ISSN 3051-8261

R3iAP
Rede de Informação Investigação
e Intervenção em Arte Pública

R3iAP News **# 5** january 2026

THE NETWORK FOR INFORMATION, RESEARCH AND INTERVENTION ON PUBLIC ART (R3iAP)

studies and provides services on all aspects related to the research, promotion, conservation, preservation and restoration of public art collections in Portugal, Brazil and the and communities of Portuguese descent, provided he is mandated to do so by academic and/or cultural and/or cultural institutions of the respective countries and communities



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1.EDITORIAL

Crossovers and intersections of practices and research results

Crossovers and intersections of practices and research results: From research practices and communication methodologies in public art

By way of a brief introduction, I would like to share a recent experience. In 'Poetics of Creation,' conceived by Prof. Dr. Aparecido José Cirilo and held in November 2025 in a residency format (Vila Velha, Espírito Santo, Brazil), I had the opportunity to establish important crossovers between interests and create intersections between the research I have been developing and that dialogues with the work of Prof. Dr. José Guilherme de Abreu, responsible for organising this publication.

This format of academic event provided opportunities for truly qualitative encounters, since the interaction extended beyond the conferences and round tables, continuing during lunches, dinners and conversations in the late afternoon after the day's activities. There is no doubt that the convergences were possible because they result from practices, from years of research on art, creative processes and the circulation of works.

Inspired by one of the conferences, we came out in defence of creativity, because we believe in its power and creative transcendence. The reflection was expanded the following day by the presentation of Prof. Dr. Lucia Santaella, who, with great lucidity, situated creativity in companies and businesses as innovation, creativity applied in the field of science as invention, and creativity in the field of art as creation.

Cattani (2002) reminds us that "Art is not discourse, it is action. The work is created through gestures, procedures, processes, which do not involve the verbal and do not depend on it. Its instrument is plastic: supports, materials, colours, lines, shapes, volumes. The result is an object, present in its physicality, independent of any and all discourse, including that of the artist himself." The work, situated in a space, constitutes itself as a being and takes on an autonomous existence, but is completed in dialogue with the public, and in the reinterpretation and expansion of what the artist proposes. According to Otávio Paz (1990), "Between what the artist wanted to do and what the viewer believes they see, there is a reality: the work. Without it, the viewer's recreation is impossible."

This edition of R3iAP News highlights the crossovers and intersections of practices, investigations, and modes of communication in public art, opening space to consider art as research, insofar as the place of investigation in contemporary art includes those who research art - the artist - and those who research about art - the researcher - each with different intentions and methodologies. Throughout this edition, we can find works installed in different public spaces and, based on the authors' proposals, reflect on aspects that might otherwise go unnoticed. In this way, learning about their implementation, presence, interaction and meanings for local communities can broaden our understanding of the role of public art as a space.

We invite all members of the Network to read this publication, which announces the inauguration of new works in Lisbon, Algarve, Carregal do Sal, Santarém, Ponte de Lima, Praia do Carvoeiro, as well as to learn about or follow the development of projects and initiatives related to public art.

It also publicises books, articles related to the theme and opinion pieces that raise controversial issues and critical contributions for a broader reflection on public art.

The Stories and Memories section is dedicated to a work that provokes a social reaction and reveals curiosities that only research can bring to light.

We conclude with Rosely Kumm's 'Carta do Brasil' (Letter from Brazil), which presents a contemporary performance practice carried out in the municipality of Domingos Martins in the state of Espírito Santo in Brazil, which appropriates its history - German immigration - and rewrites it in the urban space through manifestations that reaffirm both its identity and its cultural continuity.

I hope you find this an inspiring and thought-provoking read, and that it encourages you to follow the latest news from R3iAP News. See you soon.

Stela Maris Sanmartin
GEPCEAr - Grupo de Extensão e Pesquisa Criatividade, Educação e Arte
Universidade Federal do Espírito Santo.

2.NEWS

Section dedicated to display local, national and international initiatives related to public art and the like.

Ibero-American Seminar Poetics of Creation 2025, Federal University of Espírito Santo (UFES), Vitória

Between 8 and 11 October, the 'Poéticas ES 2025' took place, an abbreviated name used by peers to refer to this academic and artistic meeting that has been held annually since 2007, organised by Prof. José Cirillo da (UFES), with the aim of studying the creative process in the arts.

This year, however, instead of taking place in the solemn setting of the University, Poéticas ES 2025 took place as an artistic residency in the flowery surroundings of a hostel in Vila Velha: the birthplace of the Captaincy of Espírito Santo, founded in 1535.



We transcribe a passage from José Cirillo's chronicle on 'Poéticas ES 2025' in the newspaper ES Hoje:

> That was the edition of 'Poéticas, ES 2025.' No stages or auditoriums; no platforms or academic juggling; nothing that is staged in the scientific world. [...]
> According to Celina and José Guilherme, "Poéticas, ES 2025" did what the ancient Greeks called συμπόσιον (sympósion). We returned to the idea that life and the production of knowledge are not separate; we gathered to drink and eat and discuss artistic, critical and philosophical ideas, among other simple aspects of our journey. It seems to me that we lit the torches again, turned off the lights, and saw the splendour that the starry night offers us, to the sound of good conversation, not only among the Greeks, but also among the communities of our indigenous peoples: are we perhaps relearning how to talk? Life goes on and sharing takes place illuminated by the bonfires of sensitive sharing (Cirillo, ES Hoje, 14/10/2025).1






Focusing on the theme of Artificial Intelligence, lectures were given, ideas were debated, workshops were organised and, in the evening, two dystopian films were screened: Blade Runner (1982) by Ridley Scott and Metropolis (1927) by Fritz Lang, both of which were analysed and discussed.

Applied to reflection, sharing and debate of ideas, the residency formula undoubtedly encourages intellectual work.

1- https://eshoje.com.br/colunistas/jose-cirillo/2025/10/a-vida-e-gravida-de-morte-ou-sobre-servir-coxinha-em-um-restaurante-de-luxo/

Recent installations of public sculpture in Portugal (sampling)

1. Memorial to the Vigil of the Chapel of Rato (Lisbon)



Dedication: 25 March 2024

Location: Jardim das Amoreiras, Lisbon

Author: Cristina Ataíde

Observations: Evocation of the vigil-protest by progressive Catholics in 1972 against the Colonial War and the dictatorship. The words engraved on the ground - Peace, Freedom, Rights, Change - reinforce the commitment to memory, democracy and the values that the vigil represented.

2. Memorial to Vasco Morgado (Lisbon)



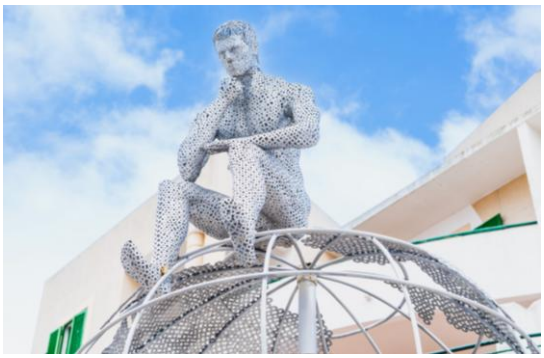
Dedication: 25 January 2025

Location: Praça Duque de Saldanha (in front of the former Monumental Cinema Theatre)

Author: Carlos Bajouca

Remarks: 2-metre-high marble statue in memory of Vasco Morgado's cultural legacy

3. Thinker of Albufeira



Dedication: 26 February 2025

Location: southern part of Avenida Sá Carneiro, municipality of Albufeira (Algarve)

Author: Carlos de Oliveira Correia

Remarks: Inspired by the sculpture of the same name by Auguste Rodin

4. Tribute to Aristides de Sousa Mendes and the Jews (Carregal do Sal)



Dedication: 6 March 2025

Location: Roundabout at the Aristides de Sousa Mendes House Museum, in Cabanas de Viriato

Author: Fernando Crespo

Observations: The work uses three stainless steel frames — one closed and dark, another open with white Stars of David and a small blue one, and a third with a portrait of Sousa Mendes.

5. I am like you (Lisbon)



Inauguration: 31 March 2025

Location: Avenida da Liberdade, Lisbon

Author: Rui Chafes

Observations: 6-metre-high wrought iron sculpture, designed as a ‘column of smoke’

6. Statue of St Paul (Santarém)



Inauguration: 3 April 2025

Location: Jardim da Liberdade, Santarém

Author: Fernando Marques

Remarks: The statue was inaugurated as part of the 25 April celebrations.

7. Statue of D. Afonso Henriques (Ponte de Lima)



Inauguration: 13 June 2025

Location: entrance to the Expolima exhibition, in Ponte de Lima

Author: Elías Cochón Rei, with design by Joana Silva

Remarks: 3-metre-high bronze statue

8. Statue *The Fisherman* (Praia do Carvoeiro)



Inauguration: 20 July 2025

Location: Rampa Sra. da Encarnação, Praia do Carvoeiro

Author: Luísa Aleixo (design), José Carlos Almeida (execution)

Observations: local identity memory

9. Statue A Primavera (Maia)



Inauguration: 23 September 2025

Location: Jardim Central, Maia

Author: Ilídio Fontes

Observations: Inscription: “There is a Spring in every life / We must sing of it in bloom / Florbela Espanca”

3.R3iAP INITIATIVES

Section dedicated to R3IAP initiative or participation projects

PERMORIA Project: Monument Performativity. Social Perception and Interventions in Public Art in Spain and Portugal since 1950

Work on the Permoria project has continued, with the collaboration of R3iAP in its development. On 2 and 3 October, the seminar ‘Intervenciones y controversias. El arte público como activador social’ (Interventions and controversies. Public art as a social activator) was held in Santiago de Compostela and Caldas de Reis (Pontevedra), coordinated by Miguel Anxo Rodriguez and Silvia González Rodríguez, both from the University of Santiago de Compostela.

Gabriela Vaz-Pinheiro, researcher at i2ADS (FBAUP) and member of R3iAP, participated in this seminar with the presentation: Territory and image, monuments in context.

In the article published in the previous edition of R3iAP News about the PERMORIA project, its coordinator, Miguel Anxo Rodriguez, announced that the project website was being prepared, which has now happened. All researchers or scholars who wish to follow the progress of this project can do so by accessing it here: https://www.permoria.com

It is through its contribution to the in-depth historical study of the Monument to Portuguese Colonisation, referenced on the website, that R3iAP has collaborated with the PERMORIA Project, providing references and primary and secondary historical sources that enable us to grasp and understand the historical relevance and political significance embodied in that monument.

In relation to this issue, a Research Seminar is being planned for 2026 at the School of Arts of the Portuguese Catholic University, whose campus is located next to the monument, which will therefore be the central reference point for the seminar.

R3iAP News will provide information on its organisation and announcement in its next editions.

Projet SPHERA II - **SP**iritual **HE**ritage **R**esearch **A**rea

A programme for the sphericity of artistic journeys

About a year ago, the work Art as Gestation of the Public Sphera (2024) documented a collection of lectures by artists interested in reflecting on their work from an emerging perspective: that of a public sphere beyond the socio-political. The work, in English, with contributions from César Barrio, Dominik Lejman, Jo Joelson, José Guilherme Abreu, Rodrigo Silva, Rudolph Bauer and Simeon Nelson, is available online. Three of the lectures are available here.

Recognising what art has to say in the current times, through the operative juxtaposition of artistic visions interested in creation as a theatre of appearances — the name of the line of research within LIDA at the Polytechnic Institute of Leiria that framed the publication — generated not only a series of texts (duly illustrated with documentation of works of art and framed by the reflections of researchers), but also a possibility: that of taking a step towards developing a demanding virtual community that is willing to share profound insights into the creative act. The two editors of this first work, with a long history of reflection on public art, thus defined not only a carefully considered but open territory, but also, with clarity, a set of tools for embarking on new journeys into the truth of art.

The underlying model that has shaped the structure of the programme, duly explained by José Guilherme Abreu in the conference that opened the proceedings and in the text that opens the book already published and distributed to a hundred academic libraries across the five continents – is the Abellian sphere, a phenomenological genetics of the integration between art and life, thought and action, artist and society developed by Raymond Abellio over decades and which today offers a redemptive platform for raising awareness of creation.

In this second phase of the SPHERA (2026) project, the articulation between curatorship and reflection is assumed, aiming at new inspiring intersections for the current state of artistic creation, a current state necessarily intuited from its ever-emerging truths. The approach to wonder and gnosis (beyond perception), of a secular spirituality that transmutes the material, is now, in this second edition, structured in two sets of texts and works – one under the motto 'World', the other under 'Mind' – the whole encompassed in the notion of Journey. Of the spherical journey.

Spherical Journeys. On the earth, as within the light

Introduction – World, Nature, Culture, Spirituality
Teresa Bartolomei *literature*
Rodrigo Silva *philosophy*

I PART – W O R L D (image)

Theme A – The roots of the earth
Johannes Pfeiffer *artist*
José Cirillo *researcher*

Theme B – The metamorphoses of water
Simeon Nelson *artist*
Laura Castro *researcher*

Theme C - The torrents of air
Alexandre A R Costa *artist*
Stella Sanmartin *researcher*

Theme D - The metastases of fire
César Barrio *artist*
José Guilherme Abreu *researcher*

Theme E- The tree, living knowledge
Samuel Rama *artist*
Daniela Brasil *researcher*

II PART - M I N D (image)

Theme F- Inside as outside
Witold Riedel *artist*
Fernando Rosa Dias *researcher*

Theme G - In the clearings of dwelling
Thierry Ferreira *artist*
Carlos Lampreia *researcher*

Theme H- Crossing the landscapes of silence
Filipe Garcia *artist*
Abílio Oliveira *researcher*

Theme I- If mountains could sing
Melanie Manchot *artista*
Mário Caeiro *researcher*

Theme J - Flying over the gorges of Psyche

Adélia Santos Costa *artist*
Michelle Nahon *researcher*

Epilogue
Eric Coulon *philosophic-spiritual essay*
Henrique Manuel Pereira *literary-spiritual essay*

Spherical Journeys [working title] is scheduled for publication in the second half of 2026. As with the first edition, Art as Gestation of the Public Sphera, it is a publishing initiative of LIDA | Laboratory for Research in Design and Arts in cooperation with R3iAP | Network for Information, Research and Intervention in Public Art.

Expected funding: LIDA and FTC | Foundation for Science and Technology.

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Mário Caeiro | LIDA/PL | CECC/FCH/UCP

Public Art Collection Inventories Project - ICAP

R3iAP has been making Public Art Collection Inventories (ICAP) available on its webpage. Organised by municipality, district or author, these inventories require constant updating or expansion whenever new pieces are added or information about existing pieces is expanded.

Available in PDF format, these inventories do not allow for dynamic updating and must therefore be replaced periodically, especially when they do not refer to the public works of deceased authors.

It is a huge task, but the benefits of having certified information about these collections are enormous. It is important to remember that public art collections, unlike museum collections, do not benefit from a system for safeguarding, studying, maintaining and disseminating them.

Ultimately, one of the tasks and responsibilities of an organisation such as R3iAP is to act as the embryo of a Virtual Museum of Public Art in Portugal.

It is also in this sense that, within the scope of this project, we invite everyone to share any inventories they may have, or to contribute to the construction or improvement of existing ones, by sending information that expands, corrects or updates existing ones.

To do so, you can use the messaging feature on the Academia.edu webpage, or send an email to R3iAP News: news.r3iap@gmail.com.

Finally, it should be added that sharing these inventories has already begun to prove useful. The research project "Artistic, material and technical study of 20th and 21st century public cement mortar sculptures in the Porto Metropolitan Area. Conservation and enhancement in the context of contemporary societal challenges", developed by student Marta Gueidão as part of the PhD course in Conservation and Restoration of Cultural Heritage at the School of Arts of the Portuguese Catholic University, Porto Regional Centre (EA/UCP), will be based precisely on on the Inventory of Public Art in the District of Porto to identify and locate existing cement sculptures in the Porto Metropolitan Area (AMP), as explained in the research objectives, which we transcribe below:

> The project seeks to develop an integrated and effective conservation strategy for public cement sculptures, adjusted to contemporary societal challenges, articulating historical and material study with the technical knowledge of professionals in the sector and with contributions from the community. Through a multidisciplinary approach, it aims to reinforce the appreciation and preservation of cement mortar sculptures produced between the 20th and 21st centuries in the AMP, promote their integration and conscious enjoyment in everyday urban life, and contribute to their management.

This research is being conducted under the supervision of Professor Eduarda Vieira, with co-supervision by Professor Rui Bordalo, both specialists in Conservation-Restoration and lecturers at the School of Arts. The PhD project has been

funded by national funds through the FCT – Foundation for Science and Technology, I.P., under the Doctoral Research Grant awarded to the project with the identifier DOI: https://doi.org/10.54499/UI/BD/153522/2022.

We are therefore pleased to see that the R3iAP's Public Art Collections Inventory Project has already become useful for other projects. And if it is true that this can contribute to the development of research projects, it is no less true that the development of projects such as this one can also become useful for the former, insofar as they ultimately reinforce, expand and deepen the information that it provides.

To access the inventories of public art collections, by municipality, district or author, search here: https://ucp.academia.edu/R3iAPRededeInformaçãoInvestigaçãoeIntervençãodeArtePública

4.ANNOUNCEMENTS

Section dedicated to communicating knowledge transfer initiatives organised by R3IAP and other related bodies.

Author Inventories

The R3iAP webpage recently created a folder called 'Author Inventories' where researchers can deposit inventories of public works by authors they wish to share, thus making available data that may be useful for research and for a better understanding of the production of artists with relevant public works.

The inventory of Zulmiro de Carvalho's public works is now available. The inventory of Júlio Resende's public works will be available shortly. The inventories provided include all georeferencing.

Access the former here: https://www.academia.edu/145391048/Obra_Pública_de_Zulmiro_de_Carvalho

District Inventories

The R3iAP webpage recently created the folders 'Municipal Inventories' and 'District Inventories,' where researchers can collect certified information on public art collections, organised by municipality or district. The R3iAP Initiatives section mentions the doctoral project 'Artistic, material and technical study of 20th and 21st century public cement mortar sculptures in the Porto Metropolitan Area. Conservation and enhancement in the context of contemporary societal challenges', which takes the Inventory of the Porto District Public Art Collection as its starting point.

Access them here: https://ucp.academia.edu/R3iAPRededeInformaçãoInvestigaçãoeIntervençãodeArtePública

5.PUBLICATIONS

Section dedicated to notifying about publications (books, articles, reviews, etc.) on public art.

Public presentation of the monograph on Ilídio Fontes

As previously announced, the launch of the monographic essay A Arte de Ilídio Fontes (The Art of Ilídio Fontes) took place on 29 November at Cooperativa Árvore. Imaginar a Forma, Afeiçoar a Vida (The Art of Ilídio Fontes: Imagining Form, Cherishing Life), published by *Épocas Esculpidas Editora*. Written by José Guilherme Abreu, the book was presented by Laura Castro, with the artist himself in attendance, along with one of his works: *Grávida* (Pregnant), 1968, bronze, 32x28x55 cm, from the artist's collection.




The following day, the book was also presented at the Parish Council of Milheirós, Maia, the sculptor's birthplace. The presentation was given by psychologist Manuel José Moreira, who highlighted and emphasised the artistic personality traits of Ilídio Fontes, in a session chaired by Eng. António Silva Tiago, Mayor of Maia, also a native of Milheirós.




6.POLEMICS AND DEBATES (OPINION PIECES)

Section dedicated to the communication of critical contributions to a wider reflection on public art

Renovation of Teófilo Braga Garden, Praça da República, Porto

At the end of August 2025, the renovation of Teófilo Braga Garden, in Praça da República, Porto, was completed. The project was designed by landscape architect Teresa Portela Marques, who was assisted by a team formed by landscape architects Gonçalo Andrade and David Campos and student Sara Ferreira. The redesign of the garden underwent a geometric reconfiguration, marked by the rays of the circulation axes, covered with flagstones and granite cubes. Along the axes that converge towards the centre, thus monumentalising the palm tree that stands there, there are garden benches made of white PVC slats, as well as on the edge of the central square, formed by irregular blocks of granite without backrests, which attempt to embrace the circle where the palm tree stands.




The new arrangement also served to reposition the existing sculptures on the site, as was the case with the half-body of Bacchus and the bust of Pires Veloso, which was moved to a more appropriate location closer to the Headquarters.

In addition to the repositioning of its statues, this redevelopment was marked by the return of the sculptural group The Abduction of Ganymede, placed near the spot where it had stood for almost a hundred years before 2010. Removed on the centenary of the Republic, Ganymede, the cupbearer of the gods, did not resume his place at the top, opposite Bacchus.

This ended the fifteen-year abduction of The Abduction of Ganymede on the southern edge of the Jardim da Cordoaria. Back home, the sculptural group now finds itself accompanied by symbols from other mythologies, such as the Marian mythology of the statue of the Republic, here discarding the traditional topless version, and the martial mythology of the then proclaimed Viceroy of the North, General António Pires Veloso, whose authority was restored thanks to the replacement of the competent sword that had previously been fiercely torn from its pedestal.



The redevelopment of Jardim Teófilo Braga is therefore unique in that it presents itself as a public space reconfigured for circulation. Diagonals cross the square in all directions, offering straight shortcuts for pedestrians crossing it. A rest area has been created near the centre, but it is also towards the centre that the hard granite-paved paths converge. The design is good, but beyond the renovation of its image, what does it offer citizens? The memory of local place names written on the granite pavement? And who sees it? The return of flower beds bordered by granite kerbs that reach considerable heights, as if to block access to the lawns? The image of the palm tree as a nostalgic reminder of the oceans, once unveiled, and of the tropical territories, now decolonised? It seems insufficient to me! Shouldn't an artist, or artists, have been included in the team that coordinated the redevelopment of the square? Someone who could propose something new, beyond the reformulation of the existing? I think so!

José Guilherme Abreu

Revitalising the monument: an analysis of the emotional relationships between public art and local residents

This reflection invites the reader to take a journey through the city, exploring everything that affects the perception of its inhabitants, highlighting the landscape, public art and local culture. By choosing to take this journey, it will be possible to glimpse the different elements that make up the city's landscape and highlight the relationship between art and the multiple human identities that coexist within it. According to Professor Aparecido Cirillo (2015), the characteristics of a city are defined by the accumulation of layers of meaning, the result of human interactions and, consequently, the historical transformations that take place within it, revealing it to be a living organism in constant reconstruction (Cirillo, 2015). Understanding the city from its sensory paths allows us to recognise that such interactions (manifestations of an aesthetic and cultural nature) sediment the collective memory of the community. Among the elements that make up the journey through the city, public art monuments can be seen as artistic

expressions that add a new layer of meaning to the urban landscape, establishing a historical and social narrative that connects the community's past and present.

Following the reflections of researcher José Guilherme Abreu (2023), public art highlights a field of aesthetic production intrinsically linked to the social fabric, structured around four fundamental axes that guide its conception and practice. The first, the ideology, positions public art as an instrument of cultural democratisation, whose purpose is to reach all citizens and contribute to the improvement of collective life. The second, impact, emphasises the civic character of this art, which calls on both the artist and the public to engage in an active relationship, in which the work triggers diverse social responses - from affective appropriation to critical rejection. Inclusiveness, on the other hand, highlights the plurality that characterises public art, manifested in the diversity of techniques, languages and audiences, configuring an aesthetic space open to the coexistence of multiple cultural and expressive repertoires. Finally, the regime axis shows that public art is part of a differentiated production model, marked by extensive negotiations, community participation and specific institutional dynamics. Thus, by articulating these four pillars, Abreu offers a comprehensive understanding of public art as an aesthetic, political, and social phenomenon, whose relevance is based precisely on its ability to operate between different spheres of collective experience (Abreu, 2023).

According to researcher Françoise Choay (2006), the term monument originates from the Latin word monumentum, which in turn derives from the word monere, meaning to warn or remind. Thus, Choay emphasises the affective nature of monuments, which are not neutral elements in the landscape, but constructive manifestations intended to arouse emotions and preserve a living memory. A monument can be understood as 'anything built by a community of individuals to commemorate or cause other generations of people to remember events, sacrifices, rites or beliefs' (Choay, 2006, p. 18). In view of this, Cirillo also points out that the specificity of the monument lies precisely in its ability to act on collective memory. Through affective mediation, the monument mobilises memories and reactivates the past, making it present in contemporary experience. However, the past evoked is not random: it is an intentional and situated selection, guided by the vital purposes of the community. Thus, the monument contributes decisively to the preservation and strengthening of local identity by anchoring the values and experiences that define the community in the materiality of urban space (Cirillo, 2015).

To better understand these relationships that generate affection between individuals and the city environment, Cirilo points to the concept of topophilia, as defined by Yi-Fu Tuan (1980), which refers to the emotional, cultural, and symbolic bonds that individuals establish with their environment. These relationships transcend the simple function of habitability and are intertwined with the concepts of home, belonging and experience. These bonds are fundamental to the formation of habits, customs and cultural practices, reflecting themselves in various manifestations of everyday life (Tuan, 1980).

Topophilia relationships materialise through collective constructs, shared memories and cultural practices such as festivals, allegorical parades, music, religious rituals, as well as the sensitive perception of the landscape, that is, the way individuals interpret and experience the spaces around them. These elements transform space into a place laden with meaning, where the population can establish deep emotional bonds, reinforcing the affective relationship between inhabitants and the environment they inhabit. A place is a special kind of object. It is a concentration of value, although it is not a valuable thing that can be easily manipulated or moved from one place to another; according to Tuan, it is an object in which one can live (Tuan, 1983). Thus, these affective relationships allow certain monuments of public art to become iconic elements that keep the collective memory alive.

Thus, by recognising the emotional connections that emerge both from public art monuments and from the interpretations that inhabitants construct about their own environment, it becomes possible to understand how certain monuments transcend their material function and become part of the community's symbolic repertoire in a more vivid way. By expressing collective memories, values, and experiences, these works become references of identity that guide modes of belonging and strengthen the bond between the population and the territory. To quote Choay again, the relationship with lived time and memory, that is, its anthropological function, constitutes the essence of the monument (Choay, 2006). It is within this interpretative horizon that the cultural practice found in the state of Espírito Santo fits, whose unique relationship between inhabitants and monument allows us to see how feelings of topophilia manifest and perpetuate themselves in urban space. In this sense, we highlight here a unique cultural practice observed in the city of Domingos Martins, in the mountainous region of Espírito Santo, Brazil. It is a performance representing the Monument to the Immigrant Settler, which has been part of the local landscape since 1954, as a landmark of the municipality's political emancipation.



The Monument in Honour of Immigrant Settlers is a work by artist Carlo Crepaz, commissioned by the local community to celebrate the journey of immigrants to consolidate the municipality. The work has stood in Arthur Gerhardt Square since 1954, forming part of the city's landscape. 2024. Source: Research collection.

Every year, during the allegorical parade organised for the German Immigration Festival (also known as Sommerfest), this monument is symbolically 'brought to life' by a local resident who volunteers to wear a characteristic costume and embody the monument, turning it into a living piece that parades alongside the other allegories created for the event, celebrating the collective memory and historical and cultural heritage of the city. Below is a picture of this performance in the 2011 parade. As can be seen, the male character stands holding his hoe in one hand (a symbol of work), while the other is raised to his eyes, as if to better see the horizon, glimpsing the future he intends to build with his work. The female character remains seated on a chest, holding her son, guarding and protecting her descendants who have reaped the fruits of building this new life on Brazilian soil.



Representation of the Monument to the Immigrant Settler interpreted by a local resident during the Sommerfest allegorical parade. 2011. Source: Research collection.

Allegory in motion: how the community preserves its memory.

The municipality of Domingos Martins, located in the mountainous region of Espírito Santo, has its origins linked to the imperial colonisation policies implemented in Brazil from the 19th century onwards. These policies sought to

encourage European immigration as a strategy to occupy areas considered available, promote the settlement of the territory and gradually replace slave labour with free labour. In this context, Espírito Santo received successive waves of German, Italian and other European immigrants between the late 19th and early 20th centuries. The logic of land occupation adopted was based on the distribution of small rural properties to farming families, fostering colonial settlements organised around family farming and the formation of self-sustaining communities. Soon, the mountainous region of the state was mainly occupied by immigrants of German, Italian, Dutch and Pomeranian origin, who gradually formed small rural communities along the mountains. The city of Domingos Martins, which bears the same name as the municipality, is a significant example of this history of Espírito Santo. Founded on 20 October 1893, after its political emancipation from the municipality of Viana, Domingos Martins has remained closely connected to the political, economic and cultural scenes of the state. This link is visible through various public monuments and cultural manifestations that reflect its fundamental role in history and culture.

Among the traditional festivals, Sommerfest – German Immigration Festival – is a festival that has been held in the city since 1987, with the aim of celebrating German culture in the region. The event takes place at the end of January, the height of the Brazilian summer, commemorating the arrival of the first German immigrants in 1847. In its early days, the festival was an initiative of the local Lutheran community (IECLB[1]), and involved only members of the Church, mostly descendants of German immigrants. Over the years, the festival has established itself as a municipal event and has become a fixture in the state's calendar of events. Among the most emblematic activities in the programme is the allegorical parade, which aims to represent the history and culture of the municipality in a symbolic and artistic way. The various elements that make up the parade are organised to portray aspects of the daily life of the first settlers, traditional customs, religious manifestations, agricultural practices and scenes of community life. Among them is the float representing the Monument to the Immigrant Settler.



Photographic record of the Sommerfest parade in 2016, highlighting the float representing the Monument to the Immigrant Settler, created by local residents. Source: Image provided by Marcos Miertschink.

It is a symbolic gesture that transforms the static monument into a dynamic element of celebration, reinforcing the continuity of traditions and the active involvement of the community in preserving its identity. Given the educational potential of this practice, we highlight that the community itself, by encouraging the appreciation of collective memory through such artistic expressions, ensures the preservation of its culture for future generations. These spaces thus become places of sensitive learning, in which art promotes not only access to culture, but also the construction of identities, the exercise of citizenship, and the strengthening of community ties.



Photographic record of the Sommerfest parade in 2016, highlighting the float representing the Monument to the Immigrant Settler, created by local residents. Source: Image provided by Marcos Miertschink.

Final Considerations

In light of the reflective path the reader has been invited to traverse, it becomes evident that the urban experience - especially in contexts marked by cultural heritage, such as Domingos Martins - is constituted by a dense fabric of meanings that articulate memory, aesthetics, identity, and affect. Drawing on the contributions of Cirillo, Abreu, Choay, and Tuan, it is understood that the city is not merely a space of passage, but a living organism, continually re-signified through human interactions and the symbolic layers that accumulate over time. Within this process, as Choay argues, monuments play an affective role by evoking memories and collective values that are projected into everyday life. The performance carried out by the community around the Monument to the Immigrant Settler - when residents symbolically bring it to life during the allegorical parade - constitutes a particularly expressive gesture of this affective relationship, indicating the extent to which the population genuinely recognizes itself in the work.

In the light of this sensitive trajectory, the observed cultural practice also highlights the articulation of the axes proposed by Abreu (2023) for public art, especially with regard to civic impact, inclusivity, and participatory regimes. By mobilizing residents in the creation of visual narratives that reinterpret the trajectory of the first settlers, the allegorical parade transforms the monument into an active agent of collective memory, expanding its aesthetic and anthropological function in Choay's terms (2006). It is precisely at the intersection of the lived, the remembered, and the shared that certain monuments assume a central role in everyday life, becoming devices of affective evocation. Thus, the combination of the legacy of immigration and contemporary performative practices reveals how the community appropriates its own history, reinscribing it into urban space through manifestations that reaffirm both its identity and its cultural continuity.

Rosely Kumm
Researcher at LEENA–UFES

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[1] IECLB - Igreja Evangélica de Confissão Luterana no Brasil.

7.STORIES AND MEMORIES OF PUBLIC ART SECTION

Section dedicated to a work that arouses a social, political or spiritual reaction of rejection or appreciation

The Girls of Aliança Seguradora

For all intents and purposes, this is a fine and rare example, in Porto, of an *Art in Architecture* project. It is important to stress from the outset the peregrine nature of the project. The architectural design for the Headquarters Building of what was then the Mutual Insurance Company, signed by a team coordinated by architect José Pulido Valente, was approved through a public competition in 1970. Construction began in 1972, but due to a number of issues—explicitly detailed by the author in an article published in *Arte Opinião*, no. 7, in 1979—the completion of the work was repeatedly delayed, as I quote below:

> "…it was precisely in this latter aspect that the problems began, as members of the former administration sought to replace iron with another material, aluminum (provincial nouveau riche attitudes, cultural colonization, or other things…); however, in order to make this change in materials, it would have been necessary to introduce substantial alterations to the project, particularly to the façades. […]"
> "…we made suggestions aimed at expediting the completion of the work; it was only interrupted during the phase in which Mutual was willing to sell the land, the projects, and the part already built. Among the various candidates for the purchase, the media reported that the Ministry of Justice intended to acquire the property in order to install the headquarters of the Polícia Judiciária in Porto." (Valente, 1979, p. 22).



After a long series of difficulties had been overcome, the building finally opened to the public in 1984. Even then, however, it did not do so without controversy. This time, it was not the architecture that lay at the origin of the dispute, but the sculpture. At its inauguration, the headquarters building of Aliança Seguradora—whose copper cladding lent the structure a striking and distinguished appearance—once again became the target of criticism due to the installation of a somewhat realistic marble sculptural group by João Cutileiro. The work depicted two young women bathing naked in a swimming pool and was located at the intersection of Gonçalo Sampaio Street and Campo Alegre Street, near one of the access points to the Arrábida Bridge, in what was then one of the city's main road entrances and the one that most directly led to the central core.

According to information provided by architect Pulido Valente, the placement of the sculptural group occurred at his own initiative. Having known João Cutileiro even before the latter's departure to the Slade School of Arts in London (1955–1959), Pulido Valente invited the sculptor to create a work for the Mutual building while it was still under construction, alongside other artists who also installed works there, namely Charters de Almeida and Lídia Vieira.

Initially, the sculptural group was installed on the right-hand side near the entrance to the building. Although I am not aware of any images of this first placement, the fact remains that the presence of this shocking sculptural group generated reactions of rejection which, according to Pulido Valente, came from the insurance company's clients—or at least that was the argument put forward by the administration. Strong pressure was immediately exerted on the administration to remove the immodest statues from the entrance, arguing, among other reasons, that the visibility of the sculpture distracted drivers, potentially leading to traffic accidents and putting the safety of pedestrians using the sidewalk at risk.

Unfortunately, according to information provided by the architect, there are no drawings of the sculpture's placement in the project, nor are there any photographs of it. What is certain is that, according to a former administrator of the insurance company, the controversy eventually went beyond the company's clients and users and spread as far as the parish, which served as a sounding board, amplifying the chorus of adverse reactions to the sculpture. As a result,

the sculptural group was moved to a less exposed area of the garden, where it ceased to be visible to pedestrians and motorists alike. This decision was taken without consulting the architect, who had no prior knowledge of it.

It was therefore already in its new location that I photographed the sculptural group, during the preparation of my master's thesis on sculpture in public space in Porto, in the late 1990s.



Regarding the aforementioned controversy, I wrote the following at the time:

> This is what happened to the present work by João Cutileiro, removed from its original placement beside the southern eastern flank of the Aliança Seguradora building and relocated to a more secluded area of the garden, so as not to attract the indiscreet gazes of motorists who, confused by the realism of the statues, might cause serious accidents. Needless to comment! (Abreu, 2012, pp. 311–312)

A remarkable work of public sculpture in Porto, installed alongside one of the boldest architectural works erected in the city during the 1970s and 1980s, the pairing of the two formed an exemplary case of an *Art in Architecture* project—common at the time in the United States, but rare, if not unique, in Porto. It was therefore with surprise and incredulous astonishment that I recently discovered, after the removal of the hoardings that for a long time concealed the works being carried out on the building, that *As Meninas da Aliança Seguradora* had disappeared altogether.

Acquired in 2022 from Ageas Seguradora, the building's last owner, the property underwent a radical exterior and interior renovation and was reopened on 4 July of the current year as an office building. The golden copper skin that once clad it no longer exists, and the strong horizontal articulation that had characterized it—boldly marking the four floors of the taller volume—has now been divided into five, in a somewhat pathetic attempt to suggest a greater height, which the vertical emphasis of the window frames ingloriously sought to reinforce.



However, the AGEAS Group has not disappeared. It has simply moved its facilities to a more peripheral area of the city, where its new headquarters now stand, next to the VCI. And it is true, the Meninas now rest on a large mirror of water.

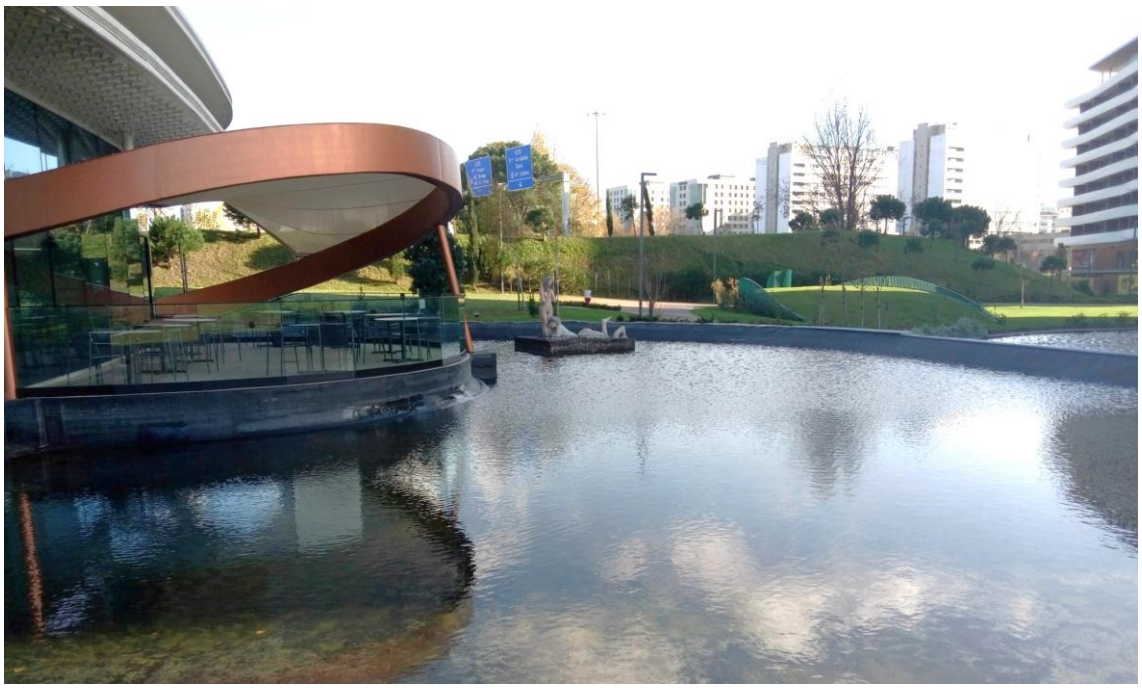
The location offers beautiful landscaping. It is protected from the heavy traffic that plagues the surrounding area. And the surrounding architecture is quite scenic, if not overly so.



However, the new location is excessive for the Girls. First of all, the scale. Instead of bathing in a swimming pool, they now float, somewhat adrift, in an authentic lake. The scale of the Meninas is not the same as the scale of the buildings and spaces that surround them, which reduce them, turning them into a kind of trinket. In addition, the current location is undermined by the orientation of the sculptural group. Facing the building, it disregards the public, favouring the perception of those on the terrace who capriciously invade the space of the lake.



A closer look reveals that its location is exactly opposite to that of another piece by João Cutileiro, in the lake at Mateus Palace in Vila Real. At its location next to the Ageas headquarters, the sculpture group has its back to the public, offering itself to the gaze of those sitting at the terrace. At the Mateus Palace, the sculpture is visible to the public and has its back to the Palace.



The opposite perspective, on the other hand, is too distant and drastically diminishes the sculptural group.



As the new installation of the Meninas is the responsibility of the owner of the new Ageas headquarters building, reflecting on the present case, I wonder whether the sculptural group would not have been better placed in its original location. Whether due to the suitability of the scale of the piece in relation to the scale of the building, its proximity, or the visibility it provided to the public, it was there that the Girls felt comfortable and bathed, without shame or malice, somewhat dreamlike, in front of everyone.

On the image of the project plan, without being able to guarantee with certainty that this would be the initial location, we placed the image of the pool with the Girls, taken in 2021, thanks to the historical images recorded by Google Earth. We then pasted it onto the project plan, in the place we assume to have been its original location.

At the time, there were those who did not like it. Today, however, I believe that this problem would no longer exist. In any case, among other aspects to consider, it would be interesting to see whether or not this rejection would occur.

Furthermore, we fear that the absence of occupation and movement at night in the area surrounding Ageas headquarters could leave the sculpture unprotected and encourage attacks on the physical integrity of the piece. While it is true that the fact that the piece is surrounded by water is a deterrent, it is also true that most ornamental lakes eventually dry up sooner or later. If this happens, the pieces will be dangerously defenceless.

José Guilherme Abreu

Acknowledgements:

The author would like to thank architect José Pulido Valente, designer of the original Mutual Insurance Company Headquarters building, and Dr Maria Augusta Martins, from the Municipal Department of Cultural Heritage Management of Porto City Council, for the information provided and for sharing sources.

8.LETTER FROM BRAZIL

Section dedicated to news or initiatives reported by Brazilian collaborators

Letter to readers. Some testimonials about the Ibero-American Seminar Creative Process in the Arts 2025 Federal University of Espírito Santo

The Ibero-American Seminar on the Creative Process in the Arts, promoted by LEENA - Laboratory for Extension and Research in the Arts, by LABARTES and by the Postgraduate Programme in Arts (PPGA) at the Federal University of Espírito Santo (UFES), in partnership with the University of Granada and the University of Lisbon, was held between 8 and 11 October 2025 in Vila Velha, Espírito Santo, Brazil. In 2025, for the first time, the event offered three possibilities for participation: for residents (who stayed at the venue), semi-residents (who remained at the venue only during the day) and remote participation via YouTube. The new format of the Seminar, which became a Residency, made it possible to create an intimate and welcoming environment, bringing people closer to their research and artistic practices and providing opportunities for encounters, dialogue and socialising between artists, researchers, teachers and those interested in art, culture and creative processes. In this letter to readers, I bring together the impressions of my master's and doctoral students from the UFES Graduate Programme in Arts to capture and express the atmosphere created by Poetics of Creation - 2025.

For Dulce Fernandes, a master's student in the programme, the hybrid format of the Poéticas event proved interesting in terms of expanding access and public participation, especially for those who were unable to attend in person. This configuration made it possible to follow the debates and discussions in their entirety, maintaining the quality of the reflections and significantly expanding the event's reach in the academic community. The significant number of papers submitted contributed directly to the thematic diversity of the presentations, expanding the critical repertoire and highlighting the plurality of approaches in contemporary artistic research.

In addition, the hybrid format allowed more researchers to participate actively, resulting in a greater number of research projects being discussed, analysed and constantly thought about and rethought in the academic sphere. This expansion favoured not only the circulation of knowledge, but also the strengthening of a collective space for reflection, in which different perspectives could dialogue horizontally and productively.

On the other hand, the in-person experience proved equally relevant for the consolidation of academic and human exchanges. Direct contact between fellow researchers, informal conversations during breaks, and encounters during moments of socialising contributed to the exchange of research and the strengthening of interpersonal bonds. These meetings go beyond strictly scientific matters, nurturing sensitive and emotional dimensions that also support academic work. Listening, sharing experiences and the possibility of verbalising investigative processes reaffirm the importance of meetings as a constitutive practice of research, strengthening ties and broadening critical and poetic horizons.

According to Sarah Damiani, a doctoral student at PPGA, the debates provided an opportunity for rich exchanges between participants, fostering critical reflections on areas of common interest. Among the highlights of the meeting, PPGA master's and doctoral students were able to meet renowned researchers, giving them the opportunity to contact them for future panels, technical visits, publications, and artistic co-productions. She believes that the artistic and academic exchange between different regions enriched the experience during the Seminar and hopes that this format will be consolidated, strengthening research spaces in Espírito Santo.

For Leonardo Borges Lélé, a PPGA master's student, new experiences require, from those who allow themselves to experience them, a renewed capacity for connection and a subtle willingness to fully engage with them. With regard to Poetics of Creation 2025, as a semi-resident participant, he can finally experience something that, he dares to say, he had long wanted to experience, even before the pandemic, but had not had the opportunity to do so.

The distancing between human beings, a process that was already naturally present, intensified from 2020 onwards, especially in the academic environment, although accompanied by undeniable benefits. Returning to presence, in this

context, was not only a return to physical space, but also the reactivation of a way of being together that is fundamental to thought and creation.

Being immersed in the same space with colleagues, discussing, exchanging ideas, experiences and information, revives the desire to think and do academic work in a shared way. Of course, the lectures with thinkers and researchers from different places were enriching; however, the student takes as a major milestone of this semi-residency experience at Poetics of Creation 2025 the relaxed moments of meals and coffee. In them, proximity transformed those who previously spoke authoritatively on certain subjects into close, human and accessible presences.

These encounters allowed for a better understanding of their ways of thinking, their actions and practices and, above all, their views on art, society, technology and processes of change. For those who dedicate their lives to research in art, with art and for art, physical presence is essential, as it is the human aspect that is revealed in these great paths. It is impossible to distance oneself from what constitutes the very essence of what one researches.

Luciano Tasso, also a doctoral student in the programme, reports that, for him, the most eagerly awaited moment of Poetics of Creation was the participation of semiologist and USP professor Lúcia Santaella. It would be a unique opportunity to talk to one of the leading experts on the subject in Brazil (with international renown). Topics related to semiotics are one of the central themes that, together with neuroaesthetics, form the basis of his doctoral thesis.

Unfortunately, he was unable to attend in person, but he reports that the presentations broadcast via the internet allowed him to follow some of the discussions that interested him most. Therefore, his impression of the event was surprising. In a cosy, homely environment, with familiar faces in the audience, he felt as if he were there with his university colleagues.

On the general theme of the Arts in the age of Artificial Intelligence, the topics discussed confirmed that advances in research (the problems of perception, semiotics and neuroscience) are integrated with technological advances that mediate our communications and drive contemporary artistic production, as well as addressing current concerns in the academic environment. He reports that his question was presented to Santaella during his speech, mediated by Professor José Cirillo, and even though he was not present to discuss it, he felt included and actively participated in the event.

We conclude that the 2025 Poetics of Creation Seminar/Residency opened space for reflection on the influences of Artificial Intelligence on the processes of creation in art, but above all provided opportunities to be together, establish connections between research, connect new partnerships, and deepen reflection on the processes of creation in times when technology has brought many possibilities, but also many challenges.

Stela Maris Sanmartin
December 2025

9.WORLD'S NEWS

Section dedicated to news or initiatives from the Global Village

KISTEFOS - contemporary sculpture park, exhibition galleries and industrial heritage

Created in 1996 and opened to the public in 1999, the Kistefos Museum in Norway is located next to the Randselva River in Jevnaker, north of the capital Oslo. The project includes: an industrial museum on the premises of a former wood pulp factory that was used to produce low-cost paper products; the Nybruket Galleri, also in an industrial facility; a building for temporary exhibitions - The Twist - and a large contemporary sculpture park. The opening of a reception area and shop for the park is planned for 2026 – which were under construction when I visited the site in June 2025 – and the inauguration of another building in this complex managed by the Christen Sveaas Art Foundation is planned for 2031.

Presented as a destination for art, architecture and heritage, its origins date back to 1889, with the creation of a paper pulp factory that operated between 1890 and 1955, of which Anders Sveaas (1840-1917) was the main shareholder. Despite the transfer of production to another location in the mid-1950s, the production infrastructure was not removed, and the machinery and equipment remained on the original site. After the business left the family's hands, it was the founder's grandson, Christen Sveaas (1956), a businessman and art collector, who repurchased the shares and assets and started the cultural project described above in the old factory premises.

The contemporary sculpture park covers an area of more than 17 hectares and features a collection of sculptural works and interventions, currently comprising 55 pieces. While the project was initially dedicated to Norwegian artists

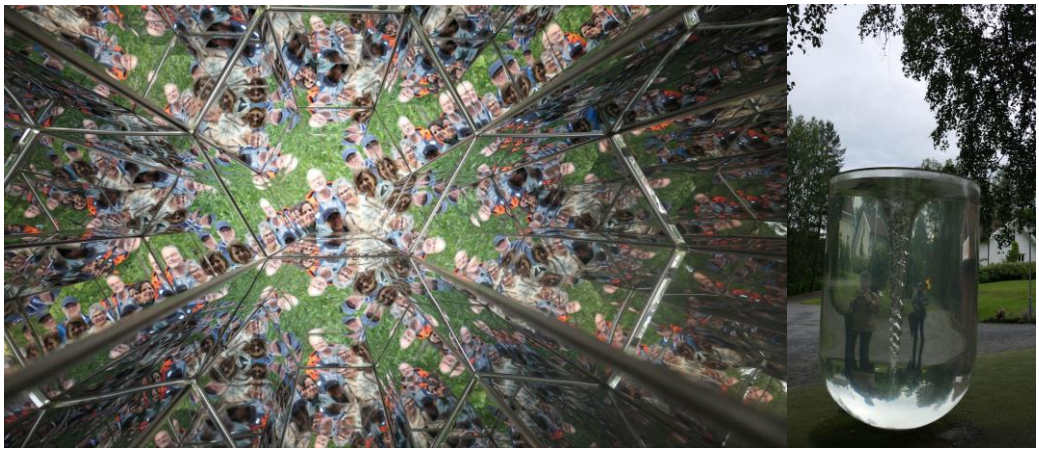
(Nico Widerberg, Beate Juell and Edgar Ballo), in subsequent years it shifted its focus to acquiring works by international artists such as Fernando Botero, Tony Cragg and Shintaro Miyake. In 2005, the collection policy was redefined to incorporate pieces produced for the park's landscape and heritage setting, with site-specific characteristics, by artists such as Oldenburg and van Bruggen, Marc Quinn, Jeppe Hein, Ilya Kabakov, Petroc Sesti, Mark Manders, Olafur Eliasson, Anish Kapoor, Pierre Huyghe, Giuseppe Penone, Lynda Benglis, Yayoi Kusama, and Lawrence Weiner. This collection can be accessed via an interactive map on the museum's website – https://www.kistefosmuseum.com/.

Some pieces refer to the project's builders, somewhere between homage and narcissistic exaltation. While Nils Aas' bust of Consul Anders Sveaas 1840-1917 portrays the factory's founder in a fairly conventional manner, other proposals emphasise that praise. Anne-Karin Furunes, for example, has created a work entitled Christen Sveaas, which consists of a portrait of the man himself, fragmented into three perforated aluminium plates depicting three of his sensory organs: the mouth, nose and ear. Marc Quinn, for his part, installed a work in cement, steel, bronze and a water pump in the watercourse that runs through the site, featuring a faithful reproduction of the iris of Christen Sveeas, the museum's founder, on a monumental scale. In the centre, where the pupil would be, a hollow circle is crossed by water that falls into the river. All of Nature Flows Through Us is the title of the work, which seeks to blur the reference to the museum's founder and emphasise that we are part of nature and that our lives and nature are inseparable.



All of Nature Flows Through Us (2011), by Marc Quinn

Many pieces seek a dynamic approach in which visitors can follow specific paths, sit down and rest, exercise different forms of perception, or activate their memory of the place. Questions of perception are not limited to the individual and aesthetic sphere, but point to implications at the institutional and social levels. They are present in Olafur Eliasson's Viewing Machine, Petroc Sesti's Energy, Matter, Space, Time, Elmgreen & Dragset's Warm Regard, Anish Kapoor's S-Curve, among others. Tony Ourseler's video installation, entitled Scat Skat Skatt, which occupies the various spaces of the bathrooms of the iconic object The Twist, also challenges visual perceptions and gender behaviours through images of eyes and lips that are as suggestive as they are misleading.



Left: *Viewing Machine* (2004), by Olafur Eliasson. Right: *Energy-Matter-Space-Time* (2007), by Petroc Sesti.

In terms of industrial memory, I would highlight Bench or The Guardian, by Tatiana Trouvé, alluding to the working-class community that worked there; Lawrence Weiner's intervention with direct reference to the construction of the dyke to serve the industrial facility and woodworking; Movimenti della memoria, by Fabrizio Alessio, created with elements collected from the factory and the workers' homes, and digital images, to generate a mechanical action that interrupted the silence and suspension of the factory space. Finally, Pulp Press (Kistefos), by John Gerrard, presents, in its own pavilion, a digital video sculpture that recreates the manufacture of paper pulp and the industrial process interrupted in 1955 when the factory closed. The work produces a series of images (or digital paper pulp) annually, which is stored on three hard drives, replaced by new drives each year. A question arises in view of this installation: will this artistic production also be suspended in the near future? In any case, it is worth highlighting the relevance and coherence of the digital works presented in the park, which it documents in an exemplary manner.

The most publicised element of the Park is The Twist, defined as a gallery, a bridge, and a sculpture, all in one, an extraordinary building that provides a no less extraordinary visitor experience. The synthesis that takes place there clarifies the circumstances in which the architecture of cultural institutions occurs and in which the economy of culture is clearly expressed. The need to cross the river and for additional exhibition space were good excuses to create a sculptural and architectural object that, in itself, is the anchor that attracts the most visitors.



The Twist (opening in 2019), project by BIG - Bjarke Ingels Group.

Among self-referential works that are immediately recognisable by the language of their authors and interventions that complement each other in their performative use, the most interesting are those that continually remind us of the industrial occupation of this place of heritage interest. In addition to the factory, visitors can see the furnace house, the foreman's house, the wagon warehouse and the carpentry workshop. The working machinery, the photographic archive, and the artistic interventions that activate the working-class and industrial memory embody the concept of the Living Factory.



One of the buildings of the ancient factory. On the left, the piece *The Ball* (2017), by Ilya Kabakov. On the right, *Sculpture by Lawrence Weiner* (2020), by Lawrence Weiner.

The industrial dimension of the park not only evokes the best preserved of the approximately 100 paper pulp factories that once existed in Norway, it not only tells an important page in the country's economic and social history, but also brings to life the source of the wealth that led to the development of the cultural project. Without the contribution of industrialists and the working community, the formation of the art collection, museum and sculpture park would hardly have happened. Thus, this project can be read from a perspective in which economic power, patronage and cultural prestige are necessarily intertwined, a perspective that remains opaque in many cultural institutions. The recognition and transparency of this relationship seem to me to be among the most captivating aspects of a project in which heritage, art and contemporary sculpture mutually illuminate each other.

Laura Castro

10.WEBLINKS

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11.ABOUT AND CONTACTS

The R3iAP Newsletter is organized by an editorial team. Being a semestral edition, all members of the network are nevertheless invited to send content to each of its sections until 31 December, for the January edition, or 30 June, for the July edition. We look forward to your contributions!

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12.EDITION NOTICE

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Centre for Research in Science and Technology of the Arts/School of the Arts/Portuguese Catholic University

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