and symbol of Judaism since the 20th century (One

Street Museum, 2020). Behind the "Old Testament", the menorah is a cult lamp made of gold that Moses placed in the middle of the sanctuary of the Israelites, where it was supposed to continuously burn in front of God (The Second Book of Moses. Exodus 25: 31–40). The image to the right of the menorah demonstrates ancient Jewish traditions and life before the industrialization of Kraków. But on the left, there is a post-industrial world with factories, farms and various means of transport.

Thus, the author shows the history of the past and future of the Jews; the inextricable connection between the combination of the traditions of the Jewish population and the development of the life of the residents.

Along the way, it is worth mentioning the monochrome mural from the creative group Broken Fingerz, whose plot is addressed to the life of the famous Jewish Bosak family (Fig. 4). It is located at 3, Bawół Square. This mural was embodied in 2014 at the 24th Festival of Jewish Culture (Kraków Street Art, 2020). The writers portrayed the descendants of the Bosak generation who lived in the house for over 400 years before the Nazi occupation of Poland and the creation of a ghetto in Kraków. These artists tend to use only bright and bold colours in their work. However, the broad range of colours was not chosen by chance. Thus, Broken Fingerz got the effect of archival photographic documents, highlighting the sad history of the deprivation of a typical Jewish family.

Note that the artists who work on the streets of Kraków, reproduce the story of the formation and partial destruction of the Jewish nation. At the same time, they create the effect of going far back in the tragic past and the feeling of the bright future. Usually, artists use colour and compositional effects, combining them with symbols of Judaism. An important aspect is the achievement of the emotional state of the work due to the colour gradation of black, white and grey, which gives the image a historical truthfulness.

5. The artistic technique of imitation of archival photos and stencil spray-art in the creation of graffiti on the walls of houses of the Łódź ghetto

A similar technique was used by street artists to create graffiti and murals on the walls of the houses of the former Łódź ghetto. First of all, in this area, monochrome photographs

of Polish, Jewish and Roma children of the time, located on buildings at 12 Przemysłowa street (Fig. 5).

Its creators Piotr Saul and Damian Idzikowski, in 2014, on the occasion of the anniversary of the liquidation of the Łódź Ghetto, embodied a series of works "The Children of Bałuty". In their graffiti, they recreated real images of children and adolescents who were interned in children's camps during World War II in the northern part of Łódź. The children's figures were painted in their original size using archival photographic materials and 3D technologies (Łódź Street art, 2019).

The Marek Edelman Dialogue Centre does not leave the topic of the Holocaust either. The mural "Stella and Salomea" was created on the wall of building 26, Franciszkańska Street in 2017. It portrays the images of two friends Stella Szafir and Salomea Kape, whose lives took different paths due to the Second World War (Fig. 6). Stella was one of the thousands of Jewish girls who were deported by the Nazis in 1942 to the Kulmhof concentration camp, (in current-day Chelm), where she was killed at the age of 14. Salomea remained in the ghetto and survived the war. Reproduction of this story, as one of the thousands of similar ones, became the essential concept of the muralists in the territory of the former ghetto. However, precisely to obtain the effect of a reliable archival image, the writers performed it on the wall of the house which belonged to Salomea's grandparents (Łódź Street art, 2019).

Thus, artists try to make the image more authentic and emotional.

Conclusion

After analysing examples of mural art from the Polish cities of Kraków and Łódź, we highlight relevant topics that highlight contemporary writers in these areas. Among the popular European themes of street art, in particular, ecology, religion, portraits of famous personalities, issues of tolerance, historicism, military aggression and peace, one of the main themes in the murals of Kraków is Judaica. Modern writers in these cities develop stories on the subject matter of the Jewish population as extremely important and significant. At the same time, they perform compositions using stylized symbols of the Jewish faith of Judaism and try to connect the events of the past and the future in the memory of thou-

sands of people who were residents in the recent past.

On the other hand, the artists, whose works located in the city of Łódź, focus their attention on the historical significance of the events that took place in the intermediate periods between the First and Second World Wars. However, they do not bypass the topic of the Holocaust of the Slavic peoples.

So, in the murals of Kraków and Łódź, we can observe an appeal to the theme of the life of the Jewish population in Polish lands. We also note the fact that writers who work in Kraków and Łódź use similar artistic and technical techniques when covering issues. They primarily paint using stencil spray art and choose monochrome colours for murals. At the same time, the artists imitate archival photographs with a hint of the relevant cross-cultural significance of the subjects depicted, their "documentary" and historical truthfulness.

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Illustrations



Fig. 1. The mural at 17 Józefa Street, Kraków, from the Kazimierskie Murale Historyczne series, featuring Helena Rubinstein, Karol Knaus, Esterka, Kazimierz the Great. Kraków, 2015.



Fig. 2 "Judah" by Pil Peled, an Israeli artist. 16, Saint Wawrzyńca Street, Kraków. 2013.



Fig.3.The mural by Marcin Wierchowski on the Galicia Jewish Museum wall. 18, Dajwór Street, Kraków. 2014



Fig.4.The mural in Bawół Square, Kraków, the artistic group Broken Fingerz. It honours the Bosak family. Kraków, 2014.



Fig. 5. The Children of Bałuty – Murals of Remembrance. Piotr Saul and Damian Idzikowski. Created using archival photos of Polish, Jewish and Roma children of the time. 12, Przemysłowa Street, Łódź, 2014.



Fig. 6. Stella & Salomea Mural. Created by the Marek Edelman Dialogue Centre. The mural shows two friends, Stella Szafr and Salomea Kape. 26, Franciszkańska Street, Łódź. 2017 .

Pixa Bixa: uma reflexão sobre arte urbana *queer* e o artivismo em Lisboa

Frederico Alves Caiafa

PhD Candidate, IHA/NOVA FCSH]

fredericocaiafa@gmail.com

1-Introdução

“[...] a cidade em si pode ser considerada como a representação da sociedade que a construiu e usou.”. Shields *apud* Miles (2007, 14).

A cidade de Lisboa possui diversas estruturas que a tornam uma cidade cheia de obras artísticas na espacialidade urbana. Na história das sociedades os objetos dispostos nas ruas mantêm a pedagogia do herói intrínseca na memória do povo. E isso se confirma através daquilo que fica marcado nas estruturas da cidade como forma de difundir os dias de glória daquela sociedade. Uma forma de manter viva na memória os momentos importantes eternizados por esses monumentos históricos. Essas obras encomendadas constituem-se como marcos, porém, sempre enaltecendo momentos e pessoas por meio de imagens majestosas focadas na conquista jamais na derrota. É através dessas estruturas que são definidos o imperativo da vitória fazendo da cidade uma plataforma de promoção do ideal identitário nacional.

Os monumentos servem para marcar a magnificência de uma ação humana histórica, muitas vezes, questionável em sua lisura. Todo o processo de formação de idealização e de criação de conceitos nacionais têm origem no desenvolvimento de um imaginário social. Essa constituição é mais efetiva se inserida no espaço público e, é através dessa plataforma que o contato com a construção desse ideal ou o conjunto de prerrogativas definem o funcionamento de uma sociedade, pois nesse local o encontro é contínuo, repetitivo e sem mediação. Os ornamentos urbanos servem como anexos de discursos que compõem o processo de subjetividade em relação às construções da individualidade, portanto, este é um ato de domesticação dos corpos frente às versões históricas preferidas pelos sistemas de gestão da sociedade.

Este artigo intenciona analisar a produção de arte urbana em Lisboa que utiliza o espaço público como opção de produção e instalação que tange principalmente a difusão - sem a interferência comum dos museus e lugares específicos às artes, ou seja, os procedimentos relacionados à curadoria artística - para provocar o senso comum sobre a arte e a política. E essa análise será feita a partir de Lisboa utilizando os trabalhos da dupla de artistas do projeto Pixa Bixa. O motivo dessa escolha é bastante objetivo e tem a ver com a capacidade que a arte tem de mediar discursos e de fazer disso uma maneira de empoderamento da comunidade LGBTQIA+, além deste coletivo atuar com a arte urbana e com esta temática no espaço público da cidade como forma de desestruturar os parâmetros machistas impostos até mesmo às pessoas *queer*.

1.1-Arte urbana e Teoria *Queer*

A cidade de Lisboa possui diversas estruturas que a tornam uma cidade cheia de obras artísticas na espacialidade urbana. Na história das sociedades os objetos dispostos nas ruas mantêm a pedagogia do herói intrínseca na memória do povo. E isso se confirma através daquilo que fica marcado nas estruturas da cidade como forma de difundir os dias de glória daquela sociedade. Uma forma de manter viva na memória os momentos importantes eternizados por esses monumentos históricos. Essas obras encomendadas constituem-se como marcos, porém, sempre enaltecendo momentos e pessoas por meio de imagens majestosas focadas na conquista jamais na derrota. É através dessas estruturas que são definidos o imperativo da vitória fazendo da cidade uma plataforma de promoção do ideal identitário nacional. Nos períodos que antecedem os movimentos da revolução francesa, há o reavivamento e a retomada popular do espaço público para produzir tensão e reafirmar os ideais populares vivos e democráticos. A rua volta a ganhar importância como local de manifestação cidadã e presença contínua no cotidiano do ser humano em efetiva criação e transformação social.

É o lugar onde o ser humano está exposto, mas ao mesmo tempo pode tornar-se um anônimo na multidão. “[...] a metrópole é para a multidão o que a fábrica era para a classe operária industrial, o que poderia nos induzir a pensar nas metrópoles como territórios conectados nos quais as ações biopolíticas e de controle dos corpos e das espécies se dão com maior intensidade.” como trata Rena (2016, 27) enquanto uma reflexão social apoiada no marxismo.

As estruturas das cidades foram consolidadas como forma de se constituir um arcabouço social que fosse condizente com as pragmáticas impostas pelo sistema, como afirmado por Foucault (1988), os dispositivos do sistema do estado funcionam como modos de vigiar e punir os cidadãos em uma falsa sensação de liberdade, porém, gestada por essas máquinas de disciplina. “Tudo o que vemos, ouvimos, sentimos e partilhamos em público é alvo de cada vez mais restrições legais, políticas e morais e rodeado por espaços de invisibilidade onde passa a fazer parte das ameaças repletas de terror relativas à construção imaginária do Estado”, de acordo com Ribas (2015, 35).

Através dos mobiliários urbanos, monumentos, estátuas, bustos, imagens e as demarcações arquiteturais, que conduzem ao controle e continuidade dos conceitos sociais, prevalecem as imposições comportamentais sobre a domesticação dos corpos. E é disso que trata Karl Marx e Friederich Engels (1848) ao apresentarem as metodologias incutidas nas definições do “materialismo histórico”, ou seja, de maneira muito superficial pode-se dizer que é como a história enquanto matéria de controle condiciona os sujeitos e suas percepções, construídas pelos aparatos do sistema social de governo e exploração.

A implantação de estátuas em ruas e praças não pretendia apenas ornamentar a cidade, visto que estes monumentos tinham uma finalidade que ainda hoje cumprem: foram erigidos no âmbito de um projecto mais amplo implícito ao Iluminismo, conferindo a essas esculturas a função de educadores sociais ao apresentar estes notáveis como modelos públicos de comportamento e emulação. (Manderuelo 2015, 21)

A “psicogeografia”, termo utilizado pelos Situacionistas,

é uma forma afetiva de praticar a cidade de maneira mais liberta, portanto, é através destas atividades são experimentadas de maneira improvisada, até mesmo performada. Uma performance outra para tratar de outra maneira as relações com a cidade, ou seja, entender que o espaço público não é mero local de passagem, mas o que se intenciona nesses atos é que eles não sigam qualquer imposição sobre como fazer arte. As instalações artísticas de obras no espaço público, na maioria das vezes, são expressividades radicais que não se reduzem a modos e formas que são estipuladas ao fazer artístico, por isso, a arte de natureza interventiva tem a transgressão como modo de inserção e convívio com os que com ela têm contato.

Considerando a arte urbana como o grafitti, o pixo ou *tag's*, o estêncil, o sticker, as *paste up's* e as bricolagens entende-se que são atividades afins às intenções do que é considerado como arte contemporânea. Considerando a ideia de que as “obras de arte que têm objetivo de serem tanto documentário quanto ficção, e com intervenções artísticas que pretendem ser políticas, no sentido de transcender as fronteiras da arte como sistema – enquanto também se mantêm dentro dessa fronteira.” e conforme Groys (2015, 14). As obras que serão analisadas nesse texto estão sintonizadas às singularidades que tratam das temáticas *queer*. Essas “estéticas se contrapõem aos modelos normativos de ser na cidade, de especializar estilos de vida múltiplos e singulares, modos de viver rebeldes, mas esperançosos, que desconstroem o pleno e o total para colocar em debate o infra-ordinário” como trata Campos apud Perce (2016, 12).

Compreender a dialética entre a arte urbana e as teorias *queer* através da materialidade do discurso a partir de trabalhos realizados na rua sem a autorização e curadoria de algum edital é enfatizar um *modus operatio* completamente inédito para as reflexões de ambas as origens de pesquisa. Seja através da reflexão da arte urbana como um dispositivo de transgressividade inserido no espaço público, quebrando as organizações e modos de funcionamento comuns ao design e as ideias de decoração da cidade. Conforme Rena (2016, 48), “É no território urbano que essas lutas multitudinárias geram um contorno plural, singular e coletivo de forma espacial, ganhamos visibilidade e forçando o Estado a repensar as formas burocráticas e pouco participativas que vêm imperando na

construção dos planos via parceria público-privadas.”

Desde o período vitoriano os prazeres do sexo foram realinhados aos desejos advindos dos parâmetros estipulados pela burguesia e suas práticas que abarcam o comportamento do casal hétero-normativo e às funcionalidades da estruturação de modelos de relações afetivas e aquilo que escapasse a essa lógica, ou melhor, os desvios foram considerados pecado frente às prerrogativas do sistema Igreja-Estado. Como enfatiza Foucault (1999, 9): “a sexualidade é, então, cuidadosamente encerrada. Muda-se para dentro de casa. A família conjugal a confisca. E absorve-a, inteiramente, na seriedade da função de reproduzir.”

A partir de Simone de Beauvoir (1908-1986) e o seu célebre livro “O segundo sexo”, os gêneros são invenções sociais. Os estudos de gênero têm vindo a adquirir maior robustez a partir da pesquisa de Rubin (1975), que revisita os estudos filosóficos de Beauvoir (1949) e de Foucault (1972) e trata da sexualidade e da gestão neoliberal fomentando a ideia do “sistema sexo-gênero” que inspirou as teorias *queer*. Os estudos de Butler (1990; 1993; 2004) movem o manifesto contrassexual de Preciado (2000) principalmente pela não-identificação imposta pelo sistema de gestão das singularidades, criando a noção que embasa os movimentos recentes de libertação sexual entre as pessoas que não se enquadram nas prerrogativas sexual e de gênero impostas pela sociedade.

A subversão das prerrogativas sexuais faz parte da experiência e da vivência das pessoas *queer* enquanto um ato de resistência. É perceptível que há na história dos movimentos de luta da diversidade pelo respeito às identidades disruptivas. As representações sociais da sexualidade limitam esses corpos de serem quem são e essas expressividades através de suas práticas põem em destaque seus algozes, ou seja: “O problema não é a representação em si, e certamente não é representação como instrumento a utilizar. O problema é a lógica que a toma como centro invisível da organização social e, preocupada com a “repressão de identidades”, não vê na representação a produção de corpos.”, como é tratado por Preciado (2019, 19).

Em 1969, na cidade de Nova York, no bar *Stonewall Inn*,

diversos imigrantes e nativos homossexuais, transexuais foram cruelmente assassinados por policiais que dispararam suas armas de fogo indiscriminadamente chacinando as pessoas ali presentes. A partir dessa situação, diversos movimentos e manifestações ativistas começaram a se organizar como forma de insurgência em relação à violência perpetrada sobre as pessoas LGBTQIA+. E desde esse período em diante diversas manifestações foram organizadas e conhecidas como *Stonewall Riots*.

[...]assimilacionista que corpos trans* puderam ser transformados nos alvos políticos privilegiados da direita que resiste à “ideologia de gênero”, ou que os corpos negros, ciganos e/ou imigrantes foram deixados de fora dos espaços LGBT, tanto materiais como imaginários, e com frequência não entram aí mais pertença que na opinião pública heterobranca que fez deles também pivôs políticos de um renovado discurso colonial fascista. (Preciado 2019, 19)

É pela gestão dos corpos em uma sociedade disciplinar que Foucault (1975) afirma que todos somos controlados em relação a comportamentos e a respeito de nossas ações e práticas sociais. No livro “Problemas de Gênero”, Butler (1990) apresenta a importância em visitar – por ser inspirada pelas palavras do filósofo citado anteriormente – os diversificados problemas associados aos gêneros e aos sexos e que esses são gerados a partir do interesse social. O que destitui a performatividade e a virtualidade como vivência e prática inventiva do indivíduo. O “discurso *queer*” promove, através da irrupção, outras perspectivas que interessam a este projeto de pesquisa, para pensar as possibilidades do discurso ativo de uma “*New Gender Politics*” ou da contrassexualidade, termo apropriado de Paul B. Preciado.

O discurso *queer* diverge da política de gênero sendo uma outra maneira de entender a performance de gênero e segundo (Butler 2004, 7): “Se a teoria *queer* foi entendida, por definição, como oposta a todas as reivindicações de identidade, incluindo a atribuição estável do sexo, então a tensão [social] parece realmente forte.” E isso é importante, aos movimentos ativistas LGBTQIA+, ou seja, a demarcação de suas legendas existe em respeito para com a pessoa que transgrida desígnios sexuais e de gênero, mas não para

gerar outras maneiras de definir as práticas das pessoas por meio da gestão de novos gêneros.

“Falar “homem” e “mulher”, tal como de “heterossexual” e “homossexual”, não é então falar de determinações biológicas ou inclinações naturais, mas de narrativas feitas pelo corpo. A intensidade monstruosa da contra-sexualidade reside em invadir esta esfera da ficção somática para construir formas de sexo-gênero-sexualidade que se apresentem como disruptivas e contraproducentes, entaves na engrenagem que tanto as incapacita como permite a sua constituição.” (Preciado 2019, 9)

Essas expressividades “monstruosas” interessam a esta escrita por tratarem de relações de insurgência de subjetivações e por pensar a arte como dispositivo ativado por percepções sobre o trabalho artístico e o local de sua instalação sem restrições de curadoria. Essas obras funcionam por “agenciamento coletivo de enunciação” e as subjetivações produzidas em espaço público formam: “o conjunto das condições que torna possível que instâncias individuais e/ou coletivas estejam em posição de emergir como território *existencial* autorreferencial, em adjacência ou em relação de delimitação com uma alteridade ela mesma subjetiva”, como trata Guattari (1992, 19).

As expressões de arte urbana tendencialmente agem como frentes estéticas que participam da quebra de estruturas espetaculares da sociedade, como trabalhado por Debord (1967), e isso se desdobra a respeito da ocupação, invasão e transgressão de leis. Numa sociedade disciplinar, vislumbrada por Foucault (1975), e em plena incorporação do controle auxiliado pela tecnologia e pela estratificação possibilitada pelas cifras, conforme Deleuze (1992) qualquer ato divergente é considerado perigoso ao sistema neoliberal.

1.2-Mediação da arte urbana queer

Percebe-se que há, sobretudo, a tática da mediação enquanto “transferir de uma parte para outra, a pragmática transmissão de uma mensagem” quando se “relaciona partes que discordam em algo: nações, ou pessoas em conflito.” e essa liberdade criativa para se produzir sem ninguém controlar o trabalho e a sua poética é ampliada na rua. Maria

Lind atribui ao sujeito, que acessa aos espaços de arte, a possibilidade de serem educados pelo o que é exposto, ou seja, o caráter pedagógico dos discursos artísticos é incrustado à obra de arte como parte de sua constituição. Dessa junção nasce a potência de transformação e, conseqüentemente, a substância que contamina a sociedade com seu conteúdo.

A relação entre os estudos de gênero, a arte e o espaço público fornecem possibilidades para a elaboração de estéticas radicais enquanto plataformas de mediação do discurso *queer*, além de promover a visibilidade e evidenciar a política de resistência desses trabalhos na cidade de Lisboa. Enquanto prática transgressiva de acordo com Campos (2009; 2017) a arte é essa atividade que tem uma estratégia e uma tática que configuram uma política intrínseca em seu próprio fazer. A prática de arte disruptiva tem a capacidade de pôr o dedo na ferida e apontar as mazelas sociais a partir de seus atos e materiais estéticos.

A cidade enquanto espaço de gestão e controle é também um local para a margem se aproximar, assinalando a sua presença e existência, tal como é tratado por Pagnan (2019). Os embates que ocorrem nesse espaço, entre arte, artista e cidadão promovem a percepção de como a arte urbana é recebida e de como as estruturas da cidade são pensadas para limitar as pessoas ao trânsito e não à contemplação e ao convívio com o inédito, tal como é tratado por Marquez (2010). Enquanto campo de experimento, as construções de narrativas pessoais se expressam através dos corpos e evocam dissidências na cidade, estimulando irradiações artísticas que fazem uso do espaço ao reificar e se apropriar da localidade inserindo signos de suas singularidades na arquitetura, como assinalam Rocha & Eckert (2016).

O espaço de passagem, o contra espaço ou não-lugares, tratados por Foucault (2013) e por Augé (2004), respectivamente, tratam desses locais nos quais passamos, mas não nos fixamos. A gentrificação do espaço público é parte do processo de controle e gestão disciplinar dos corpos e a tensão existente entre a subjetividade produzida na rua em detrimento das pulsões singulares funciona em “escala molecular – microfísica”, conforme Foucault (1975). A arte urbana *queer* pode funcionar como processo de resistência, como parte da reconfiguração e mudança de significantes, comportamentos e modos de agir de forma

transgressora. E isso tem a ver com a forma de consumo e de aculturação dos sujeitos, sobretudo, por essa arte desnudar comportamentos e formas de tratamentos às pessoas transgressoras. “Por meio do uso de manifestos, o alcance de táticas políticas, e novas tecnologias de representação, utopias radicais que continuam a procurar por diferentes maneiras de ser no mundo sendo em relação ao outro do que aquelas já prescritas para o consumo liberal e o sujeito consumidor.” como trata Halberstam (2011, 2).

2-Pixa Bixa

A dupla de artistas Luso-brasileira Pixa Bixa está localizada e atuante na cidade de Lisboa, desde o ano de 2018. Segundo a entrevista dada revista a Time Out , a dupla começou a atuar com a temática da arte urbana *queer* por sentirem ausência dessa inserção de temática no espaço público. Entendendo que na cidade, apesar de toda a grande profusão de arte urbana: grafitti, estêncil, paste up's, que são visíveis em diversas partes através de murais permanentes ou em locais exclusivos para a intervenção de artistas, ainda assim, não são presentes atividades que tenham a temática *queer* como mote do trabalho.

Existem algumas premissas pessoais entre ambos na produção e inserção de sua arte que é a intenção de nunca sobrepor um trabalho de outro artista, mas, antes de tudo, compor com os outros trabalhos um espaço radical e mais do que isso de promover uma radicalidade coletiva. Mesmo assim, fica interessante entender que apesar de ser uma inserção como outra é interessante perceber que essa arte é mais provocativa do que outras. E a partir de agora o foco da escrita estará voltada para a analisar as obras do projeto Pixa Bixa.

O primeiro trabalho com corpos nus em *paste-up* foi também o primeiro corpo de uma pessoa transexual inserido na região do Campo de Ourique, em Lisboa. Esse trabalho fora inserido em um espaço de trânsito comum das pessoas. Tratava-se de um estacionamento que, aparentemente, era um espaço privado, mas aberto ao acesso a qualquer pessoa que quisesse estacionar ou cortar caminho pelo local. Nessa mesma região são visíveis diversos trabalhos de grafitti, pichação e colagens de mensagens publicitárias.



Fig. 1 - *Paste up* feito em papel de presente com o desenho de um FTM (Female to male) 1m x 30cm, assinatura feita em estêncil e spray rosa neon. Imagem do acervo da dupla, atividade realizada dia 27/01/2019.

Em uma conversa com a dupla para falar sobre a arte urbana *queer* essa experiência foi comentada como a que teve a mais rápida reação dos observadores ainda com certa retaliação por parte de outrem. Este trabalho estava inserido entre dois grandes grafittis de um mesmo artista. Segundo os artistas, no mesmo dia da instalação o artista que havia feito o trabalho no estacionamento procurou-os no perfil da dupla no Instagram e requisitou o espaço que havia, de acordo com ele, sido designado e autorizado a ele intervir. E enfatizou que aquela localidade estava designada a ele e que não poderia ser feita nenhuma outra ação ali, pois ele estava autorizado e o Pixa Bixa não. O primeiro incomodo do artista sequer foi pela obra em si, que ainda não parecia ter percebido do que se tratava, mas porque a assinatura da dupla sempre é feita com a cor rosa neon como forma de provocar o machismo da sociedade.

E, assim, aproveita-se para mencionar o diálogo com a dupla de artistas pela rede social, que não fora longa, o artista não havia percebido do que se tratava a obra que estava ali inserida. Demorou um pouco para a compreensão do que se tratava o assunto pelo artista, mas segundo a Dupla, após perceber do que se tratava não fora trocada mais nenhuma mensagem entre eles e no dia após a instalação o trabalho foi coberto com tinta branca sobrepondo toda e qualquer marca que possa ter ficado no lugar. Nesta mesma região, havia diversos outros trabalhos inseridos e todos eles foram retirados das paredes. Portanto, sabendo que existiam diversas outras intervenções nos locais, apenas aquelas com a temática *queer* foram retiradas da localidade.

Apesar de todos os materiais usados pela dupla serem pensados para que sejam simples de serem retirados é notável que essas imagens, essas ilustrações, são violentamente tiradas das paredes. Porém, aparentemente, provocam não apenas o pudor, mas, é aparente o incomodo com que os órgãos sexuais produzem incomodo às pessoas, sobretudo, por serem exatamente na região da pélvis, quando um desenho de torço é escolhido, que muitas

vezes o trabalho é danificado. Quando não são totalmente destruído ou apagado utilizando água, pois como o material de intervenção é bastante sensível, qualquer água que caia sobre a obra pode destruí-la, pois, segundo os artistas, as obras são efêmeras e são feitas para vivenciarem o que a rua oferece seja um observador que fique incomodado com a provocação feita à sua masculinidade e jogue água para apagar e retirar os trabalhos seja pela chuva que pode calmamente ir apagando as obras e derretendo-as.

A artista plástica sueca Carolina Falkholt trabalha no projeto “no time 4 ball\$\$” inserindo pênis de em grandes proporções em murais realizados nas fachadas de prédios a partir do grafitti em cidades como Nova York como forma de criticar à masculinidade e estampando a própria imagem velada do símbolo de sociedades patriarcais e falocentradas. Suas instalações demoram certo tempo, pois precisam de andaimes, e de um tempo para que a pintura seja realizada, devido as dimensões da obra. Obras como a de Falkholt inspiram a produção da dupla luso-brasileira Pixa Bixa.



Fig. 2 - “No time 4 ball\$\$” é um trabalho em grafitti de Carolina Falkholt artista sueca realizado em Nova York e que já foi retirado da fachada do prédio

Este trabalho chegou a perdurar alguns meses e, talvez, por ter sido produzido de forma autorizada e sem que tivesse configurado um ato de vandalismo, especificamente, porém a obra fora pintada por cima como maneira de esconder a imagem dos olhares das pessoas. As justificativas estão sempre associadas as prerrogativas do pudor e da moral que cerceiam as criações que tratam de corpos nus, sobretudo, quando essas ações artísticas têm inseridas em si as potências discursivas que transladam entre a arte e a política como estratégia de provocação e de produção desejante.

3-Conclusão

Retomando ao trabalho da dupla que é o foco da análise deste artigo, pode-se inferir que, por não ser autorizado, as obras da dupla de artistas do Pixa Bixa ainda teriam durabilidade menor, por serem feitas em locais de fácil acesso e o material que a compõe ser facilmente retirado das paredes. Sabendo que a arte urbana é uma atividade proibida, pois, sem autorização é considerada como vandalismo é passível de penalidade, conforme tratado em artigo por Campos (2016; 2017) e que não se pode ignorar, mas, percebe-se que essas práticas pactuam de um exercício “vivo” de discurso ao inserir “vozes”, muitas vezes, emudecidas pela pressão social. Artistas como Banksy, Homo Riot, até mesmo Falkholt são algumas inspirações para entender o exercício de empoderamento que as produções da dupla luso-brasileira evocam à urbanidade da cidade de Lisboa. Efetivando-se em suas ações modos de promoverem no espaço público a superfície de desdobramento comportamental. Por tratar de sexualidades disruptivas, essas obras ainda atraem para si um fator que aparentemente tem maior apelo e acessa mais rapidamente ações de revolta e o desejo de retirar da visão das pessoas aquilo que provoca aos cidadãos.

Essas obras servem também de reflexão metafórica sobre o tratamento dados às individualidades que praticam de maneira diversa sua sexualidade. Essas obras aparentemente criam certa pedagogia sobre essas insurgências e podem evidenciar que as singularidades sexuais divergentes conseguem provocar a sociedade. E, antes de tudo, a presença dessas obras desfaz certo tabu sobre esses corpos abjetos e fazer de suas existências algo comum e respeitável.

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Endnotes

1 - O artista britânico Banksy é um anônimo que ficou conhecido por suas instalações em estêncil em Londres, mas que já tem trabalhos espalhados no mundo inteiro e sem a sua autorização e retorno tem as suas obras vendidas, leiloadas em diversos locais. Além do estêncil produz arte contestatória em diversas linguagens artísticas há especulações de que ele não seria uma única pessoa, mas uma assinatura dividida por diversos produtores de arte.

2 - Homo Riot é a assinatura de trabalhos queer baseado em Hollywood, CA. Como é comum aos artistas de rua, a preservação da identidade é imprescindível para que o artista continue praticando seus trabalhos sem ser interrompido ou aprisionado por leis anti-vandalismo.

Commemorative monuments in Rome (1870-1911): images and symbols of the new capital

Miguel Ángel Chaves Martín
Universidad Complutense de Madrid

Abstract

In 1870 Rome became part of the unified kingdom of Italy, becoming from that moment the capital of the new State. The city entered a new phase of its history that historiography has called the “Terza Roma” (Third Rome), or “Roma Capitale”, to differentiate it from the “Prima Roma” (the First Rome, the Rome of the Caesars) and the “Seconda Roma” (the Second Rome, the Rome of the Popes). While the first two always had the prominence proper to their importance in the history of architecture and urban planning, the new Roma Capitale also builds its image through a complete and perfectly planned programme of actions, among which the proliferation of commemorative monuments in the public space stands out, with which to contribute to the construction of the image of modern Rome. The permanence in time of these values, and also of their transformations, appreciation and new meanings, enrich and update the relationships between art, heritage, city and communication.

Keywords: Public monument, urban landscape, Rome, image, communication.

Introduction. The configuration of modern Rome.

In September 1870, the city of Rome was the last bastion to be conquered in the process of unifying the new kingdom of Italy. On the 20th century, the *bersaglieri* of General Corona’s army opened a breach in the wall at Porta Pia and, with little resistance, put an end to the thousand-year-old papal rule of the city. Having become the capital of the new State, Rome entered a new phase of its history considered as the “Terza Roma” (the Third Rome) or “Roma Capitale”, to differentiate it from the “Prima Roma” (the First Rome, the Rome of the Caesars) and the “Seconda Roma” (the Second Rome, the Rome of the Popes) that had marked its history and its image for two millennia. While the first two phases always had a prominent role in the history of architecture and urban planning, the new Roma Capitale builds its image through a complete and perfectly planned programme of actions. Urban planning, restoration of monuments, creation of new neighbourhoods and expansion areas for housing and industry, promotion of the arts and presence of artists, proliferation of public monuments, creation and reorganization of numerous and important institutions and cultural venues, characterize a period culminating in 1911 with the celebration of the International Exhibition commemorating the 50th anniversary of the unification, adding to what had already been carried out a new plan of exhibitions, events,

advertising, public works and artistic manifestations with which to consolidate the image of a cosmopolitan and cultural city that had always been wanted for the new capital. Out of all this, we focus our analysis on the proliferation of public and monumental sculpture that is displayed in the city with the support of the new government, playing an especially relevant role in shaping the image of modern Rome.

The transformation of Rome during the forty years between the entry of the Garibaldine troops in 1870 and the Universal Exposition of 1911 is not an archetypal model of the most advanced proposals in urban planning and development that had been put into practice in the great European capitals. Rome allowed itself to become influenced by these without offering a significant model of its own. At the same time, it is, consequently, a magnificent and easily extrapolated example of a type of urban planning where uses and transformations of the city are in perfect harmony and coherence with the criteria of the time and its daily reality.

We find a Rome that became the capital of the new bourgeois liberal and secular state that, following Haussmann’s Parisian model, transferred to the city a policy of demolitions, replacement of the urban fabric, isolation of monuments and creation of zones of expansion connected to

the historic city and organized from geometric lines with a dominant nucleus around a square or a monument. But it is a Rome that, in the face of its reference model, felt incapable of synthetically organizing all these interventions, thus showing a lack of coherence and coordination. This logically lead to its failure “as the capital of a united Italy”, as pointed out by W. Braunfels (1987: 277) and made even more specific by Paolo Sica (1981: 481) by stating that the true failure of Rome laid in the inability of the central power to guide city planning in the face of very strong private interests that are at stake.

Thus, the essential feature not only of Rome but common to all of Italy was the inevitable participation and the control of private initiatives when planning in a city bound to its speculative interests. The selling of land that motivated the parcelling of the historic Roman villas gave rise to the creation of residential spaces both luxury, such as the Ludovisi neighbourhood, and workers, as is the case of Testaccio. They caused an organization of the new residential areas, previous even to the development of the Urban Plan in 1873, which, shortly after and as a consequence of these

economic pressures, was only in charge of ratifying by legal means what was already a reality on the material plane. It is from this perspective that we need to approach the two regulatory plans that were developed in the city during the last third of the 19th century, the first one in 1873 and the second in 1883, both drafted by the engineer Alessandro Viviani. The second plan was not due to any need to modify or correct the previous one, as would be logical, but rather to the need to present an official document that endorsed the granting of capital that the law of March 14 of 1881 had granted to the city specifying which projects were subject to such concession. Rome was creating its new image of the capital of the Unified State of Italy. In the urban planning, work was being done simultaneously on the regularization and alignment of streets, at the same time that the new great arteries of the modern city became opened, such as Via Nazionale or Via XX Settembre. In any possible case, both as a result of the restoration and/or transformation processes of historical buildings, as well as the search for a new architecture that established the hallmarks of the desired national style, architecture was the protagonist.

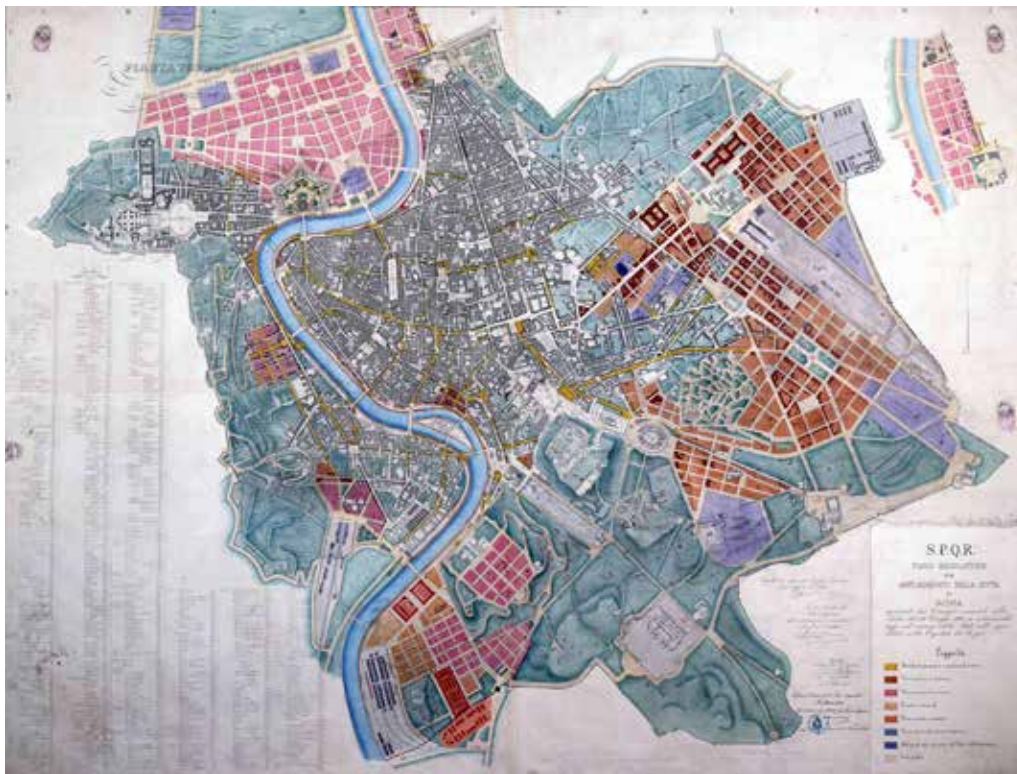


Figure 1. Piano Regolatore e di Ampliamento della città di Roma (Alessandro Viviani, 1883)
Archivio Capitolino, Biblioteca Romana, Cartella XIII, 119.

The city was resized in very few years and reached the extent that ancient Rome had occupied. In this way, on the land occupied by the historic suburban villages (Ludovisi, Medici, Albani...), new neighbourhoods with reticular planning were now designed for the upper classes (Ludovisi), the employees and officials of the new State administration (Esquilino) and the increasingly abundant working class (Testaccio) located next to the new industrial area in the city (Ostiense). On these first regulatory plans, dominated by the private initiative that took control of the land as well as the construction and the new buildings, Sant-Just proposed in 1909 a third Regulatory Plan under the government of Ernesto Nathan Rogers, with whom he tried to change this dynamic by joining to the new urban planning trends that were being developed in Europe. During the first years of the 20th century, before the Plan, the *Istituto Case Popolari* had been established, and at the same time, the so-called *Giolitti* Laws of 1904 and 1907 managed to stop the control and speculation of private companies that had conditioned previous plans. The new Sant-Just Plan promoted the development of public instruction, the housing construction policy for the popular classes, and the control of land speculation, with which the municipal initiative acquired a prominence until then unknown. Regulatory provisions were even established in terms of typologies and shapes of the different neighbourhoods, according to the needs and type of population of each one, from the apartment blocks (*fabricatti*) to the small two-storey hotels with a garden (*villini*) and the luxury dwellings with large garden areas (*giardini*).

In 1911, the International Exhibition commemorating the 50th anniversary of the Unification put end to this process that was not only truncated by the outbreak of the World War but above all by the political change that took place in the city that the same year 1914 with the entry into the government of Prospero Colonna and the subsequent return to control of the aristocracy and private real estate companies, which truncated the programme drawn up by San Just.

Public Art and the City: The monumental sculpture of the new Rome.

Although the presence of large groups of monumental sculpture in the urban space already had a historically consolidated trajectory in the processes of construction of the image of all cities, it was during the 19th century, at the dawn

of the contemporary city, when the relationship between artistic manifestations, public space and the city became more evident as a result of the proliferation of new areas both in the transformed historic centres and in the peripheries generated by the extensions. There appeared a growing need to provide new landmarks to the city, thereby also contributing to the beautification of large spaces, in which public monuments interacted with the urban planning, architecture and citizens. Originally, we are talking about memorial monuments, an exaltation of past glories; heroic tributes that, although they affect the urban landscape, are still conceived almost exclusively as monumental sculpture. It was with the arrival of modernity, with the new approaches to the avant-garde and its ideas of the city, the use and meaning with which artists, architects and designers conceived it, when a substantial change took place in this regard, which culminated decades later in the rebuilding of Europe after the Second World War. There was an awareness of the need to give character to the places on which one acted, allocating for such purpose a small percentage of the budget to public works whose purpose was to dignify, decorate or minimize the negative impact, depending on the case, of the decisions carried out on the landscape, the city or the monumental complexes. However, already in the last century, the aforementioned projects of a monumental sculpture of the 19th century have not only been designed with a remarkable dose of symbolic values, but can also be perfectly understood from the formal, aesthetic and communicative interactions that they established with the urban space, partially modifying their original values or modifying the perceptual aspect of a place, as happens in the public sculpture programme developed in the new Roma Capitale.

The work of public art is located in the urban setting configuring multiple symbolic frameworks, in which the subjects' perception and their visual experience of it converge, creating a fusion between the world of artistic representation and the facts of everyday life. The artworks have established in the urban landscape an aesthetic territory where communicative interactions are built. These are a product of the appropriation of the aesthetic object and the assumption of meanings, which generate a communicative and aesthetic dynamic in the space of the city that is interrelated to and affects the construction of the urban image. When a sculpture, a public monument, is set in a given space, the ur-

ban context is modified creating a new codification; that is, a relationship between architecture, urbanism, art and the receptor (citizen). In this sense, Claudia Londoño (2007: 43) states that, in the contemporary city, public art observes its loss of autonomy, a rupture with the logic of the monument and the spectacle; all of this in a process of aesthetic consolidation that enriches the urban landscape, allowing the mobilization of senses and strengthening expressive levels, which establish the communication between the everyday world and the determinants of a citizen policy. At the same time, this citizen policy democratizes the access to art and the appropriation of a space that needs to be assumed as an entity, as a social and cultural imaginary and as a mandatory reference for the future of citizens.

When it comes to the meaning of cities, Carlo Aymonino (1983) has already pointed out how streets and squares are recovered for expression and the city is transformed into its physiognomy, unleashing a reaction, where the artistic work splits into a multiplicity of fragments, juxtaposed or facing each other, interacting with the contradictions and convergences of a collectivity eager for sensations, drives, voids and silences. In addition to the primordial meaning of the works of art, their significant, contextual and marginal virtualities are meaningful to understand the logic of the intercommunication between the citizen, the artistic object and the space in which all of them coexist, as meeting points. The artwork is inserted in the city as a value that participates and, at the same time, modifies the architecture and the urban planning, establishing relationships between volumes and voids, lights and shadows, textures, conditioning the perception in time and space; two dimensions that permanently alter and modify it. Having turned into “places of memory”, in these spaces of meaning in the city, the aesthetic meaning, the social meaning, the communicative action and the functionality of the signifiers of the aesthetic effect converge. A work of art then determines the expressive paradigms that mobilize and construct the senses of the epoch in which it is conceived and observed. Public art thus constitutes one of the most representative signs of the semiotics of the city, as Javier Maderuelo (1994) says, positioning itself in urban spaces, assuming the variants typical of contemporary art; the presence of public art enables the citizen to approach aesthetic proposals that have been modified throughout history, to condense an artistic expression following the demands of the time.

In line with these ideas, the Roma Capitale that emerged from 1870 onwards seeks in commemorative monuments the exaltation of the values of the *Risorgimento* and the heroic representation of the new fathers of the country, both from a military, political and cultural point of view. Streets and parks, squares and monuments are filled with their names, their feats and their formal representations. Converted into symbols of the new city and linked to its architecture and public spaces, the great monuments have become myths, emblems and references of the new ideas of the State and society. The city becomes dignified and celebrates itself through them, as the politician Luigi Pianciani pointed out already in 1872:

Rome is an exceptional city. The memory of its glorious history is a halo that frames its revered name. It represents the two great civilizations of history; it is the synthesis of the greatness of the past and is the first museum in the world. It is not a simple municipality to administer; it is the largest metropolis in the ancient world that needs to be respected while creating the modern metropolis. In our city, that memory must be preserved so that future generations contemplate the cosmopolitan greatness of the ancient Romans and the Popes, in the same way that we must also leave a record of the imprint of the new Italian nation.

The new Roma Capitale creates its own symbols, which are united to those of the past –to the great landmarks of the Rome of the Caesars and the Popes– both at the architectural and sculptural level. In the first case, with a notable predominance of architecture (Colosseum, Pantheon, ruins of the Forum, baths, temples, commemorative columns, triumphal arches...) but without forgetting neither the prominence, nor the historical significance of the great bronze figure of Marco Aurelio on horseback, who had presided the Capitol Hill for centuries. In the second case, the palaces of the aristocracy and the scenographies of squares with their monumental sculptures (Navona, Trevi, Popolo ...) are added to the impressive architecture of the Vatican and the new Roman Baroque churches, which are landmarks of the great jubilees (San Carlino, Santa Agnese, San Giovanni Lat-erano).

The decision to turn Rome into the new capital of the kingdom of Italy meant transferring all the powers of the State to the city, with the consequent need to create a new image of power that would be reflected in its architectures, urban planning and monuments. Rome, as M. Sanfilippo (1993: 32) points out, had to house the King and his court, the Government and its ministers, the two parliamentary chambers (deputies and senators), the Army and Navy Staff, the Council of State, the courts and embassies. All of this supposes

a modification in the functional structure of the city and new architecture, together with a precise and well-planned programme of monumental sculpture that is marking the milestones of the new image of power. This proliferation of functions and bureaucracies configures a complex network of spaces and a political-financial population that rapidly swallows the great pontifical possessions and is also eager for new spaces, which it achieves through a complete expropriation plan.



Figure 2. Winged victory over the bronze quadriga that culminates the main facade of the Palace of Justice in Rome, Ettore Ximenes, 1920. (Author's photograph).

One of the first measures was the construction of large public buildings since the new Rome had to compete from the beginning with the monuments of the past. Everything was projected, necessarily, on a monumental scale, from the Ministerial headquarters to the Banks, from the Palace of Justice to the Palace of Exhibitions, from the public fountains to the Monument to the King. This is an ambitious programme that can be divided into three large groups:

- 1) Statutory elements. The most frequent and most important for the image of the city, organized into three main sections:
 - a) Equestrian statues, such as that of King Charles Albert in the Quirinal Gardens (1900), that of King Vittorio Emanuele on the Capitol (1900-1911), that of King Humberto in the Villa Borghese gardens (1911) and that of Garibaldi in the Gianicolo (1895).
 - b) Public monuments, such as those of Giordano Bruno in Campo de Fiori (Ferrari, 1889), Cola di Rienzo and Mazzini in Circo Massimo (1887) and Quintino Sella in front of the Ministry of Finance (Ferrari, 1893). Besides, there are also monuments related to the three main heroes of the fatherland: Cavour, in Prati (Bertolini, 1895); Garibaldi, in Gianicolo (Emilio Gallori, 1895), and the Victor Emmanuel II National Monument, also known as Altar of the Fatherland, which is allocated in the Piazza Venezia (Sacconi, 1885-1911).
 - c) Monumental sculpture connected to the new architecture. It has its best exponent in the set of statues of jurists that presides the façade of the new Palace of Justice together with a bronze quadriga; linked to the macro-project of G. Calderini (1888-1911), erected to close one of the main roads of the new area of Prati.
- 2) Monumental fountains, such as those in Piazza della Exedra, with the Fountain of the Naiads (Mario Rutelli, 1888) and the fountains that accompany the Vittoriano (Altar of the Fatherland in Piazza Venezia) or the Palace of Justice.
- 3) Commemorative columns and obelisks, recalling ancient typologies, such as the Monument to the *breccia* (commemorative column topped by the figure of a winged Victory) built at 1895 next to the wall fragment near Porta Pía, where the first Garibaldi *bersaglieri* entered, to commemorate precisely the 25th anniversary of the taking of the city; or the Obelisk of Dogali placed in front of the new Termini

Station in 1887, as a memory of the fallen in Eritrea, thus following the papal tradition of Rome in the 16th and 17th centuries with the proliferation of Egyptian obelisks in the squares. Not forgetting the so-called Faro del Gianicolo, the work of the sculptor Manfredi in 1911, donated by Italian emigrants in Argentina.

The programme with which to celebrate, in the “augusto recinto” of Rome, the conquests of the *Risorgimento* and to honour its protagonists, is clear and well defined from the very first moment. All participated –politicians and intellectuals, the State and the Municipality itself– creating a common front in the “noble task”. This was stated by the deputy Antonio Mordini in the session held on March 20, 1890, when he affirmed that Rome should symbolize the life of the nation, at the same time that it became the sacred place that would remind future generations, with marbles and bronzes, of the great work of the fathers of the country. A few years earlier, in 1881, Minister Crispi insisted on the importance that both the Government and the institutions were not only the guarantors of the well-being of the nation but also had the obligation to perpetuate themselves in marbles and monuments.

Economic prosperity had made the bourgeois class –the true protagonist of the process, who was proud of its political triumph– to take charge of promoting the recent history of the country through monumental interventions in which the main artists participated, looking for the new symbols of the unitary state. The problem (a specifically figurative one), was, according to Gianna Piantoni, finding in a “monument” the balance between the possibilities of representation of the heroic realism characteristic of the years 1850-1860, and the need for historical legitimation of the ideals of the present in a repertoire of symbols already legitimized by tradition. When Rome assumed the role of capital, it also assumed the need to transform itself into the ideal and political centre of the new State, and this was something that also needed to be reflected in the public sculpture programme, from the very choice of the place or the concession of the relevant land for the construction of a monument. The evocative and ideological meaning of the places is prioritized, as is the case of the Gianicolo, where to raise the monument to Garibaldi; or simply the meaning related to a position, as is the case of the Monument to Quintino Sella just in front of the Ministry of Finance on Via XX Settembre.

One of the most significant examples can be found in the design of the new monumental access to the city, the current Republic Square, back in the days called Piazza delle Terme and later Piazza della Esedra, which occupies part of the ancient baths of Diocleziano. Already before 1870, this access had been the object of attention of De Merode during the pontificate of Pius IX, but it was after the unification when that part of the city, sparsely populated and still poorly planned, saw the new main roads grow in its surroundings: via Nazionale, XX de Settembre and delle Terme. Obviously, a monumental reorganization of that space that had become a landmark of the new city was needed, and thus the buildings in the form of a hemicycle with arcades that surround the old exedra of Diocleziano's baths were designed, now converted into a public square with by a monumental fountain.

The architectural design of the Fountain of the Naiads was by Alessandro Guerrini, and the sculptures by Mario Rutelli. The works were carried out in two phases, between 1885 and 1914. On a granite and travertine structure, four groups of figures of nymphs, aquatic animals and monsters are arranged with a particularly dynamic and expressive treatment. A fifth central group exists too with the figure of Glaucus, the sea monster son of Poseidon, and a naiad,

clinging to a dolphin from whose mouth comes out the most spectacular stream of water in the fountain.

The square became the new backbone of the great routes that housed the headquarters of the great ministerial buildings, and also next to them, the public monuments alluding to their protagonists, as is the case of Quintino Sella in front of the Ministry of Finance, by Ettore Ferrari (1893). Proposed as a posthumous tribute to the minister, an upright figure was chosen, with the right hand on the chest and some letters on the left hand. It is made of bronze and is more than three meters high, in the attitude of a statesman, not very expressive and gestural, solemn, monumental, on a stepped stone base, accompanied by the allegorical figures of the Law and the genius of finance. The first one, a female bronze figure seated on a stone throne, holds a staff on which the owl, symbol of Minerva, rests, in allusion to Sella's scientific commitment (mining engineer). It is further flanked by a naked child who holds a book with the inscription "Finance". Everything was controlled by the commission in charge of the contest, from the attitude of the minister to the presence and meaning of the accompanying figures; and also the obligatory inscription, which was the subject of arduous debate as it emphasized more the scientific values of the person portrayed than his importance as a



Figures 3a – 3b. Piazza della Repubblica (Esedra). Rome. Overview and detail of the state of the sculptures in 2018 (Author's photograph).



Figures 4a and 4b. Monument to Quintino Sella (Ettore Ferrari, 1893) in its original location on Via XX Settembre and detail at its current location on Via Cernaia.

statesman in the new Italian state. This was in contradiction with the monument's location, since the engineer and scientist was relegated by the figure of the Minister of Finance right in front of his own headquarters. In 1926, the works on the tram caused it to be moved to the rear part of the building, facing the façade of Via Cernaia.

On the other side of the city, a new emblematic space was made available for the *Risorgimento*. The Gianicolo Promenade (*Passeggiata del Gianicolo*), with the Monument to Garibaldi and a series of public commemorative sculptures distributed around it, marked the recent memory of the unified city. On February 9, 1849, the Roman Republic had been proclaimed. Shortly after, on April 24, a section of the French army that had disembarked in Civitavecchia under the command of General Charles-Victor Oudinot came to support Pius IX to restore him to power in Rome. In June, after some initial defeats, the French received reinforcements and the small and emblematic Gianicolo Hill was heavily bombed. Stoically defended by the soldiers of Mazzini and Garibaldi, the city returned to pontifical power on July 4. The Roman Republic had barely lasted a few months. It was then, during the pontificate of Pius IX, when a series of interventions began, involving the fixing of paths and garden areas. But the works got their full dimension after the unification, taking the place as a symbol of the new

Rome. The private properties, especially the ones in the hands of the Corsini family, became of municipal control; and the complex fell within the General Plan of Urban Development of 1881-83 with the clear intention of turning the place into an environment evocative of the patriotism and heroism of its recent past. The central work of the project, located on the esplanade that the former Corsini casino occupied, was the Monument to Garibaldi.

The project went out to public tender on June 3, 1882, with an initial budget of one million lyres from the State plus private donations. The location at the Gianicolo commemorated Garibaldi's first interventions in defence of the short-lived Roman Republic against the French. The equestrian figure of Garibaldi, by Emilio Gallori, appears serene, calm, typical of the image of a hero, in a way that seeks more the essence of volumes and masses compared to the excessive realistic detail that had characterized previous examples. The architectural base, sober and monumental, incorporates four sculptural groups in bronze. That is, the allegories of Europe and America in the fronts, and two episodes of the unification in the short ones: the embarkation of Marsala and the resistance of Boiada, both with Garibaldi as the protagonist. Gallori began his work in 1886, and the monument was inaugurated on September 20, 1895, coinciding with the celebration of the 25th anniversary of the unification.

In parallel, the commemorative program was completed with an extensive program of public sculpture along the new Promenade. On July 26, 1884, the Municipal Board accepted the proposal of the Busts and Tombstones Commission to place “the busts of the patriots who stood out in the defence of the liberation of Rome” in the Promenade. Recalling classical antiquity and its long historical tradition, the hermas (pillars topped by a bust) commemorating the most outstanding defenders of the country were raised between 1885 and 1888. As a result of the work of the sculptors Giuseppe Trabacchi, Alfredo Luzi, Ricardo Grifoni, Pietro Benedettini, Raffaele Cotogni, Michele Capri, Enrico Simonetti, Antonio Illarioli, Biagio Salvatore, Giovanni Prini, Ricardo Rossi, Giovanni Cozza y Aurelio Temperoni, the busts of Luigi Masi, Gaetano Sacchi, Francesco Daverio, Luigi Ceccarini, Pietro Pietramellara, Francesco Cerroti, Giovanni Nicotera, Alessandro La Marmora, Giuseppe Avezana, Carlo Pisacane, Gustavo Modena, Mattia Montecchi, Pietro Roselli, Alessandro Gavazzi, Angelo Masi-

na, Alessandro Calandrelli, Colomba Antonietti, Ludovico Calandrelli, Luciano Manara, Goffredo Mameli, Nino Bixio, Nicola Fabrizi, Natale Del Grande, Giacomo Pagliari, Angelo Tittoni, Tommaso Salvini, Giacomo Medici, Giacinto Bruzzesi, Ugo Bassi, Luigi Bartolucci, Menotti Garibaldi, Maurizio Quadrio, Quirico Filopanti, Carlo Bontemps, Carlo Mayr, Achille Sacchi and Filippo Zamboni started to be arranged along the Promenade, until placing there the 84 ones currently preserved. The commemoration of the 150th anniversary of the Unification of Italy, in 2011, contributed to the restoration of a notably damaged set in some of its elements. And nowadays, works on the base of the Monument to Garibaldi and the bronze sculptural groups in the surrounding are being continued.

The promenade is opened to the old city creating a new route full of symbols and images of the *Terza Roma*, which was completely becoming transformed in a fight against the weight of tradition and the greatness of its past, between



Figure 5. Monument to Garibaldi in the Gianicolo, Rome (1886-1895).



Figure 6. Gallery of busts of the heroes of the Unification. Gianicolo Promenade, Rome (1885-1888).

rupture, integration and balance. This was correctly noticed by Camilo Boito, when in 1893 he stated that when talking about Rome, it is convenient not to confuse the new with the old civilization; the present with the past. That past is like a whirlpool: it swallows everything that gets close to it or, at least, weakens it. It is impossible to fight against it. Therefore, it was convenient to place oneself with the new work wherever the old remains were lacking, or where centuries or men had already deteriorated the old grandeur so much as to have reduced it to today's measure.

Nevertheless, neither the words of Boito nor the greatness and the symbolic values of the mentioned monuments can overshadow the role and prominence of the most emblematic one: the Victor Emmanuel II National Monument. Located in Piazza Venezia, it is also known as *Vittoriano* or Altar of the Fatherland and it summarises and fusions all the ideas and values contained in the other monuments. As studied and criticized (Venturoli, 1995; Brice, Racheli et al, 1986; Brice, 1998), the Monument to Vittorio Emanuele King has been recently reviewed by modern historiography.

The colossal memorial is erected in an emblematic place, on the Capitoline Hill. In this sense, it is raised as a connection between the Rome of the Caesars, the Roman Forum (which is just behind it), the Rome of the Popes (planned along the already disappeared promenade from *Via Alessandrina* to *Corso*) and the new *Roma Capitala* (raised at both ends while transforming and destroying a significant part of the historic city centre).

After the King passed away in 1878, it was decided to raise a monument in his honour. An international competition was called in 1881 and 293 projects of enormous typological, volumetric and even economic diversity concurred on it. There were projects with a marked urban character that proposed the creation of semicircle and exedra squares, monumental triumphal arches or palatial court buildings thought to house exhibition spaces. The awarded project was the one from the French Paul Nénot, who was a pensioner at the French Academy in Rome. His project, as interesting as controversial, was an equestrian statue of the king erected in the middle of a large square enclosed by



Figure 7. Altar of the Fatherland. Victor Emmanuel II National Monument. Rome (1882-1911) (Author's photograph).



Figure 8a-d. Altar of the Fatherland. Monument to King Vittorio Emanuele. Rome (1882-1911). Details (Author's photograph).

two buildings. These recreated, at the beginning of Via Nazionale, the exedra shape of the ancient Roman baths. The project integrated monumental and classical architecture in its shapes, but with an insurmountable problem: despite meeting all the requirements of the competition, it failed in the main goal. The competition for the Altar of the Fatherland, the monument created to glorify the image of the king and the new unified Italy, had been won by a Frenchman. The situation reached such an extreme that, in defence of national values, a new contest had to be called in December 1882. This new competition even changed the location for the monument, which was no longer at the discretion of the contestants. This new location was, as said verbatim in the call for participants, “on the slope of the Capitolium, towards the Corso”.

This location change was significant as, compared to the prevailing predilection until then for prioritizing new areas of expansion, what was now occupied was an emblematic space in the old city centre. In this sense, it required reforms and modifications that affected the city image and some of its main heritage elements. The resolution of the competition was delayed because, from the 98 projects submitted, seven were selected for a new restricted competition (six by Italian artists and one by a German artist). The winning triad was integrated by the German Bruno Schmidt and the Italians Manfredo Manfredi and Giuseppe Sacconi, to whom the work was finally awarded in 1885. Sacconi proposed a large porticoed temple with an equestrian statue of the king in the centre. This temple was preceded by a monumental staircase that saved the slope of the Capitoline Hill. The main architects of Roma Capitale (Gaetano Koch, Marcelo Piacentini, Manfredo Manfredi) participated in the works under the direction of Sacconi, and these were extended in time until 1911. Besides, an outstanding cast of sculptors was included in the group of workers. They filled the bases and the stairs of the building with statues and reliefs. The colossal statue of the king, in bronze, is a work made by Enrico Chiaradia; the chariots that crown the ends of the portico, also made of bronze, were made by Paolo Bertolini and Carlo Fontana. Furthermore, Angelo Zanelli took care of the monumental reliefs located in front of the Altar, symbolizing the regions and noble cities of Italy.

Since its construction process, the monument has been criticized but also praised (it has received more criticism

than praise). There are assertions such as the one made by G. Lavini in *L'architettura Italiana* in July, 1909, qualifying it as “the most comprehensive and grandiloquent statement from the past and the present, the concentrated evocation of Italian history written in the marble and bronze of the best current artistic energies” (Alonso, 2003: 190). However, the vast majority saw a building of colossal dimension, scenographic, academic, without personality, dull, cold and scholastic, as A. Melari pointed out in *Le Construction Moderne* (Paris) on June 17, 1911: “It is the greatest monument ever built in Europe but it is not necessarily beautiful, and, from the artistic point of view, it lacks character. It is theatrical and violent with the simple and severe lines of the adjoining monuments” (Alonso, 2003: 190). Its colossal dimensions and its immaculate white colour contrast with a monumental environment in which it has not been successfully integrated. First, it not only destroyed an important part of the archaeological memory of the place (along with the Forums and the narrow paths of the historic city), but also imposed itself on the whole of the architecture of Rome through the use of different materials. In this sense, it was built using *botticino* from Brescia instead of the characteristic Roman *travertine*, that would have allowed it to integrate much better with the chromaticism and qualities of the environment. Finally, an inappropriate architectural typology based on Hellenistic models, which ignored the references of the place and the “lesson of Rome”, was chosen.

Inaugurated in 1911, coinciding with the celebrations of the 50th anniversary of the Unification of Italy (the Great International Exhibition in the Valle Giulia area and the inauguration of the *Passeggiata Archeologica* just behind the Monument), the *Vittoriano*, with its colossal scale, became the symbol of the transformations of Roma Capitale (Alonso, 2003: 191). Raised on the slopes of the Capitolium, it affirms continuity with the Roman tradition of political power since ancient times: the *umbilicus mundi*, the place where history and culture, politics and power are concentrated. This way, the commemorative monument acquires a symbolic and urban significance, both due to its landmark character and its civic character of identification of the city. Roma Capitale was looking for creating its own symbols and it achieved it by connecting them with the ancient symbols of the universality of the city.

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VIArtes – Ressonâncias entre a Arte Pública e o Património.

Sónia da Rocha

Centro de investigação em ciência e tecnologia das artes da Universidade Católica (CITAR)

sirocha@gmail.com

Abstract/Resumo

O objetivo deste artigo é analisar a forma como a primeira obra de arte vencedora do VIArtes – programa de Arte Pública do ViaCatarinaShopping - intersectou o património desse Centro comercial. Apresentam-se resultados de entrevistas e de um laboratório de ideias à volta do tema da Arte Pública. Procura-se uma análise mais social do processo patrimonial e artístico que inclui simultaneamente o olhar do público, do poder político e dos artistas. A questão a que se procura responder é em que medida a Arte Pública poderá tomar a forma de uma lupa que amplie os aspetos patrimoniais dos edifícios dedicados ao comércio, quer através da sua arquitetura (património material), quer através dos seus usos (património imaterial), com vista a uma patrimonialização sustentável dos grandes edifícios dedicados ao comércio integrado.

Keywords: artepública, património, artecontemporânea, patrímoniocomercial, viartes, viacatarinashopping

Introdução

Em torno de um edifício do século XIX que hoje alberga um centro comercial contemporâneo, procuram-se identificar as ressonâncias criadas pelas criações artísticas do Concurso de arte Pública VIArtes aos seus aspetos patrimoniais. Contextualizamos a problemática do processo da Patrimonialização e da Arte Pública nos espaços comerciais. Posteriormente analisamos a capacidade deste programa ser uma lupa sobre o património material e imaterial, através do conceito, processo criativo e do resultado da implementação da obra de arte pública na fachada do ViaCatarina na primeira obra vencedora do VIArtes (1ª edição 2014). Pretende-se observar esta capacidade à luz do que pode vir a constituir uma estratégia para uma eventual proposta de patrimonialização para a função comercial do edifício.

Desenvolvimento

1. Contextualização da problemática

Tendo em perspectiva que existe uma política de Arte Pública¹ a sustentar o programa de Arte Pública VIArtes, importa identificar as motivações primárias desta abordagem na indústria dos Centros Comerciais: por um lado, a promoção da criação de Arte Pública enquanto democratizadora do gosto - e consequentemente a criação de “públicos

arte” ao inseri-la em espaços de retalho - por outro lado o entendimento sociocultural dos espaços comerciais que uma programação de Arte Pública promove, e ainda, se esta, através da participação cidadã, poderá resgatar alguns espaços comerciais da sua eventual (ou potencial) degenerescência e promover uma patrimonialização² sustentável. Este processo de patrimonialização é perspectivado como uma ferramenta a ser trabalhada no sentido de ajudar a definir o conceito de património para além daquilo que sustenta a sua conceptualização teórica. (Davallon, 2002)³

De acordo com a linha de investigação que temos desenvolvido⁴ o Centro Comercial é um espaço de utilização coletiva que convida à exposição de arte em espaço público ou ainda à criação de Arte Pública integrada na sua arquitetura e dirigida a quem o visita. O espaço comum do Centro Comercial convoca um palco para a arte, artistas e visitantes, pese embora esteticamente se situar nos antípodas do conceito do cubo branco criticado por Brian O’Doherty e designado pelo autor como espaço expositivo modelo da arte do século XX⁵. Neste sentido, pretende-se trazer para a fachada, ou para o interior destes espaços (que simulam o espaço público da cidade), a presença da obra de

arte, seja enquanto presença objetual e permanente, ou enquanto intervenção efémera ou performativa. Quando a obra é colocada na fachada do edifício ou dentro do seu espaço comum nascem ressonâncias com o lugar e as pessoas que o habitam, acreditamos que estas também provocam reflexos que permitem a leitura patrimonial do lugar. Do nosso ponto de vista, a interseção entre a Arte Pública e os aspetos patrimoniais do edifício pode ocorrer sob diversas formas: sobre o espaço arquitetónico, sobre a obra de arte (caso na mensagem se incluam alusões aos aspetos patrimoniais) ou ainda sobre a interação do público com a obra de arte exposta no espaço comercial (e como essa interação promove a sustentabilidade patrimonial do espaço comercial). Não se podendo antever todas as futuras propostas a classificação como património, a ação patrimonial terá de incidir no processo de patrimonialização e não na definição do que pode ou não pode ser património à partida.

Como sensibilizar a sociedade para a patrimonialização dos edifícios ou aspetos identitários das grandes áreas comerciais?

1- Através da **criação de públicos** para a arte pública em espaços comerciais - A produção de Arte Pública - considerada numa programação cultural e artística desenhada à medida de cada espaço comercial - visa elevar a experiência de visita da (comum) dimensão comercial para outras dimensões, facilitando a interação dos visitantes com a arte e promovendo o seu espírito crítico na esfera pública;

2- Através do entendimento dos **Centros Comerciais**, como espaços eminentemente **socioculturais**, na medida que acolhem, promovem e inscrevem comportamentos, passatempos e gostos marcadamente socioculturais - tomamos como fundamentais os textos acerca da relação íntima entre o comércio e a cultura do poeta e ensaísta Fernando Pessoa⁶. Torna-se evidente que o comércio para além da sua função económica convoca uma dimensão social e artística (Marques, 2010).⁷

3- Através do **olhar patrimonial** para os edifícios comerciais através da sua arquitetura, da introdução de elementos de arte pública ou de uma programação artística

- Essa introdução de elementos de Arte Pública permite-nos fazer uma leitura diferente do espaço comercial. A lente artística ao incidir num achado patrimonial estimula a sua redescoberta. Ampliada pela criação artística, promove-se a sustentabilidade patrimonial. No caso do ViaCatarina Shopping, relembramos que anterior à sua função de espaço comercial de gestão centralizada hoje existente, houve outras duas. O edifício começou por ser uma casa apalaçada mandada construir por Ignácio da Fonseca, irmão do conhecido negreiro Manuel da Fonseca. Segundo o testemunho do Padre Alexandrino Brochado⁸ no seu livro: *Santa Catarina, História de uma rua*, nesta casa poderá ter funcionado um casino. Este edifício é vendido em 1926, pela mão da viúva de Ignácio da Fonseca, ao Jornal O Primeiro de Janeiro.

Importa ainda referir que no início dos anos 90 este edifício foi comprado pela Sonae Sierra para a construção do Centro Comercial e que a este lote são agregados outros, mais pequenos, mas que permitiam alargar a área bruta locável. Entre eles, encontrava-se o mítico Estúdio fotográfico Foto-Guedes, de Henrique Guedes de Oliveira, cujo importante espólio se encontra nos arquivos municipais da cidade do Porto.

E de que forma a Arte Pública como potenciadora dos elementos patrimoniais dos Centros Comerciais poderá ir de encontro aos objetivos do negócio?

A resposta é dada através da perspetiva integradora da Arte Pública na Arquitetura ou nas relações que se estabelecem no lugar. Nomeadamente nas situações em que essa Arquitetura tenha tido diferentes usos anteriores que possam ser estudados. Ou ainda, que inclua elementos artísticos ou decorativos patrimoniais que sejam espelho de uma época, e que podem ficar em evidência aos olhos dos seus clientes através da animação de uma programação artística e cultural. Sabemos hoje, após o testemunho do jornalista Germano da Silva⁹, bem como de ex-jornalistas do O Primeiro de Janeiro, que existia um interessante vitral na entrada da casa apalaçada, com imagens de figuras femininas sugestivas. Se a conservação deste vitral tivesse sido possível poderia ajudar-nos a contar essa versão mais exótica da suposta existência de um casino neste lugar.

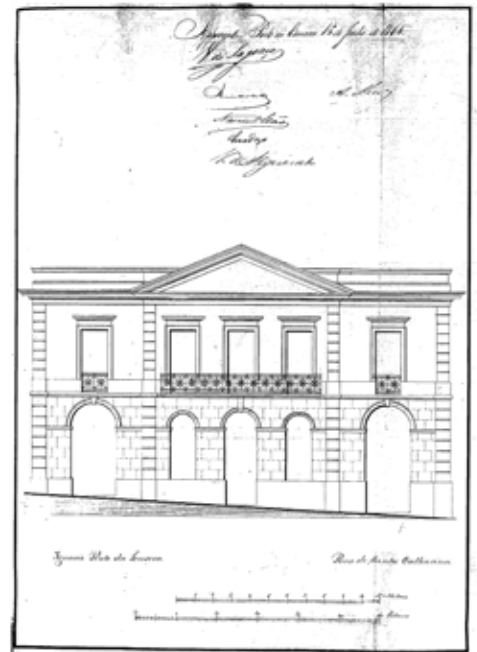


Figura 1, 2 e 3 - Desenho da fachada anexo ao pedido de construção, 1845²⁵; Fachada do Jornal O Primeiro de Janeiro²⁶; Fachada atual do ViaCatarinaShopping, 2019.



Figura 4 - Foto de uma ex-colaboradora do OPJ, no interior da sede do jornal.¹⁰

A introdução de elementos culturais, dos aspetos patrimoniais e de Arte Pública nos espaços comerciais sublinha o seu carácter sociocultural. Existe a possibilidade, a longo prazo, quando o negócio dos centros comerciais já não existir conforme o conhecemos hoje, de que este tipo de programação de Arte Pública num espaço de retalho possa, em si mesma, vir a constituir memória e Património Imaterial. Sabemos que alguma da Arte Pública produzida no território cidade em estreita ligação com o seu património edificado ficará como parte integrante do próprio património urbano (material ou imaterial - memórias): *o monumento ou uma escultura numa praça ou rua, insinuam-se enquanto documentos sócio-culturais, na medida em que veiculam mensagens (...)* (Andrade, 2010)¹¹.

A Arte Pública poderá trazer para o Património Comercial uma função de sustentabilidade, funcionando como um

atrativo para a recuperação de tráfego e criação de novos interesses dentro de espaços comerciais que estejam classificados como mortos, ou esteja ameaçada a sua sobrevivência.

Importa ainda sublinhar que, na realidade, a Arte Pública muitas vezes se materializa numa atitude ou ideário, num princípio base que rege a produção artística e está escondido no envolvimento das comunidades. O conceito de arte no espaço público (obras de arte transportadas dos ateliers para as praças públicas) evolui para o conceito de Arte Pública sempre que a obra de arte reforça o sentido de lugar e ocasião. (Goldstein, 2005)¹² Seguindo esta linha de orientação, a Arte Pública não é a Arte que se coloca no espaço público de forma exclusivamente perene, nem exclusivamente financiada por capitais privados, a sua essência é relacionar-se quer com o lugar onde vai ser colocada (ou usufruída), quer com as pessoas que pertencem à comunidade do lugar.

No Manifesto de Escultura de Siah Armajani podemos encontrar o conceito de participação na arte, que ele designa por participação cidadã¹³: *The ethical dimensions of the arts are mostly gone and only in a newly formed relationship with a non-art audience may the ethical dimensions come back to the arts.* Armajani acredita que a dimensão ética da arte voltará assim que se criarem relações com uma audiência não-arte. *Public Sculpture attempts to fill the gap that comes about between art and public to make art public and artists citizens again.* (Armajani, 1995)¹⁴

Uma das formas de aumentar a probabilidade de sucesso na receção das obras de arte pública na execução de um programa é o envolvimento comunitário com o processo criativo e, ou, o seu resultado. Por este motivo, aparece o seguinte texto descrito no ponto 4. Alínea c) do Regulamento do VI Artes que transcrevemos: *c) Demonstrar a importância da Obra, melhor definida no ponto 2 supra, enquanto elemento de Arte Pública, relacionando-se com o Lugar (atentos ao facto de apesar da atividade contemporânea ser de centro comercial há ainda na memória presente a existência do Jornal "O Primeiro de Janeiro" neste local) e com as pessoas a quem a obra se destina, evidenciando a interação com as comunidades visitantes e residentes;*¹⁵

2. O VIARTES

É o primeiro concurso de Arte Pública que a Sonae Sierra levou a cabo, no âmbito do Programa de Arte Pública. O principal objetivo deste concurso é estimular a criatividade artística, dando a oportunidade à Arte Pública de ser ferramenta de comunicação e envolvimento com os visitantes do ViaCatarina Shopping¹⁶. Surge da necessidade de se evidenciar a fachada do VIACATARINA, que se encontra de tal forma integrada na paisagem da Rua de Santa Catarina que muitos transeuntes não se apercebem de que ali existe um grande espaço comercial. A Arquitetura original da fachada neoclássica desenhada a pedido de Ignácio Pinto da Fonseca em 1865, foi mantida, por exigência da Câmara Municipal do Porto, com o objetivo de preservar o Património Arquitetónico da cidade.¹⁷

Foi realizada uma reunião informal na Câmara Municipal do Porto (CMP) no dia 24 de setembro. A abertura do Município para que este concurso se realizasse foi exemplar, certos de que a intervenção artística na fachada seria efémera e nunca danosa para o património. Além do convite formal à Câmara Municipal do Porto para fazer parte do Júri do VIARTES, foram também convidados para o integrar a Universidade Católica Portuguesa e a Faculdade de Belas Artes da Universidade do Porto.

Através deste programa conseguiu-se atrair a atenção da cidade para o Centro Comercial ViaCatarina Shopping, que se situa em localização um pouco atípica face aos seus concorrentes dos subúrbios, em contra corrente com a segunda modernização dos espaços comerciais - momento em que os grandes armazéns do centro da cidade se deslocaram para conceitos maiores em localizações suburbanas. (Perón, 2004)¹⁸ Este programa encerra em si diversas possibilidades: a de aumentar o número de visitas ao Centro Comercial pelo destaque da sua fachada, a de os artistas apresentarem o seu portfólio e realizarem criações artísticas numa localização de excelência, a do destaque patrimonial da fachada do edifício do século XIX e a de todas as conseqüentes ressonâncias entre o património, a arte e as pessoas da rua, de maior dificuldade de medir ou evidenciar.

Foram rececionadas diversas candidaturas no prazo de dois meses. Em 30 de junho a candidatura W(E)AVING, da autoria de Nuno Pimenta e Frederico Machado, ambos arquitetos, foi nomeada vencedora da 1ª edição deste concurso, da qual apresentamos um excerto da sua memória descritiva:

Na abordagem a este desafio afigurou-se desde logo importante intervir de forma a criar o máximo impacto visual na fachada do Via Catarina utilizando técnicas de baixo custo que permitam o envolvimento das pessoas que utilizam diariamente ou esporadicamente a Rua Santa Catarina. (...)

Esta intervenção tem como objetivo envolver as comunidades residentes e visitantes da Rua Santa Catarina e gerar um evento em torno da sua construção. Pareceu pertinente que esta não fosse uma intervenção que subitamente apareceria na fachada, mas que a sua própria construção resulta de uma produção coletiva. Uma vez que os módulos são de fácil e rápida assemblagem todos podem participar na criação de um ou mais módulos e tecer a nova fachada do Via Catarina, uma intervenção partilhada com o qual todos se poderão identificar.¹⁹

Os artistas procuraram soluções de grande impacto e de baixo custo e que permitissem o envolvimento das pessoas da Rua de Santa Catarina. O principal objetivo dos autores desta obra de arte foi que a própria construção resultasse de uma produção coletiva, assim todos os que ajudaram a tecer puderam, mais tarde, identificar-se com ela.

Roser Calaf Masachs²⁰ que na sua linha de investigação se dedica a sensibilizar para o respeito e valorização da arte na cidade (que designa também como parte do património urbano), relembra o conceito de arte como sistema de relações com base na visão de Umberto Eco sobre a arte contemporânea no contexto urbano como possibilidade de comunicação. Observe-se o W(E)AVING à luz desta abordagem.

Uma obra de arte como estrutura constitui um sistema de relações entre múltiplos elementos: os materiais que a constituem, o sistema de referências exigidas pela obra e o sistema de relações psicológicas que a obra suscita. Segundo Eco estas relações constituem-se em diversos níveis como o ritmo visual e/ou sonoro, os conteúdos ideológicos (que do



Figura 5 - Imagem retirada da proposta da candidatura do W(e)aving

nosso ponto de vista não poderão estar nos objetos de arte pública) e o seu *nível de intriga*. (Masachs, 2003)

O W(E)AVING é constituído unicamente por dois tipos de materiais simples: grelhas e vários tubos azuis de um material esponjoso utilizados em obras de construção civil para proteger os cabos elétricos. As grelhas surgem na mente dos autores através da similitude das grelhas para assar sardinhas na festa do São João, ícone da cidade do Porto. Nestas grelhas são “tecidos” os tubos que trazem em si uma cor que simbolicamente agrada a maioria das gentes do Porto. O único sintoma “ideológico” que

se poderia identificar é uma abordagem de aproximação aos portuenses através destas duas ligações autorais intencionais que são as grelhas e a cor azul.

O sistema de relações do W(E)AVING relaciona-se diretamente com o nível de intriga no nome com que foi batizado, uma ondulação e um tecer simultâneo, que resulta da relação dos seus materiais com o ritmo visual criado no olhar de uma imponente tapeçaria azul tecida pelas pessoas que circulavam na R. de Santa Catarina durante a instalação da obra.

Roser Calaf Masachs refere que ao olhar a cidade como um símbolo em si mesma, ela deve reformular a sua imagem cultural e adaptar-se a novas estratégias criando espaços de consumo para a consciência escolar, o valor turístico e convidar a uma consideração positiva face ao património urbano²¹.

A implementação do W(E)AVING foi um evento por si só. Durante vários dias houve uma equipa dedicada a convidar os transeuntes da Rua de Santa Catarina a participar na tecelagem das grelhas que constituíam a base deste grande tapete azul. Os Lojistas do Centro Comercial, bem como os elementos prestadores de serviço como elementos da manutenção, limpeza e vigilância, todos foram formalmente convidados a estarem presentes na produção artística do W(E)AVING. Participaram cerca de 1000 pessoas.

Em resposta a um inquérito realizado posteriormente ao momento da participação na criação da obra, alguns participantes realizaram declarações de como apreciaram serem parte da construção da obra mesmo com a *sensação de que não estariam a acrescentar valor artístico* (conscientes de que executam um projeto com autoria) *mas a contribuir para a criação de uma obra que cria envolvimento e alegria a rua e as pessoas*. Outro participante refere a sua satisfação pelo facto da abordagem da equipa VIArtes no local *não ter sido com fins de Marketing ou venda de produtos/serviços*, sublinhando que gostou de *se envolver naquela parafernália: com as crianças, adolescentes, idosos, estrangeiros, entre outros*.

O envolvimento e presença dos autores foi constante. Em declarações à autora deste artigo, o Arquiteto Nuno Pimenta assumiu o seu *background* em arquitetura como muito importante para o desenvolvimento de uma primeira abordagem à fachada do ViaCatarina Shopping. Refere ainda que *a Arte Pública tem a vantagem de poder levar a arte a um público mais vasto e as empresas privadas têm o poder de assumir também esta responsabilidade social de educar o seu próprio público através dos mais diversos conteúdos artísticos*. (...) *Este género de abordagens abre muitas portas, ajuda a desbloquear o medo que ainda temos de intervir em espaço público, de participar colectivamente e enquanto comunidade*. (...) *A arte contemporânea pode entrar em perfeita simbiose com o património, terá apenas de ser consciente e calibrada*. (...) *O diálogo entre respeito e consciência, aproximação e distanciamento, permite que a arte contemporânea interaja de forma integrada e harmoniosa no património sem que*

nunca o prejudique ou desvalorize.

Emmanuel Amougou vê nas Ciências Sociais, nomeadamente na Sociologia Patrimonial, a possibilidade do resgate da pureza patrimonial, a possibilidade de o património ser património outra vez para todos os envolvidos no processo de patrimonialização, colocando a hipótese de outros agentes sociais serem envolvidos neste processo (não só as instituições a quem são atribuídas estas funções, mas também os grupos de interesse, quem vai usufruir desse património, investigadores, entre outros). Contra a obsessão patrimonial - de tudo o que tenha valor técnico comprovado seja salvaguardado - surge a análise social do património (Amougou, 2011)²². **É na esfera pública que encontramos os pontos de contacto entre a análise social do património comercial e a criação de arte pública com participação cidadã.**

Importa ainda referir que após o sucesso na adesão dos transeuntes à **proposta participação** de cidadã no processo criativo do W(E)AVING, a gestão deste centro comercial desenvolveu um painel com a inscrição dos nomes das pessoas que participaram neste evento. O maior contributo do W(E)AVING foi colocar em prática o manifesto de Siah Armajani sobre a escultura, fazer do cidadão artista, e do artista cidadão outra vez. Nesta criação artística a tantas mãos a forma da obra não se separa do seu significado, por outro lado *modularam-se mutuamente*. (Malcom, 2008)²³

O Diretor do Centro Comercial referiu que *a confluência de um Centro Comercial origina é uma boa razão para que este seja também aproveitado para entreter culturalmente e passar mensagem*.

3. Laboratório de Ideias - Os (Aparentes) Paradoxos da Arte Pública.

No ano de 2017, decorridos cerca de quatro anos desde o nascimento da Política de Arte Pública da Sonae Sierra, e estando próximo o lançamento da quarta edição do Concurso de Arte Pública ViArtes, foi lançada uma iniciativa que constituiu uma oportunidade de reflexão em torno das questões da Arte Pública: O Laboratório de Ideias - Os (Aparentes) Paradoxos da Arte Pública.

Tendo em vista criar um Laboratório de Arte Pública que pudesse explorar as questões da programação dos

locais públicos, ou de uso público, foi organizado, com cariz de iniciativa piloto nas instalações da Fundação José Rodrigues, a primeira Conferência aberta ao público “Os (Aparentes) Paradoxos da Arte Pública” em 14 de março de 2017.

O Laboratório de Ideias de Arte Pública procurou juntar perspetivas do mundo de quem decide, de quem produz, de quem investiga e de quem usufruiu das obras de Arte Pública.

O Laboratório iniciou com uma mesa sobre a Dimensão Política da Arte Pública/Intervenção em Espaço Público moderada pela crítica de arte Laura Castro, contando com a presença de Miguel Honrado (Secretário de Estado da Cultura), João Paulo Rebelo (Secretário de Estado da Juventude) e Rui Moreira (Presidente da Câmara Municipal do Porto).

Para abrir a sessão Laura Castro fala-nos do *tempo da Arte Pública* em que vivemos, e do facto desta ser *uma componente essencial do ato de fazer cidade nos nossos dias*, pelo que lhe parece que *nunca são demais estes momentos em que se cruzam aqueles que gerem o espaço público – governo, autarquias e outras instituições que tem essa função, o espaço público não lhes pertence mas há entidades que o gerem – aqueles que atuam – os artistas, aqueles que atual de facto no território – e aqueles que estudam e problematizam estas questões*. Laura Castro identifica assim a importância de um *encontro entre os vários agentes e as várias agendas que a arte pública convoca* que vise um *certo entendimento* de forma a que o espaço pareça gerido com alguma coerência aos olhos de quem usufrui da cidade.

Rui Moreira responde a esta questão identificando a integração permanente ou efémera da prática artística na cidade do Porto nos últimos 3 anos (de 2014 a 2017) destacada dentro do projeto para a cultura da cidade, *seja numa parede gasta, na fachada de um edifício abandonado ou em pleno diálogo com o património histórico*. Este Presidente do Município do Porto considera *a encomenda e a viabilização sistemática da Arte Pública instrumentos fundamentais para a reactivação do nosso Património Material e imaterial, e por outro lado para a reflexão sobre múltiplas questões relacionadas com a nossa cidade (...)*. Chama ainda a nossa atenção para o facto de termos de estar atentos às *externalidades positivas*

da prática artística no espaço público, mesmo quando estas não são as mais claras, as mais expectáveis ou as mais fáceis de comunicar. Rui Moreira preconiza que na gestão da efemeridade das obras em espaço público, do que fica e do que se destrói, o mais importante é a negociação, e defende que o poder político deve ser acima de tudo um *broker das sensibilidades e das vontades da cidade, porque é assim que se exerce o poder democrático*.

Miguel Honrado foi questionado por Laura Castro sobre se se conseguem convencer patrocinadores privados a custear a efemeridade, e como é que enquanto Secretário de Estado da Cultura vê esta participação privada. Miguel Honrado começa por afirmar que a *Arte como elemento público implica igualdade, liberdade no acesso, na observação, na expressão, na crítica, emergindo do espaço como algo que visa o bem comum pela sua capacidade de gerar tensão, problematização, identificação e pertença*. Afirma ainda que *os bens tangíveis e materiais, que substanciam essa herança, na qual se integra a arte pública, definem o património, (...) resultado da acumulação, da destruição, da criação que historicamente foram percecionando e exercendo sobre o local*. No seu discurso o Secretário de Estado vai identificando as vantagens da Arte no Espaço Público seja como elemento de fruição artística, ou de revitalização de um troço territorial, ou de ponto de referência identitário, ou ainda enquanto elemento de equilíbrio na comunidade *atenuando comportamentos danosos para com o meio*. Refere ainda que ao acrescentar uma dimensão participativa à criação do trabalho artístico o carácter identitário da obra sai reforçado. Após a descrição das virtudes que comporta a instalação artística, *é feita a apologia ao papel que as entidades privadas podem ter neste universo, através do quadro da sua responsabilidade social e cultural*. Refere ainda que o Programa de Arte Pública da Sonae Sierra *retribui o contributo que o público traz para a companhia, como acaba por fazê-lo no lugar mais nobre do exercício democrático, a esfera pública. Termina afirmando que o esforço privado não se deve restringir apenas a um esforço financeiro, mas também criar um envolvimento rico em termos criativos como ressonância dessa responsabilidade social*.

Relativamente às intervenções da Dimensão Criativa da Arte Pública/Intervenção em Espaço Público elas foram moderadas pela autora deste artigo e contaram com a presença de Mr. Dheo, Artista Street Art, Paulo Neves,

Escultor e José Pedro Santos, Arquiteto. O artista de street art falou essencialmente do seu percurso artístico e de como o move deixar mensagens com cariz social na esfera pública. O Escultor Paulo Neves acrescentou relativamente aos processos de encomenda e aos lugares para onde possa criar as suas obras que não sente diferença pelo facto de a encomenda ser financiada por capitais públicos ou privados, o importante será adaptar o trabalho ao local e ao seu uso. O arquiteto José Pedro Santos, vencedor da 2ª edição do VIArtes com a obra de AzulAgir, refere que a motivação foi o desafio de trabalhar sobre *um edifício feito de histórias, onde já viveu um jornal e que também se situa num espaço público com uma vida fabulosa*.

Conclusões

A fachada do edifício nº 326 da Rua de Santa Catarina viu-se protegida, apesar de não ser um imóvel de interesse patrimonial na carta de património da cidade do Porto. Durante a sua existência enquanto equipamento comercial na passagem do Século XX para o Século XXI, viu-se numa situação oposta a todos os seus concorrentes que habitavam as periferias das cidades, o que lhe trouxe alguns desafios de sustentabilidade. Contudo, com o crescente interesse turístico pela cidade do Porto, e após a criação de voos de baixo custo e a consequente renovação urbanística que acompanhou estes fenómenos, o ViaCatarina viu o seu público alterar-se. Além dos residentes e trabalhadores do Centro da Cidade começou a receber turistas. Ao mesmo tempo, o movimento de inauguração de exposições simultâneas da Rua de Miguel Bombarda, que a CMP apoia desde 2008, traz um novo movimento artístico e cultural à cidade.

Em todo este processo a fachada do ViaCatarina continuava bem homogeneizada na paisagem comercial urbana da Rua de Santa Catarina, de tal forma que muitos dos novos transeuntes desconheciam o que havia para dentro da fachada. Para fazer face à necessidade de adaptação da sua existência enquanto uma grande área comercial, alinhando-se com a nova energia criativa e turística da cidade, suportado pela política de Arte Pública da empresa gestora, nasce em 2014

um projeto de Arte Pública para o ViaCatarina que pretende destacar a sua fachada e chamar à atenção para a sua existência.

Aliada a esta ideia surge também a vontade de se prestar memória ao Jornal Primeiro de Janeiro, residente da casa no passado, e esta pode vir a ser uma excelente forma de o fazer. Apesar de até à data ainda não ter sido vencedora nenhuma das propostas dedicadas ao tema do Jornal “O Primeiro de Janeiro”. Acreditamos que estudos sobre a matéria possam convocar mais propostas sobre o tema.

O facto de as obras de Arte Pública do Viartes não terem passado despercebidas à cidade é a primeira ressonância identificada entre a Arte Pública e o Património. Evidências foram desde a Ordem dos Arquitetos reclamando para si a exclusiva legitimidade de responder ao concurso, até à intervenção de um elemento anónimo do público durante o laboratório de ideias pedindo que não se mexesse mais na fachada neoclássica e se deixasse estar como está. Quer com atos de apropriação da iniciativa através da participação nos eventos que foram desenvolvimentos no âmbito do VIArtes, quer com atos de alguma rejeição da mesma, a fachada está destacada. É a Arte Pública a funcionar como uma lupa sobre o aspeto patrimonial mais visivelmente significativo do edifício. Mas não identificamos a rejeição de que Heinrich fala no paradoxo da desqualificação. Apesar do carácter público da obra e de tapar uma fachada histórica, as reações são na sua grande maioria positivas, não colocando em risco os valores essenciais como a justiça, a moral ou o interesse nacional ou municipal (Heinich, 1996)²⁴. Quando no Laboratório de Ideias se ouviu vindo do público *não será das mais belas fachadas do Porto, mas é uma bela fachada, a minha sugestão à Sonae era que deixasse a fachada (...) e seguia a via de tornar bonitas as fachadas feias*, logo surgiu a resposta por parte da Crítica de Arte Laura Castro ***eu julgo que se a fachada estiver coberta nós conseguimos descobri-la melhor***. Esta última frase resume a perspetiva de sustentabilidade patrimonial do projeto VIArtes: cobrir para depois descobri a fachada do ViaCatarina.

Apesar da fachada do ViaCatarina ser um dos seus aspetos patrimoniais em “exposição” (DAVALON, 2007) desde a

sua construção e ser um elemento “achado” desde que foi considerada protegida pelo município da cidade do Porto, este concurso de arte pública veio chamar a atenção para a sua existência. Segundo Jean Davallon, celebra-se a descoberta do objeto patrimonial visitando-o, na medida em que se experimenta uma humanidade comum que nos conecta a outros seres humanos que viveram há muitos anos. Aqui existe a ressonância entre a arte pública e a proteção patrimonial através do questionamento do processo. Por isso se deliberou um prazo mínimo de 6 meses de fachada sem obra de arte entre edições de forma a devolver à cidade a fachada neoclássica. Talvez nos últimos 20 anos a fachada do edifício do ViaCatarina Shopping nunca tivesse sido olhada de frente tantas vezes como hoje o é. Não se trata de encontrar um “achado” patrimonial (Davallon, 2007), mas sim reencontrá-lo e devolvê-lo à cidade com maior força integrado num programa de arte pública.

Quanto aos aspetos menos visíveis, e referimo-nos aos usos anteriores, ao seu património imaterial comercial, aguardamos pelo momento em que surja uma candidatura sobre a presença do Jornal “O Primeiro de Janeiro” (OPJ) que supere as restantes em todos os critérios de avaliação de forma a que seja a candidatura vencedora. Em 2014, cerca de 23% das candidaturas recebidas, relacionavam-se com o tema do Jornal Primeiro de Janeiro.

Relembramos que a principal mensagem que os autores do WEAVING passam é a de participação cidadã, e essa mensagem é transmitida mais do que pela forma, pelo processo de criação artística, uma vez que a principal mensagem autoral é de que este projeto artístico pertence a todos os que nele participaram.

Os indicadores de performance demonstram uma boa receção destas edições por parte do público visitante do ViaCatarina, os lojistas também se demonstram satisfeitos com o impacto que este concurso traz ao Centro Comercial. Tudo parece apontar para que a vontade de criar públicos arte nos visitantes do Centro Comercial, e o destaque patrimonial do edifício tenha trazido externalidades positivas para o negócio. Os níveis de partilha nas redes sociais são elevados e a boa cobertura pela comunicação social sublinham a pertinência do projeto para a sociedade. Apesar de não se conseguir medir com exatidão qual a

percentagem de novos públicos ou novas vendas que este tipo de eventos possa trazer, sentimos no sucesso de participação do evento, e na boa receção do mesmo, a tríade arte pública, património e sustentabilidade em funcionamento no VIArtes, como se queria demonstrar.

Endnotes

- 1 <https://www.sonaesierra.com/corporate/pt-pt/about-sonae-sierra/sustainability/sustainability-governance/sustainabilitypolicies.aspx>
- 2 Importa-nos, mais do que o conceito de património em si mesmo, o processo de patrimonialização inspirado em Jean Davallon e Emanuel Amougou.
- 3 DAVALLON, JEAN, *Comment se fabrique le patrimoine?* Hors-série (ancienne formule) N° 36 - Mars/Avril/Mai 2002 Qu'est-ce que transmettre ?
- 4 ROCHA, Sónia Santos, *Arte Pública em Centros Comerciais - Responsabilidade Cultural Corporativa e Programação Artística*, Porto, Universidade Católica Editora, 2012.
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- 8 BROCHADO, Alexandrino, *Rua de Santa Catarina – História de uma Rua*, Porto: Livraria Telos editora, 1996.
- 9 Em conversa com a autora
- 10 Direitos cedidos à autora.
- 11 ANDRADE, Pedro 2010. Introdução, in: *Arte Pública e Cidadania – Novas leituras da cidade criativa*, Caleidoscópio, Casal de Cambra, pp.16.
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- 13 ARMAJANI, Siah – *Manifesto Public Sculpture in the context of American Democracy* In AA. VV. – *Reading Spaces*, Barcelona: MACBA, 1995, pp. 111-114.
- 14 ARMAJANI, Siah, *idem*.
- 15 https://www.viacatarina.pt/wp-content/uploads/sites/40/2017/01/VF-PT-2017-Regulamento_4%C2%BA_Concurso_de_Arte_P%C3%BAblica_VIArtes-2017-003.pdf
- 16 Clarifica-se que o Concurso é organizado tendo por base a política de Arte Pública aprovada pelo conselho de administração da Sonae Sierra em 2013, ao abrigo da Responsabilidade Corporativa. Política esta que foi criada no âmbito da Tese de Mestrado da autora: ROCHA, Sónia Santos, *Arte Pública em Centros Comerciais - Responsabilidade Cultural Corporativa e Programação Artística*, Porto, Universidade Católica Editora, 2012.
- 17 Estudo detalhado disponível em ROCHA, Sónia Santos, Tese de Doutoramento *A PATRIMONIALIZAÇÃO DAS GRANDES ÁREAS COMERCIAIS ESTUDO HISTÓRICO-REFLEXÃO TEÓRICA – PROGRAMAÇÃO ARTÍSTICO-CULTURAL*, capítulo 11 - O caso do VIACATARINA Shopping - Estudo histórico-patrimonial. <https://ucp.academia.edu/S%C3%B3niaRocha/Tese-de-Doutoramento-PhD-Thesis>
- 18 PERON, Réne – *Les Boîtes – Les grandes surfaces dans la ville*, Comme un accordéon, Nantes: L'Atalante, 2004.
- 19 Texto justificativo do projeto escrito pelos seus autores que acompanhou a candidatura do W(E)AVING à primeira edição do VIArtes em 2014.
- 20 MASACHS, Roser Calaf, *Arte para todos – Miradas para enseñar e aprender el patrimonio*, Gijón, Ediciones Trea, 1992. Roser Calaf Masachs é Professora titular na área didática das Ciências Sociais na Universidade de Oviedo desde 1992.
- 21 Por património urbano a autora entende desde os edifícios singulares até às esculturas, as pinturas murais, os ajardinamentos, o mobiliário urbano, entre outros que juntos ajudam a escrever a cidade como um texto.
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A nova onda de derrubada das estátuas

José Francisco Alves

Doutor e Mestre em História da Arte, Especialista em Patrimônio Cultural, Bacharel em Escultura e professor do Atelier Livre Xico Stockinger (P. Alegre, Brasil). Membro da AICA, ICOM e ICOMOS. Investigador do CIEBA, FBAUL,

Em razão da revolta contra a morte de George Floyd por policiais em Minneapolis, EUA, em 25 de maio de 2020, todos nós pudemos acompanhar online os inúmeros e violentos protestos pelo mundo que se seguiram, muitos dos quais resultaram em mortes e destruição. Pouco a pouco, os protestos pela Justiça e punição aos policiais, assim como pelo fim do preconceito¹ contra o povo negro, ampliaram-se em causas. Como exemplo dessas causas, a lembrança do genocídio indígena nas Américas e a luta pela “descolonização”. Com estas justificativas, como de hábito, voltaram-se multidões genuinamente abaladas, revoltadas, assim como pequenos grupos de mascarados, às escuras, contra monumentos erguidos por gerações predecessoras em espaços públicos, destruindo, vandalizando ou fazendo serem removidos.

Assim, os alvos mais comuns nos EUA foram monumentos confederados que ainda restam – o lado escravagista na Guerra Civil Americana (1861-1865). Mas a fúria iconoclasta estendeu-se a outros monumentos, como a estátua de um ex-prefeito de Filadélfia (EUA), estátuas de escravagistas na Inglaterra, monumentos ao Rei Leopoldo (1835-1909), monarca belga considerado como genocida do povo congolês, e estátuas de colonizadores – conquistadores – espanhóis nos EUA (Novo México). Não bastasse, hordas desorganizadas e/ou grupos militantes atuantes investiram também contra estátuas de personalidades em vários países, a exemplo de, nada menos, Churchill, De Gaulle, Lincoln, Rainha Vitória, Baden Powell, Cristóvão Colombo, Júlio César e até mesmo o Padre Antônio Vieira.

O espetáculo em que acabou se tornando os atos de vandalismo contra estátuas inanimadas, como forma de “justiça social” ou rescrita da história, extrapolou as causas dos protestos originais e instigou casos pelo mundo. Tais manifestações também consagraram o fenômeno da “necessidade” de se obter fotografias posadas, bem produzidas pelos manifestantes, com o objetivo de se publicar nas redes sociais, numa forma de *estetizar* os protestos: ser subversivo, com estilo e com muitos “likes”! O fenômeno instiga os demais; pois, como é possível estar fora da onda?

No Brasil, ditos militantes de movimentos sociais e entendidos em história e movimentos sociais logo começam a fazer listas *negras* do que eles acham que deva ser destruído ou removido imediatamente. O apelo em prol da destruição mostra o quanto é mais forte deitar terra abaixo um patrimônio cultural e artístico do que a consciência e os esforços em recontextualizá-lo, preservá-lo e conservá-lo. Exemplos em Porto Alegre, Brasil, são os monumentos a Zumbi dos Palmares (líder de quilombos de escravos fugitivos no Séc. XVII, no litoral da Região Nordeste), ao “Almirante Negro” (marinheiro líder da Revolta da Chibata, Rio de Janeiro, em 1910) e aos Mortos e Desaparecidos da Ditadura Militar (inaugurado em 1995). Estes monumentos foram ao longo do tempo completamente abandonados não só pelas autoridades municipais, mas pelas inúmeras entidades, militantes e movimentos populares que os pleitearam. A isso, estenda-se a grande maioria dos monumentos brasileiros: quem os ergueu foram os primeiros a os abandonarem, não importa a causa.

1 - Eu não uso o termo “racismo” porque o considero um termo preconceituoso por si só, eis que não existem raças de Homo Sapiens, só uma, a Raça Humana, e não vejo motivos para a insistência no erro, embora reconheço que o termo arraigou-se como referência ao preconceito étnico, de cor da pele, com relação aos afrodescendentes.

Mas este tipo de destruição está longe de ser uma novidade, pois a associação da arte pública com a violência não é nada de novo. Na antiguidade do Oriente, a queda de cada dinastia chinesa era acompanhada pela destruição de seus monumentos públicos. A algum faraó deposto no Antigo Egito, os seus feitos eram apagados de hieróglifos, estátuas e relevos. Também a era moderna trouxe politização à esta iconoclastia, como o fez a Comuna de Paris, em 1871, que pôs abaixo a Coluna da Place Vendôme como o ato simbólico de encerramento o regime anterior, logo restituído com mais força. Também as disputas violentas em torno de monumentos são antigas. Um exemplo está na origem da data mundial de 1º de Maio, em 1886, em Chicago. Após os conflitos originais (protestos, marchas pela jornada de trabalho de 8h diárias), monumentos resultaram de ambos os lados: uma estátua a sete policiais mortos em explosão e o monumento aos quatro militantes executados como “autores” do atentado. Assim, houve uma sequência de tentativas de um lado e de outro em destruir o monumento do oponente.

O caso de destruição maciça mais devastadora de arte em tão pouco tempo foi com certeza a onda de demolição dos monumentos erguidos sob o regime dos países do antigo bloco soviético, que começou a ruir em 1989. Mas os eventos pontuais também deixam a sua marca. Entre estes espetáculos recentes está o episódio do Iraque, em abril de 2003, talvez pela primeira vez ao vivo para o mundo inteiro. Na derrocada do regime de Saddam Hussein a sua principal estátua foi derrubada pelos soldados americanos com a bandeira dos EUA sobre o bronze partido; às pressas, a bandeira foi trocada pela do Iraque e inseriram na cena os cidadãos daquele país. Anos depois, o fugitivo Saddam foi preso, julgado e enforcado. Porém, as cenas mais representativas de sua queda são as da sua estátua sendo demolida e não as imagens de sua execução. É o poder simbólico do monumento posto à prova.

Na história de Porto Alegre, a capital do estado do Rio Grande do Sul (Brasil), não se registra, porém, casos públicos de destruição de monumentos por ação política ou social, embora tenha havido situações a um passo disto. Como no exemplo de um monumental busto de Otto von Bismarck (erigido por volta de 1903), comissionado pela comunidade germânica, que existia no Clube Caixeiros Viajantes, que foi muito possivelmente retirado e escondido (condição que

misteriosamente perdura até os dias atuais) para evitar a sua destruição por brasileiros inflamados, em função da I Guerra Mundial, na qual a Alemanha era inimiga de guerra. Outro marco erigido em Porto Alegre passou por uma situação similar: o “Monumento aos Alemães Porto-alegrenses Mortos na Grande Guerra” (construído em torno de 1920), que se localizava em um outro clube de ascensão germânica, a SOGIPA. Em lugar de ser destruído, dessa vez em razão da II Guerra Mundial, o monumento foi transmutado em pira “olímpica”.

O convívio com os monumentos que tentam ligar o passado com o presente é marcado muito mais pela indiferença que a sociedade brasileira como um todo tem com eles do que com um entendimento do público com as mensagens que os marcos comemorativos realmente contêm. No lugar da destruição – literal ou oficial –, a arte pública no Brasil sofre de desconsideração. Nesse caso, mesmo os raros exemplos de destruição deliberada, não motivada pelo vandalismo, roubo e descaso administrativo, têm a sua origem em nem mesmo considerar a existência da obra, do monumento. Como eu me referi acima, os que comissionam os monumentos são os primeiros que os esquecem.

Mas manter monumentos a quem impingiu desgraça, a indivíduos ou grupos que tomaram ou exacerbaram o poder e impingiram sofrimento ao seu próprio povo ou a outras culturas, tem sentido? Este é, de facto, um assunto mais complexo do que aparenta. Todos os casos que vimos este ano, em vários aspetos, são muito desconectados. O que vale para uma sociedade e contexto pode não valer para outra. Mas a resposta é sim, monumentos podem ser removidos. Só não deve ser, obviamente, tais remoções ou transformações de monumentos decididas pela escolha da turba em protesto, ou mesmo pela opinião de “entendidos” de grupos de WhatsApp, Facebook, etc. Acontece que de forma institucional a sociedade, e também artistas, como o polonês Krzysztof Wodiczko (vale pesquisar o que ele tem feito sobre monumentos questionados), têm encontrado maneiras críticas de enfrentar o difícil problema.

Na Hungria foi criado o Szoborpark Múzeum (Museu-Parque da Estátua), que reúne monumentos do regime 1945-1989 realocados no museu. Esta foi uma saída local para a questão, mas com certeza os organizadores podem não ter se sido totalmente corretos em suas escolhas de retirada de monumentos para aquele lugar. Porém, vale como um exemplo de preservação de obras de arte que guardam histórias oficiais recontextualizadas, revistas. Outro caso, talvez o mais notável exemplo mundial, é a Lei da Memória Histórica de 2007, na Espanha. Por anos, o país discutiu a impregnação da nefasta Ditadura de Francisco Franco (período 1939-1975), a ponto de definir, entre outras medidas, as condições para varrer do espaço público os monumentos franquistas, bem como a mudança de nome de logradouros relativos àquele regime. Até mesmo os restos mortais do ditador foram removidos do Monumento Nacional Vale dos Caídos, em 2019, em decorrência deste Lei.

Antes deste ano, os casos mais recentes de monumentos questionados, a ponto de suas remoções, têm sido justamente nos EUA, em algo simplesmente inimaginável há pouco tempo atrás: uma retirada em massa de monumentos e símbolos confederados, impregnados na cultura e na vida institucional de grande parte dos estados americanos. Com os protestos pela morte de George Floyd, estes movimentos e decisões oficiais receberam um novo impulso, para que ocorram em mais locais. Um dos exemplos recentes deu-se justamente em consequência do assassinato de oito afroamericanos por um supremacista branco, em Igreja Metodista de Charleston, em 2015. Isso levou o legislativo do estado da Carolina do Sul a aprovar um mês depois a lei que retirou do prédio do Capitólio Estadual a infame bandeira do Exército Confederado. Algo altamente simbólico, a extinção de um culto centenário – uma reverência oficial – aos secessionistas de 1861, escravagistas.

Não caberia aqui a relação das centenas de monumentos confederados retirados do espaço público e em vias de remoção, tais como várias estátuas e bustos do General Robert E. Lee, o mais cultuado militar da história do EUA, para ter-se uma noção da dimensão do que atingiu até o momento o necessário movimento em curso, que não é de agora, a mostrar a disposição daquele país em fazer um ajuste de contas simbólico, com monumentos nacionais

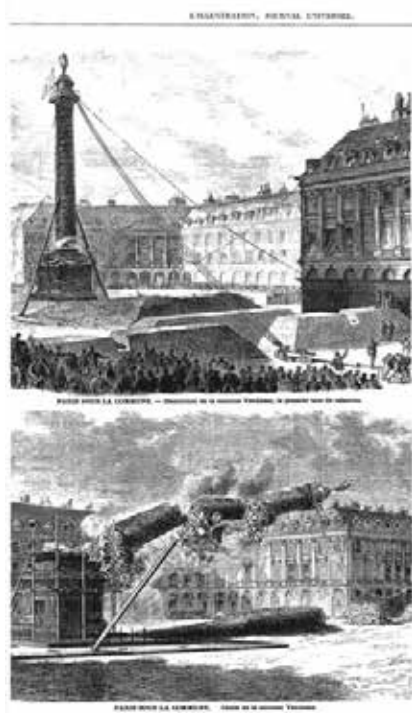
e estaduais consagrados. O que podemos afirmar é que mesmo com a retirada de todas estas estátuas não terá se evitado que mais casos como o de Floyd ou do massacre de Charleston sejam impedidos, o preconceito vai muito além da pedra e do bronze destes símbolos escravagistas. Mas é um dos caminhos, isto que está a ocorrer nos EUA.

Considero que a remoção de monumentos não é um caminho ideal. Se necessário, as instituições e as sociedades de forma democrática podem e devem debater sobre isso, mas é sempre arriscado. A iconoclastia ao longo da história é uma prática do lado vencedor do momento. A vontade de apagar um regime anterior ou “reparar” a história, por meio da iconoclastia, é tentadora. Mas nem sempre estátuas cairão. Só para citar um exemplo surpreendente, não direto ao assunto em tela, pelo menos em Cuba, se houver um câmbio radical de regime num futuro próximo ou distante, não cairá uma sequer estátua de Fidel Castro, pelo simples fato de que lá é proibido erigir estátua, denominar logradouros, instituições e coisas do gênero ao líder da Revolução Cubana, falecido em 2016.

Também a vontade de apagar memórias questionáveis, em vez de discuti-las, mostra o quanto sobre o assunto não há sequer memória recente. Esquecidos foram os meses de protestos que abalaram o Chile, no final de 2019, cujos monumentos foram os alvos prediletos, com 329 deles vandalizados. As multidões de jovens e grupos organizados atacaram, entre outros, monumentos a líderes da Guerra do Pacífico (marco da história chilena), conquistadores espanhóis, Rubén Darío, Lincoln e até mesmo o deus Mercúrio. Como resultado, em janeiro desse ano, grupos de extrema direita marcaram a posição deles sobre o Chile atual. Vandalizaram estátuas de Allende – numa delas picharam “Viva Pinochet” – e o túmulo de Victor Jara, músico e professor assassinado pela Ditadura Militar (1973-1990). Transmudar a luta ideológica, a disputa por ideias, ao terreno dos monumentos que estão imóveis no espaço urbano, pode resultar que nada fique de pé, que não venha a sobrar nada.

Hoje, simplesmente não pensamos que os monumentos da geração presente podem logo adiante também ser revisados, e com mais fúria ainda. Por exemplo, no Brasil, há monumentos aos caídos e perseguidos pela Ditadura Militar (1964-1985), embora poucos em relação à países como Chile, Argentina e Uruguai. Porém, se um dia parte

da sociedade quiser revisar esta visão, essa lembrança sofrida sobre o Regime Militar, e resolver destruir estes monumentos? Afinal, o sujeito que diz que não houve essa ditadura recebeu 57.797.847 de votos e governa e representa o Brasil, até pelo menos 2022. Basta ele ter o poder total que almeja e fará ele mesmo a sua própria revisão das estátuas. A Fundação Palmares, que já começou a *riscar* nomes de personalidades negras nacionais, talvez vá propor retirar também os monumentos a Zumbi, ao Almirante Negro, e por aí a fora.² Como visto, muitos são os interessados pela derrubada de estátuas.



A demolição da Coluna Vendôme pela Comuna de Paris, 16 de maio de 1871. Gravura publicada em *L'illustration, Journal Universel*, [s/l, s/d].

2 - A Fundação Palmares é uma instituição pública brasileira, criada por lei nacional em 1988, vinculada então ao Ministério da Cultura (extinto em 2019), com os objetivos de “promover a preservação dos valores culturais, sociais e econômicos decorrentes da influência negra na formação da sociedade brasileira”. Jair Bolsonaro indicou para a presidência da Fundação Palmares um indivíduo negro, cujas primeiras palavras foram as de que “não havia racismo no Brasil”. Em dezembro de 2020, a Fundação Palmares, retirou da “Lista de Personalidades Negras” brasileiras 27 personalidades e seus respectivos textos biográficos, entre eles, atores e músicos como Leci Brandão, Zezé Mota, Gilberto Gil, Milton Nascimento e Martinho da Vila.



István Kiss. **Monumento à República dos Conselhos**, Memento Park, Hungria. Uma das obras do Parque de esculturas recolhidas do regime socialista da Hungria, 1945-1989. Imagem: Gilberto Perin Photo .

Some guesswork on a cultural expression: Signs on the wall

Svann Langguth

RWTH Aachen at the Universitas Gadjah Mada, Indonesia

Keywords: essay, semiotics, culture, sub-culture, Indonesia, Jakarta, Semarang, graffiti, mural, tag, throw up, bombing, tagging, gang tag, SOTR, sahur on the road.

All pictures by Svann Langguth, taken between Jan and August 2018



Cruise the Panglima Polim road was rough in those days at the end 2017. The MRT was still under construction, and the road under the elevated railway was a bumpy asphalt mosaic. The stores gave a scruffy impression because it was Sunday and most of them were closed: untended house fronts as urban scenery. The sheet metal shutters are covered with tags, an endless line of calligraphy, and some more elaborated graffiti add color and inspiration to the dusty environment.



I had a visitor from Berlin. We were floating through the light traffic in South-Jakarta, listening to the track Mango Drive to create a kind of harmony between our tropical location and the sub-basses of my old EURO-1-Diesel.

My nephew is spraying Berlin and while traveling in Peru last summer he was eager to look for street art in Lima, so I made some stereotype comments about global urban life style and naturally my friend from Berlin pointed to a 1up-Graffiti explaining that this is done by a Berlin crew in quite a few countries now. They do document their international actions on-line.

We talked about the city partnership of Berlin and Jakarta. A few years ago during a so-called German Week in Indonesia, there were events in Jakarta on street culture too. Some graffiti artists from Berlin's Hip Hop-Nation and from Jakarta painted a skyline of the landmark monuments of both cities as a spray job in the German Embassy. They have done the same motif in the Pondok Indah elite housing area; I don't know whether it was as a test before or just for fun after the event.



When Buddha is in you everything is full of signs and meaning...

Looking more carefully for the writings on the wall, I became kind of obsessed looking and documenting street art work and over time I became aware of some remarkable trends of spraying in Jakarta. While driving through this megalopolis it was first the amusing phrase "young and useless"

klab" which caught my attention and I found it in quite a few places. Less obvious, but even more numerous, there was another club: "teler klab" ("teler" means to be drunk in Bahasa Indonesia).





I like short meaningful phrases commenting on the city life. In 2011 somebody wrote an ironic „Life is beautiful“ at the brute concrete entrance of an underpass in South Jakarta and once I saw a young garbage collector who had „My final job“ written on his lorry.



Street Colors

The rear of trucks in West-Jawa is also often used for pictures and phrases. A collection of various styles can be found in my publication „71 Truck Backside Paintings in the Sunda Region“ at [archive- org](http://archive-org). These paintings and writings on trucks are in my opinion street art too, a kind of moving street art though.

There are a lot of unfinished and hastily made throw-up and bombing, heaps of tags everywhere. Most graffiti are not very elaborated and shadow lines are wrongly set. It seems that a kind of bulky round style is dominant, at least in South Jakarta. There is one showy flower design which sticks out.



Lifting my eyes from a delicious Nasi Campur and Sirsak-Juice I found these nice vertical tags close to Blok-M.



It was my nine year old daughter infected by my search for graffiti who found this 1up remake, a truly basic imitation. But at least it is evidence that the original has some local impact. And there is also this remarkable little explanation about 1up for the local community.



It is quite difficult and risky to take pictures of graffiti because the constant flow of traffic makes it nearly impossible to stop on the main road sides. So one Sunday morning I took my Honda Tiger to stroll around Kebayoran Lama and collect some of the paintings I hadn't had the chance to document so far. On this expedition I actually met for the first time a "street painter" in action. It was a Pak RT with some communal workers. They were using a wall full of impressive graffiti as background painting murals for the ASIAN Games 2018.



You have to be fast to document graffiti, some are already painted over the next day already. Most graffiti of this article are gone already. But the crews are also fast and re-spraying the same spots maybe just to prove their endurance.





To understand what you see is one thing but to see what is missing is even more difficult

Astonishingly there are nearly no graffiti or tags which refer to ethnicity. Maybe in North-Jakarta you can find Chinese characters. But there also no Arabic letters which is remarkable because of the overwhelming majority of Muslims in Indonesia and the widespread culture of Arabic calligraphy. I found two possible explanations for myself.





The first is street art as a global movement is not connected to religion. Political messages can be religious but the radical Islamic movement in Indonesia does not use graffiti as a mean of agitation. It seems to be too anarchistic and that is not what Habib Risiq and his friends from FPI want to be perceived by society. Indonesia has a more “civilized” way of expressing opinions publicly on the street that is by Spanduk. You find them anywhere for promotion but also for socio-political statements.



The second is that Indonesia has a deeply political indoctrinated taboo called SARA, which is an acronym derived from Suku (Ethnic), Agama (religion), Ras (race), and Antar Golongan (social class). SARA means that you should not denote on one of the four aspects when criticizeing or accusing or even when reporting news to avoid tensions bursting out in this multi-cultural and stratified society. So you also don't see much spraying on the walls of churches, temples and mosques.



The youth gangs in Jakarta may be ethnically formed but they are normally not referring to that ethnic identity for their outward profiling. The normal reference is the motor cycle type or the area where they are active. Of course there has been Pachinko (Pasukan China Kota), the Chinese Urban Troop, a famous motorcycle gang in the 70's and 80's consisting mainly of Indonesians with Chinese origin, there is Laskar Bali and there are the infamous rockers Satudarah Maluku (One Blood Moluccas). The last ones are actually originally from the Netherlands and had just recently (2012) founded a chapter in Indonesia.



Another gang calls themselves Bad Boy or sometimes the main leader has a nickname which can be of pop cultural influence as is the case with the infamous inmate Irene "Kill Bill" Tupessy, who liked to fight with convicted terrorists in prison brawls in 2013.

Also acronyms are rare which seems to be in sharp contrast with the Indonesian love for language and word plays: There is the Kamus akronim, inisialisme dan singkatan by Agata Parsidi which in its second edition from 1994 was a 673 pages strong dictionary, kind of funny related to this essay is that the publishing house was Pustaka Utama Grafiti.



Sahur on the Road as youth culture

The overwhelming dominance of tagging as a territorial marking behavior was not really catching my attention until I became aware of many variations of "SOTR" tag all over the city. Also in my

photographs the longer I look at them the more SOTR I saw...





SOTR is the abbreviation for „Sahur On The Road“. Sahur is the term for the last meal before dawn during the Islamic fasting month, and giving or sharing this meal with somebody outside, normally someone poorer who can't afford to buy some food is a good deed for a Muslim and was a common practice in some Jakarta areas. But it was also a common excuse for young man to be outside until dawn.





During Ramadan 2018 in Jakarta and other bigger cities the territorial competition between groups sharing Sahur or just hanging out on the nightly street sharpened savagely, fights broke out and one night a young man got killed by a knife attack. The “SOTR rame bareng” could count as a call for peace among the groups. But the Governor of Jakarta acted and forbid SOTR, because it became a clear code for youth gangs. The fatal attack came perhaps from the motorcycle gang Jepang. This brings us back to the naming of gangs: Jepang means Japan in Bahasa Indonesia, and here it is an acronym from their main territory the Jembatan Mampang (Mampang bridge).

Other tags come from high school pupils naming their SMA. Fighting between these groups has been common and the SMA tags were among the first graffiti that I saw in Jakarta during a visit in the 90's. Football fans like to leave their team name in city when on outward games, and brawls between the supporters are dangerous, sometimes deadly.



Tembok Bomber as a multi-dimensional artwork

Thanks to the input and comments from Dcever41 of the SFK crew from Berlin I started to actually read the graffiti. But standing in front of this empty lot in Kartika Utama was just overwhelming. It's not because of the partly impressive single works which you may like or not, it is because the longer you look the more you see.





Painting, drawing, marking and tagging on walls is a widely common habit, known in many cultures, traditional and modern. It is also one of the oldest human expressions we know. Wall paintings in Spain and France dating back 40.000 years ago, there are some in Sulawesi, Indonesia, which may be even older, and just recently 73.000 years old criss-cross ochre color lines have been discovered in a cave in South Africa.



This is not about comparing graffiti with cave drawings but putting signs on the wall, either as territorial or personal marker or as a real painting maybe with symbolic and ritual function until today varying greatly in the degree of artistic and aesthetic value. You can surely say it's the (stone) age old question whether it is art or scribbling. There was a French scientist who wrote a book about the cave paintings of Lascaux. In one chapter he tried to assign artistic talent to the Stone Age drawings and in the result it was about the same percentage of true artists among the painters as there is today in our society, and probably the same might be true for graffiti street art.



Recensão do livro Arte(s) Urbana(s)

Pedro Soares Neves, University of Lisbon Faculty of Fine Arts / Artistic Studies Research Centre (CIEBA/FBAUL)
Associate Laboratory of Robotics and Engineering Systems / Interactive Technologies Institute (ITI/LARSyS)

Recensão Artes Urbanas

Edição académica integrada na coleção Diagnósticos & Perspetivas das Edições Humus – CICS.Nova/ FCSH. U. Nova de Lisboa. Edição de 2019, lançamento em Julho 2020. Financiada pela FCT – Fundação para a Ciência e a Tecnologia. Referência aos nomes dos autores, Ricardo Campos e Sílvia Câmara, na capa e badanas com biografias. Sem referências à fotografia da capa. Alexandre Farto faz prefácio, genérico e com referências sobre o conteúdo. Posfácio de Miguel Januário, onde aponta os paradoxos decorrentes da legitimação social da arte urbana.

Sobre a Introdução

Assume-se desde logo a existência de cada vez mais discursos, debate, e estudos, ainda é pouco o consenso sobre o que de facto significa “arte urbana”. Os autores assumem também de início que no seu percurso profissional e académico a abordagem ao tópico é recente.

É referida a intemporalidade das marcas na cidade, às quais se associam a arte urbana. Ao longo de várias generalidades referem como longínqua a relação do graffiti com a arte urbana, à qual aproximam sim as expressões de pos-graffiti, street art, muralismo, arte contemporânea mais informal ou mesmo arte pública, justificando assim a “tese” que dá título ao livro “Artes Urbanas” no plural, várias artes de várias cidades. Um objeto de estudo transdisciplinar.

Na escrita deste livro os autores procuraram o difícil equilíbrio entre uma obra capaz de interessar o leitor académico e suficientemente acessível, capaz de atrair o leitor curioso por este fenómeno. De referir que apesar da procura de equilíbrio, a tendência de dirigir discurso no sentido académico prevalece claramente. Por exemplo as citações em língua estrangeira são feitas na língua original (inglês e francês) o que será uma boa prática académica mas que sem tradução implica um afastamento de leitores.

O livro divide-se em duas partes, na primeira parte delimitam-se conceitos, na segunda parte apresentam-se casos de referência. De notar a propósito desta organização que o facto da segunda parte do livro, ser designada de “Arte Urbana no contexto nacional” não é completamente correcto pois no seu interior existe um sub-capítulo sobre “Casos emblemáticos em cidades internacionais”.

Trata-se de uma introdução bem estruturada, que não seria digna de reparo se não fosse origem de algumas ideias que durante o livro na realidade não se cumprem na totalidade. De destacar a “tese” enunciada, “Artes Urbanas”, que não se re-visita e também de referir, a falta de acessibilidade ao leitor não académico. Mesmo porque na introdução de identificam 2 objectivos, o de discutir conceitos e o de fazer histórico. Com a ressalva particular de não ser um histórico exaustivo, obrigando à repetida menção que as referências (a autores, textos, projetos e demais) são parciais, ficando todavia por esclarecer o critério das escolhas.

Artes na cidade

Após a introdução, os autores passam a referir a Arte Urbana no singular, caracterizam-na como estéticas na cidade. No sub-capítulo “Cidade como lugar de cultura” adiantam a pre-concepção (sem referência) de que o espaço público urbano adquiriu nos últimos anos um papel de destaque “enquanto território para a exibição de obras artísticas”. De facto, se nos focarmos na arte urbana, essa será a perspectiva, porem noutros momentos a cidade incluiu de forma mais consistente a arte no espaço público (incluindo uma estrutura de financiamento associada a novas construções). Se é verdade que a arte na rua questiona o papel do atelier, das galerias, dos críticos de arte ou da aprendizagem artística, na realidade esse questionamento não é exclusivo da arte urbana, ou da arte na rua, nem é necessariamente consequência dos anos mais recentes, como referido pelos autores. Talvez se identifique aqui algum exagero decorrente à tendência disruptiva dos últimos anos.

Outra dimensão na qual seria importante menos rigidez por parte dos autores, seria na oposição entre cidade e campo que se apresenta demasiado vincada. A razão para esta posição, talvez se relacione com o facto da formação dos autores ser distante das áreas disciplinares da arquitetura ou geografia, áreas onde a oposição cidade campo tem vindo a ser criticada e ou abolida, mesmo no sentido da arte urbana tais contrastes são difíceis de aplicar.

De forma interessante os autores dividem o papel da rua em duas dimensões: a rua física, funcional, e a rua como “escola” na sua dimensão simbólica. É nesta última dimensão que o espaço público é indicado como o espaço de sociabilidade.

É referida a oposição, espaço público – privado, o espaço público como espaço aberto e juridicamente de todos, e o espaço privado juridicamente regulado pelo proprietário. Aqui será de notar que, se nos campos do direito, economia, e algumas ciências sociais e humanas a dualidade público – privado é clara e fixa. Noutras áreas como por exemplo na arquitetura, prefere-se falar em termos de “cheios e vazios”, e exploram-se matizes, e aliás na exploração destes vazios, das áreas cinzentas onde na realidade ocorrem muitos dos mais interessantes trabalhos de arte urbana.

Cidade como espaço de cultura; de comunicação; de política

Os autores referem o espaço público nas suas dimensões de espaço de cultura, espaço de comunicação e espaço político, dimensões que dão o nome aos sub-capítulos: Cidade como espaço de cultura; de comunicação; de política. É aqui ainda identificado, de forma pertinente, que o significado dos espaços é atribuído, pelo uso “e que, tantas vezes parecem negar ou subverter o seu sentido original”. É assim apresentada a ideia que o sentido dos espaços transforma-se em função das vontades dos utilizadores. De notar que esta informação é transmitida sem recurso a referências, sendo um tópico importante, seria relevante expor as razões sobre o que se sabe destas transformações “subversivas”.

Em traços gerais os autores associam a comunicação na cidade a duas grandes dimensões, a comunicação político-económica e a comunicação entre pessoas.

A política, sendo menos evidente, inclui trata de uma “realidade que tem de ser constantemente reafirmada e

reforçada pela comunicação, estratégias de encenação, mas também o resultado de opções de índole funcional, estética e normativa (...) que nos dizem como espaço físico e social é organizado”. A economia é identificada como actor maior. Com algum tom crítico os autores referem que “o capital ostenta-se nas fachadas”, coloniza os espaços nobres, desenvolve discursos de desejo e venda de sonhos que invadem o nosso campo visual. Acusam a economia como veiculo de privatização do espaço público, não só visual como também funcional.

A segunda dimensão, a da comunicação entre pessoas, trata das ações e transmissão de informação entre pessoas. Enfim uma outra abordagem neste caso adoptando uma clássica perspectiva da comunicação, entre emissor, mensagem e receptor. É neste contexto que os autores referem o graffiti. É escrito que, “se os mais poderosos tendem em impor a sua visão sobre o espaço, certo é que não existe consenso”. O domínio da comunicação política e económica são de alguma forma diminuídas pelos autores face à comunicação entre pessoas. É assim nesta última dimensão de comunicação que se colocam os escritos de parede, descritos como “arma de desafio às hierarquias e às convenções”. Numa visão talvez um pouco romantizada descrevem que “os destituídos de poder (...) fragilizam a hegemonia de um sistema ordenado”. E neste ponto, poucas são as referências ao anónimo enquanto importante mecanismo associado a estas práticas de comunicação.

Já perante a questão da cidade e política, opõem-se visões macro e micro de poder, sem matizes visões talvez demasiado polarizada. Importante notar a referência à ocupação do espaço nas duas dimensões já referidas, a dimensão física e a dimensão simbólica.

Novamente é invocada uma polarização, desta vez entre cidade praticada e cidade planificada. Esta distinção polarizada, vincada em que os autores insistem, não tem em consideração o vasto gradiente de relações entre política convencional, instituída, com a política do dia a dia “do quotidiano e dos desprovidos de poder”. Apesar disso, todavia, será de referir positivamente que foi transmitida a ideia de que a cidade é inevitavelmente o recurso mais relevante “para o exercício da micro-política”.

Definição de Arte Pública

No que toca à definição de Arte Pública, em sub-capítulo dedicado, surgem conceitos e definições de grande complexidade e erudição, as mais desenvolvidas até este ponto do livro. A relação da Ágora e a Democracia não seria possível de abordar sem recorrer à Grécia Helénica. Em síntese, e com recurso a um conjunto de referências sócio-antropológicas chega-se à conclusão da existência de uma relação entre Ágora (como vazio urbano), espaço de reflexão, discussão de resolução de conflitos e a Democracia, e com a Res - Publica (mais tarde com a Romanização).

Sobre a relação do espaço público com a política identifica-se a continuidade do discurso não adaptado a todo o tipo de leitores, seguramente um sub capítulo dedicado a académicos. Todavia neste contexto surge um argumento que torna confuso o conceito de espaço público, por vezes referido de esfera pública, sem clarificar a distinção entre eles.

A partir deste ponto são feitas variadas comparações antagónicas entre o que é próprio de políticas democráticas e o que é próprio de políticas despóticas. São invocados e discutidos conceitos como os de comunicação de massas, informação, publicidade, privatização do espaço público, pressão imobiliária, higienização social, e processos de gentrificação, entre outros.

Já em relação à definição de Arte Pública propriamente dita, a perspectiva adoptada (e assumida) é a da História da Arte, que segundo os autores aponta para o significado genérico de “toda a criatividade (...) das Belas-Artes. Patente nas ruas, praças e jardins”. A historiografia traça a rota da arte em espaço público, observando as obras produzidas pelas instâncias políticas, sejam democráticas ou autocráticas. Pertinazmente questiona-se aqui se a arte pública deve ou não ser considerada pública quando desenvolvida por ditaduras ou totalitarismos. Questão que aliás foi já abordada pela autora Sílvia Câmara na sua tese de Mestrado - Abstracção e escultura em Portugal: história de um encontro adiado (1930-1972), U.Nova 2009.

A participação indireta da população em relação a obras de arte pública, louvando ou até removendo obras com as próprias mãos, foi um tema abordado. Sendo um tema com relevância anterior à generalização de remoção de

estatuária que percorreu vários países (em parte associadas ao movimento Black Lives Matter), fica aqui a curiosidade de como teriam sido escritas as linhas sobre este tema se estas tivessem sido escritas depois destes acontecimentos.

Arte pública que produz um contraponto com o privado é também uma ideia proposta. Fica proposto que afinal a arte pública desenvolvida em contextos não democráticos, é na realidade arte privada, “pois impede a posição livre por parte do cidadão”.

Enfim, sobre arte pública assume-se um discurso que vai para além da ortodoxia da escultura e pintura, englobando expressões populares, institucionais, empresariais, comerciais e arquitectónicas. Desenvolve-se um discurso detalhado que inclui a arte como algo de presente na acção de todos os cidadãos.

Novas expressões de arte pública, graffiti

Abrindo caminho para o graffiti, surge um sub-capítulo sobre novas expressões de arte pública, onde somos conduzidos por uma historiografia de oposição à estatuária, escultura clássica, com a entrada da abstracção, da pop art, da arte conceptual, land art, práticas anti monumentais, práticas site specific, críticas como plop art, new genre public art, instalação, performance, entre outras.

Será discutível também a arrumação de temas como graffiti, street art e pós graffiti, com muralismo e a própria arte urbana (no singular) em sub-capítulo sobre “expressões estéticas informais na cidade contemporânea”. Aqui, em traços largos, o graffiti é descrito como “forma de comunicação visual”, escrita imprevisível, fenómeno efémero, não aprovado ou transgressivo, e com um público imprevisível que partilha a presença física num certo local. É feito um apanhado histórico do graffiti, da grécia antiga até hoje, passando por Pompeia (Império Romano), idade Média, Napoleão (nas Pirâmides do Egipto), hobos (nos EUA), Brassai (Paris nos anos 1930). Referindo sub estudos sobre graffiti em prisões, latrinália, e intervenções em comboios (entre outras). Traça-se uma descrição do graffiti como impulso humano, de exploração de limites, “a criança de existe em todos nós” e de marcação do território. É transmitida a ideia do graffiti quase sequencial, de modelos de graffiti contemporâneo, influenciado pelo modelo Europeu, por sua vez influenciado pelo modelo Norte Americano.

Os autores optam pelo modelo Americano para um maior desenvolvimento e abordagem, justificado pela sua hegemonia e capacidade de transformação. Não sendo oficial (sendo crime) é perseguido, e detém uma estética peculiar (que já influenciou as artes visuais). Entre outras considerações genéricas, os autores vão descrevendo as origens conhecidas do modelo americano, referindo Cornbread e Taki183 (para mais detalhe sobre Taki183 ver https://www.urbancreativity.org/online_talks_001.html).

Também é feita referência a Craig Castleman, o primeiro académico a escrever sobre o tema, em bom rigor, Craig juntou textos de alunos sobre graffiti (ver mais informações em https://www.urbancreativity.org/online_talks_craig.html).

É feita uma breve abordagem à relação do graffiti com a cultura popular (à cidade ela própria como inspiração), a designação das principais convenções estilísticas e referência (sem desenvolvimento) ao médium lata de spray. É referido o “combate ao graffiti”, os esforços de limpeza e os seus custos, mas também o graffiti como símbolo visual, bem de consumo, dialéctica para a qual contribuiu a divulgação através de filmes como wild style, style wars, beat the street (mais sobre estes filmes e época ver https://www.urbancreativity.org/online_talks_craig-373473.html).

A problemática legalista ou genérica de dano à propriedade não é abordada de forma frontal. O discurso é desenvolvido de forma unilateral relativamente a estas matérias, apoiando a tese de que o graffiti é considerado uma forma de vandalismo, derivado do secretíssimo, da violência simbólica e semiótica, ao facto de se tratar de uma linguagem impenetrável e imprevisível, que surge em locais inapropriados, e o anonimato, como indicado este conjunto de razões que originam desconfiança e temores.

É feita a oposição entre manifestação de transgressão e demonstração de perícia e criatividade, quando na realidade estão ambas presentes em simultâneo. Outra relação que não surge suficientemente aprofundada é a relação do graffiti do tipo “master piece” com a arte mural e de como este cria um sub género (indicado pelos autores) como sido definido como graffiti artístico.

A designação “graffiti” não é bem delimitada, pois indica-se que se reproduz “não apenas na rua, mas em múltiplos círculos imagéticos”, é certa a influência estética, mas por exemplo como é evidente a fotografia de um graffiti, não é um graffiti, ou uma pintura em tela com a estética do graffiti e feita por um autor de graffiti também não é um graffiti. Fechando a abordagem ao graffiti, é referida a sua relação com o mundo digital, de forma demasiado curta (duas linhas) para a importância e impacto que na realidade tem assumido nas últimas duas décadas.

Muralismo

Em sub-capítulo dedicado ao muralismo, estabelece-se de forma direta que, a prática de graffiti em “wall of fame” é uma prática muralista. Algo que só por si permite alguma discussão, entende-se porém que é numa lógica de bastante abertura do termo, que inclui (no outro extremo) a pintura rupestre, enfim relacionando a parede com a génese da criação artística.

O mural é aqui considerado como algo que se desenvolve num muro e parede de grandes dimensões, e que, pelo tempo e custos envolvidos, se associa a acções programadas oficiais, ou seja não espontâneas.

Abordam-se duas vertentes, o muralismo político e o muralismo comunitário e cívico. O muralismo político é excluído daquilo que os autores consideram arte urbana, não obstante incluem uma vasta descrição sobre o mesmo (15 páginas).

Incluem neste sub-capítulo, de forma talvez pouco clara, os aspetos políticos do graffiti, descritos como “armas poderosas”. São feitas referências ao Muro de Berlim, ao Maio de 68, à praça Tahir, ao Muro da Palestina, um conjunto de enquadramentos de graffiti de natureza política que, na minha perspectiva, não se relacionam diretamente com o mural político (como nós o interpretamos à luz do acontecimentos imediatamente após o 25 de Abril de 1974 em Portugal).

Fazendo referência a Yiannis Zaimakis (autor com colaboração à vista, ver: <https://www.berghahnbooks.com/title/CamposPolitical>) distingue-se a política com “P” grande e a sub-política, seguindo os autores para o foco do mural político no contexto português, salientando a importância

que estes deixaram no imaginário colectivo. Estes murais, identificados como “património basilar dos movimentos de esquerda”. Será necessário chamar a atenção que esta afirmação, poderá ser de alguma forma enganosa, pois se apesar de tudo (sobretudo pela insistência ao longo do tempo, inclusive nos anos 80 e 90 do sec. XX) os murais são conotados com a esquerda, na realidade tanto o graffiti como a prática de murais, são na realidade fenómenos na sua génese a-políticos, mesmo no pós 25 de Abril de 1974, existiram vários exemplos de murais feitos por partidos de direita. De forma algo exagerada é referido que, no fim dos anos 1980 início dos anos 1990, o graffiti de inspiração norte americana toma o lugar dos murais, graffiti aqui caracterizado como “expressão de natureza apocalíptica”. Aqui é feita uma colagem, que direi, um pouco fora do contexto, pois passam a ser referidos slogans e palavras de ordem, que são colocados ao mesmo nível que os murais. É evidente que o foco é o conteúdo político, a preocupação dos autores centra-se então na tentativa de caracterizar o tipo de mensagens. Porém a relevância do suporte, técnica ou formato não é salientada, direi que um desvio grave de análise sobretudo quando se fala de “arte”.

No caso dos murais, políticos figurativos não institucionais, retratando por exemplo Passos Coelho, ou Angela Merkel, é referida sua relevância mediática nas redes sociais ou TV. É referido o anónimo como uma das características destes murais, quando na realidade os autores na sua produção se deixaram filmar, assumindo o trabalho e fornecendo os seus nomes. O reconhecimento por parte dos media cria na realidade oportunidades de trabalho, o que no caso específico dos murais em causa veio na realidade a tornar-se um facto (um dos autores realizou um trabalho comercial ao lado do mural político mediático).

As duas páginas dedicadas ao muralismo comunitário e cívico, comparadas com as 15 páginas dedicadas ao muralismo político, demonstra bem o posicionamento da narrativa. Aqui são omissas as críticas dos moradores de bairros municipais que consideram a produção de murais nos seus prédios como algo que pode criar um estigma (como no caso do Festival Muro no Bairro Padre Cruz ou em Marvila). Pelo contrário é referido que estão “imbuídos do espírito” do muralismo comunitário ou cívico, quando na realidade o esforço do contacto com as populações (que existe) é muito limitado.

Em breves parágrafos são feitas referências às práticas norte americanas onde a produção de murais envolve o sistema prisional, gerando desconforto pela proibição do uso de latas de spray (ver mais sobre este tópico aqui <https://www.youtube.com/watch?v=VG-GajgPKaM>).

Street art e pós graffiti

Chegados ao sub-capítulo relativo à street art e pós graffiti, onde se retrata a estetização e comercialização do graffiti. Talvez com exagero os autores referem que “muitos daqueles que iniciaram uma carreira no graffiti de rua (o que em si é um pleonasmo) converteram-se em artistas plásticos profissionais”, quando só a muito poucos é que esta afirmação se aplica.

Aqui é esclarecida a dúvida criada na página 77, a “transposição para a converte noutra coisa, que parecendo graffiti, não o é”. Mas por outro lado é criada nova dúvida sobre a distinção entre street art e graffiti, quando na imagem 12 os volta a englobar.

A justificação para o aparecimento da street art é limitada a uma frase “numa tentativa de ultrapassar algumas das tensões” da passagem do graffiti da rua para a galeria. Relembro que muito sobre a estabilização destas expressões foi e continua a ser alvo de acesso debate, nomeadamente através das publicações e conferências promovidas através da iniciativa <http://Urbancreativity.org>. Neste sub-capítulo é feita a referência também a John Fekner, que participou nesta discussão na edição (online) da conferência de 2020 (ver: <https://youtu.be/VG-GajgPKaM?t=2827>).

Também em relação a omissões importantes, encontra-se referência a Bengtsen (2014), nas páginas 104, 105, 108 (3x), 113 e 114, sem que a respectiva linha esteja presente na bibliografia. Peter Bengtsen, um dos mais importantes académicos sobre street art, uma das principais vozes na estabilização do conceito e designação street art, esteve presente desde a primeira edição, em 2014 e em todas as conferências Urban Creativity.

Arte Urbana

Finalmente no sub-capítulo dedicado à Arte Urbana (e não Artes Urbanas, como se poderia supor pelo título), a designação é descrita genericamente, e como capaz de incluir murais, street art, ou graffiti. Detalhando os atributos que a compõem numa lógica de significação dos seus vocábulos. Arte (com A maiúsculo), relacionando-se com a valorização estética, cultural, associada a questões de aceitação e gosto (como um factor normativo). Urbana, cidade, rua existente ou inspirada na rua, (como factor contextual).

Numa tentativa, descreve-se arte urbana “como sinónimo de street art ilegal ou informal, mas também das galerias, museus e festivais”. Estas múltiplas aproximações e outras referências não contemplam o verdadeiro historial e desenvolvimento da expressão em Português (em vários momentos da história recente) ou em Inglês (outro historial). A designação arte urbana com relações com o graffiti e street art só ocorre em 2008 com a adopção da Galeria de Arte Urbana (ver In: Convocarte : Revista de ciências da arte. - Lisboa, 2015. - Nº 1 (Dez. 2015), p. 96-106). A referência à origem da designação na realidade é omissa, o que constitui uma falha considerável para os objectivos do livro.

Os autores identificam que a arte urbana é fruto de “alterações ocorridas no campo do graffiti”. Entre elas a inexistência de políticas repressivas por parte das autoridades. Na realidade algo que pode ser contestado por quem viveu essas repressões, vozes que neste livro infelizmente não são consideradas.

Virados para o futuro os autores mostram curiosidade o impacto da arte urbana nas concepções de arte, mercado artístico, ao nível da cultura e da economia das cidades. Enfim os autores ensaiam uma “identificação provisória de arte urbana” com as características definidas em 9 pontos:

1º - A arte urbana toma partido da rua como espaço físico, social e simbólico (rua no sentido literal e figurativo).

2º - A arte urbana abarca originalmente formatos pictóricos formais mas também informais (a velha dicotomia legal ilegal, tudo incluído).

3º - Arte urbana é proveniente da cultura popular, de natureza vernácula, espontânea, seus autores, são predominantemente autodidatas, (ao excluir as vertentes eruditas programadas, e autores com formação, contradizem-se as dimensões legais, comerciais e profissionalizantes).

4º - A arte urbana é democrática, pelo usufruto e produção livremente acessível a todos (aqui encaixam-se as produções formais, a parte comercial e privatizada, existindo o domínio de códigos culturais elitistas, ao contrário do que é referido).

5º - A arte urbana envolve transgressão e risco (dimensão não distribuída da mesma maneira por todos os praticantes, na realidade, quem mais beneficia financeiramente não é de quem mais arrisca fisicamente).

6º - A arte urbana é efémera (não sendo efémera deixa de se chamar arte urbana? Quando é que passa a ser Arte Pública?). Como é esta situação condicionada pelo registo digital das obras é um tema demasiado importante para que seja referido neste ponto de forma reduzida de um parágrafo.

7º - A arte urbana é eclética, vive da diversidade de várias linguagens plásticas (sente-se também pouco desenvolvimento sobre estes domínios, assim como os das técnicas, materiais e suportes, entende-se talvez porque artes plásticas não é a área de investigação dos autores).

8º - A urbana é translocal vive entre a rua, a galeria e a internet (não relacionado com o ponto 6, o efémero, o digital aqui relaciona-se com a vertente comercial).

9º - A arte urbana, levanta o debate sobre a propriedade, legitimidade para agir sobre as obras na rua (de quem é a obra, de quem é o muro, e como legalmente se enquadra parece omissa neste ponto).

Arte urbana no contacto (inter) nacional

Entrando no 3º e último capítulo “arte urbana no contexto nacional”, em sub-capítulo dedicado às “políticas públicas para a arte urbana” identifica-se uma narrativa um pouco distinta da arte urbana quem tem vindo a ser descrita até

este ponto, descartando aqui a antiguidade do graffiti e afastando a street art da arte pública, aqui mais próxima das suas dimensões mais “tradicionais associadas à estatuária e escultura pública”. Conceitos aqui afastados conscientemente, pois estão dentro da própria narrativa de remoção da “poluição visual”, do graffiti (e street art) sobre a estatuária e arte pública, aliás a sua adopção numa lógica de política positiva é aqui explicada como um caminho a percorrer. Seria então uma estratégia autárquica que:

- 1 – que considere a comunidade envolvida;
- 2 – As criações como meio de dinamização e revitalização do ambiente urbano;
- 3 – Com papel a desempenhar no trabalho comunitário;
- 4 – Papel na atenuação de tensões sociais;
- 5 – Dialogo inter-geracional e multicultural;
- 6 – Democratização do acesso à cultura;
- 7 – Política de conservação patrimonial;

Arte urbana em Lisboa

Após sub capítulo sobre cidades internacionais (algo desenquadrado por se encontrar em capítulo sobre o contexto nacional), surge então o sub-capítulo com o título “Arte pública para a arte urbana em Lisboa”. Na minha perspectiva pessoal, um dos momentos mais esperado do livro, onde sobretudo Sílvia Câmara como participante do processo em Lisboa relata os acontecimentos.

É com uma muito breve, opaca e algo difusa abordagem que se identifica o momento fundador da GAU - Galeria de Arte Urbana. Entre 2008 (ano de criação da GAU) e 2009 os interlocutores com a comunidade de autores (entre os quais participei pessoalmente como dinamizador) foram os responsáveis pelo processo de reabilitação do Bairro Alto. Só depois de 2009 é que esta iniciativa para a ser acompanhada por Jorge Ramos de Carvalho, Sílvia Câmara e Inês Machado. O meu papel, referido como simplesmente de “colaboração” em 2008, estendeu-se na realidade à passagem de conhecimentos do processo entretanto por mim esboçado (e ainda presente nos primeiros posts do blog: <http://grrau.blogspot.com/2008/10/grrau-manifesto.html>), apresentação de toda a comunidade (do old school ao new school, Vhils e restante dinâmica VSP), produção e estabilização dos conceitos adoptados na abordagem inicial da autarquia (e aos quais deu continuidade até hoje), produção de logotipo e primeiro catálogo impresso,

orientações para a liberdade de intervenção nos painéis da Calçada da Glória (não adoptadas), aconselhamento (não seguido) do aconselhamento do não envolvimento do Presidente da Câmara, à época António Costa, pois para o efeito de envolver o máximo de praticantes de graffiti (fazendo entender o objectivo de diminuição da existência de tags no Bairro Alto) não resultaria ter presente o Presidente, pelo contrário isso afastaria interlocutores. Enfim foi um período de entrega pessoal, séria, profunda e dedicada, genericamente pro bono, em prol da dinâmica da minha cidade.

Neste livro fica assim muito por dizer sobre, enfim o porquê de ser “arte urbana” e o porquê de ter acontecido como aconteceu. Espero que a publicação da minha tese de doutoramento ajude a esclarecer: Valores Culturais da Arte Urbana, Lisboa 2008 – 2014 (<https://www.ulisboa.pt/prova-academica/valores-culturais-da-arte-urbana-lisboa-2008-2014>).

Importante aspeto omissivo é o do financiamento do processo da GAU. Ao ler-se este sub-capítulo surge a ideia da inserção da GAU na orgânica da autarquia” que na realidade ocorreu informalmente, pois não tem formalidade, não se trata de uma unidade orgânica ou departamento, foi sempre e só um projeto primeiro em relação com o urbanismo e presidência, mas sobretudo da DMC Direcção Municipal da Cultura, DPC Departamento de Património Cultural.

Ficam muitas questões por responder como é natural, entre elas o como determinar os limites entre o legal e ilegal ou da relação com a arte pública. A quem interessa expandir a capacidade e direito à intervenção artística em espaço público (sobretudo quando esta se desenvolve à margem da actuação da autarquia)?

São invocados conceitos importantes como o da cidadania artística, projetos de sensibilização, o respeito entre obras (de escultura, arquitetura, pintura), atenuação de tensões sociais (ou o inverso), remuneração com exigências conceptuais, técnicas, estéticas (uma prisão e um apoio financeiro).

Um conceito subtil mas referido foi de “espaço urbano legal” é aqui que as linhas vermelhas se desenham, no legal, privado, público, vandalismo. São estes os temas

fracturantes e estão omissos com a profundidade merecida. Numa frase, a “estratégia delineada para o graffiti e street art intenta sensibilizar toda uma comunidade (...) proporcionando-lhes oportunidades de executarem as suas obras em locais autorizados, prevenindo assim a proliferação de gestos vandálicos sobre outros registos artísticos”.

A problemática passa então a ser curatorial. Quem decide que registo artístico é vandálico, ou se é para durar, quanto tempo? Mais do que a introdução do elemento de curadoria num processo espontâneo, a GAU acabou por se afirmar como agente, protagonista, absorvendo grande parte da dinâmica mediática e comercial, impondo-se como intermediário, nem sempre neutral dada a sua missão (descrita na frase em cima).

“A curadoria, a organização e a produção de eventos” por parte da GAU dinamizam de facto a área, porem são estranhos para um perfil autárquico de regulação de uma dinâmica comercial instalada já bem antes da sua criação em 2008. A pedagogia e a inventariação são desafios referidos, porem longe de estarem resolvidos, quer na área cultural quer na área policial (ausência de referência) normalmente onde se encontram as maiores de dados.

O debate e reflexão, referido como um dos eixos de actuação (desde o principio recomendado) faz-se aqui por referência ao campo das ciências sociais. Nova grande omissão de informação é aqui identificada, por um lado muita da investigação faz-se também fora das ciências socais, mas por outro lado é ainda mais gritante é a omissão da conferência internacional que se organiza desde 2014 na FBAUL - Faculdade de Belas-Artes da Universidade de Lisboa, à qual estão associadas revistas académicas de referência global, nomeadamente Street Art & Urban Creativity Scientific Journal, a única publicação académica regular com Street Art no título, de referência incontornável.

Historiografia da Arte Urbana

Aqui em novo sub-capítulo aborda-se a historiografia da arte urbana, de forma não linear, acumulam-se informações breves sobre graffiti de inspiração norte americana e aos murais do pós 25 de Abril de 1974 entre outros. Repetem-se informações sobre a formação da GAU (talvez alguma falta de edição por forma a evitar a repetição do tema)

desta feita de forma muito resumida e sem detalhes sobre o momento da sua fundação. Um discurso muito centrado na GAU que pode gerar alguns maus entendidos, como o de que “a GAU inicia um dialogo com a comunidade”, quando na realidade foi a comunidade que iniciou o dialogo com a autarquia, o que fez com que esta criasse a GAU.

Não sendo comum ao longo do livro, encontra-se um erro na legenda da imagem na página 151, será imagem 20 e não 30 como indicado.

Nas páginas seguintes deste capítulo descrevem-se várias iniciativas, em forma de síntese historiográfica. Aqui é feito um justo destaque ao projeto CRONO como das mais importantes iniciativas “um dos primeiros sinais de que algo importante estava a eclodir”, “uma das mais importante a nível mundial” com referência ao artigo de Tristan Manco, participante nas já referidas conferência Urban Creativity (na FBAUL). Partilho novamente que por ter participado quer na criação da GAU, quer no projeto CRONO (concepção e produção) suas descrições detalhadas podem ser encontradas como já referido no trabalho conducente à minha defesa de tese, com o título Valores Culturais da Arte Urbana, Lisboa 2008 - 2014.

Aqui será de destacar que nos vários projetos em que existiu o envolvimento da GAU, nota-se a descrição de uma abordagem mista, entre um “modos operandi” novo (mais aberto) dominado (enfim) por lógicas de funcionamento da Arte canónica ou contemporânea, como a curadoria, os concursos, os júris.

No fim deste importante sub-capítulo os autores reforçam uma ideia, que do meu ponto de vista é errada, a frase sobre “arte urbana de Lisboa ser reconhecida internacionalmente” ser “o resultado não apenas de uma estratégia oficial (...) mas também do amadurecimento de uma geração de artistas”. Seria mais correcto dizer que o reconhecimento internacional da arte urbana de Lisboa deve-se ao amadurecimento de geração de artistas, facto que a autarquia soube capitalizar.

Em novo sub-capítulo é abordado o panorama nacional, de forma muito redutora sobretudo porque se limita a uma lógica de observação de eventos (festivais) descurando práticas locais dispersas no território com um

desenvolvimento de mais de 30 anos se tivermos como referência o graffiti de origem Norte Americana, ou muito mais antiga se alargarmos os horizontes (como será de esperar).

Conclusão

A pretensão para contribuir para o enriquecimento do debate sobre o direito à expressão criativa, tem em bom rigor espaço próprio junto dos académicos da área jurídica, que finalmente em Portugal estão de facto a contribuir para a reflexão dos temas street art e graffiti, como o exemplo do projeto de investigação “Street Art / Direito à cidade”, com a Investigadora Principal, Maria Raquel Guimarães. Este projeto de investigação pretende discutir o regime jurídico do graffiti e da “arte urbana” (street art), sob a perspectiva do direito português e do direito brasileiro, sem afastar a necessidade do estudo de outros ordenamentos estrangeiros (ver <https://cije.up.pt/pt/client/skins/geral.php?id=453>).

Limita-se no texto da conclusão “o campo das intervenções visuais no espaço público” o que julgo ser redutor, pois retira do foco de análise muita da arte urbana volumétrica, arte pública, a escultura e performance, para referir algumas das mais importantes práticas.

Mas mais importante é a declaração de que “um dos objectivos de dar a conhecer um pouco da literatura académica sobre a matéria”. Dado este objectivo, será de lamentar a ausência de qualquer referência à conferência e publicações Urban Creativity, que como já referido, ocorre na FBAUL desde 2014, e que junta os mais prestigiados protagonistas globais, académicos e não académicos.

Esta gritante ausência de referência não é única, identificam-se outras ausências nominais que viriam a traduzir um maior equilíbrio entre protagonismo e relevância para o desenvolvimento dos acontecimentos. Estas ausências levam a considerar que, de acordo com o segundo objectivo do livro, de documentar ainda que brevemente a arte urbana, o que se observa na realidade é que o livro comenta mais do que documenta, dando nota de uma visão necessariamente (e sempre assumida como) parcial.

São enunciados temas importantes, porem sobretudo, em forma de pergunta, como por exemplo em relação ao afastamento da natureza disruptiva da arte urbana (a sua domesticação), ficando por responder como esta se relaciona com as políticas públicas. Fica também por entender qual a observação dos autores do livro sobre as “fronteiras” entre a arte urbana integrada no “mundo da arte” comercial e simplesmente esta ser arte contemporânea.

Enfim na conclusão também é reconhecido um sentido de carreira dos “artistas” de arte urbana, ficando subentendido que será de facto seguro falarmos de podermos falar em carreira profissional no contexto da arte urbana, ou no caso são artistas de arte contemporânea salvaguardando os seus aspetos vernaculares, espontâneos e não profissionais.

A conclusão do livro termina com a referência ao tempo, patrimonialização, uma discussão referida como estando em aberto. Pessoalmente fecho esta já longa recensão congratulando os autores pela obra, pois é sempre positivo criar debate e difundir conhecimento. Espero que este meu contributo vá ao encontro de todos os que vêm a critica como um sinal de optimismo.

