R3iAP

Rede de Informação Investigação e Intervenção em Arte Pública

NEWSLETTER **# 3**

January 2025



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1.EDITORIAL

The 7th of January marked ten years since the brutal attack on the *Charlie Hebdo* weekly, based in the *11th arrondissement of* Paris. Twelve people were killed in the attack, including cartoonists *Charb*, *Cabu*, *Honoré*, *Tignous* and *Wolinsky*, the last of whom has been a contributor to the monthly magazine *Hara-Kiri, Bête et Méchant* since the 60s.

Founded in 1970 by *François Cavanna* and *Professeur Choron*, the weekly *Charlie Hebdo* had the collaboration of cartoonists from *Hara Kiri*, who were joined by others. Staying true to its satirical and strongly critical, sometimes sardonic, line, *Charlie Hebdo* has never ceased to be a tribune for the expression of free thought, brandishing its implacable nunchaku against all forms of repression or attempts to impose gags on the art of satire.

For example, the criticism was not exclusively directed at Islam, nor was it restricted to satirising the 'opium of the people'. From its very first issue, *Charlie Hebdo* was banned by President Georges Pompidou for the way it reported the death of General Charles de Gaulle, the former President of the Republic, in Colombey-les-Deux-Églises on 9 November 1970.

The R3iAP Newsletter could not fail to evoke the memory of this bastion of freedom of expression, ten years after the brutal attack that killed venerable members of its editorial team, but which did not silence his voice.

With this issue focusing on the theme of spirituality in contemporary art, a project in which R3iAP has been engaged over the last year, we have satirically chosen a *cartoon* by *Cavanna* from 1970, which, heavily contaminated by the *Pop* aesthetic and counter-cultural irony then in force, in the manner of an advertising *slogan* , reaffirms the existence of God, giving as proof the fact that he smokes *Pall-Mall* cigarettes!

Bad joke? Who'd have thought it? In 1972, during the military dictatorship, Caetano Veloso, together with Chico Buarque de Hollanda, in a concert recorded live, said '*God is a jokester who loves to joke*', in the song '*Partido Alto*'.

Humour is wisdom. By playing with paradox, humour expands knowledge beyond logical-deductive rational linearity, adding creative sparkles to rationality, capable of elevating thought to the plane of art.

Art and spirituality are also expressed in this way. For public art, this dimension is relevant, if not of paramount importance. After the model of public art as the driving force behind urban regeneration, a new field of intervention is now opening up for public art, as it is seen as the driving force behind an urgent 'spiritual revolution'.

It is not, therefore, a question of reintroducing the sacred into art, because in art the sacred is inscribed not only explicitly, as it is in sacred art, due to its function as a 'liturgical implement', but also implicitly, as Edward Bailey argued in 1999 in '*Implicit Religion. An Introduction*', a work that gave rise to a Centre that currently holds regular conferences: https://www.implicitreligion.co.uk/

In order to find traces of the sacred, of spirituality and even of religion in contemporary art, it is necessary to carry out a more in-depth study of the work of art than is normally done. It is important to probe the production beyond the shell of literality in order to go beyond the explicit and enter the universe of connotations, allusions, nuances or progressively more abstract layers, something that requires the exercise of true exegesis.

José Guilherme Abreu
Janeiro de 2025

NEWSLETTER # 3 January 2025

2.NEWS

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

Bust of Mário Soares, Lagoa Henriques, 05/12/2024, Porto

The Dr Mário Soares Urban Park was inaugurated in Porto on 5 December. On the site the discreet bust of the honoured man, thus iconographising the celebration of his centenary, as you can see on the pavement next to the pedestal. Designed by Lagoa Henriques, it is important to remember that this is a replica of the same bust that had been installed in the Mário Soares Room, inaugurated in the European Parliament on 31 January 2018, one year after the centenary. January 2018, one year after his death on 7 January 2017.





As we know, the installation of statues of statesmen in public spaces has never been without controversy, if not conflict. This had already happened with the installation of the plaque 'Jardim Mário Soares - founder of Portuguese Portuguese democracy, President of the Republic and Prime Minister, 1924-2017' in the Mário Soares Garden, in Lisbon's Campo Grande, in Lisbon, on 25 April 2018. The elevated plaque was topped by an acrylic image of Mário Soares. the figure was vandalised on 10 May of the same year.




A pulpit by Henrique Cayatte was installed in its place, and the plaque, without the image, was moved to another location. image, to another place in the garden, now in front of the National Library. The case deserves reflection, because both the both the plaque and the pulpit have not suffered any aggression since then, even though they honour and celebrate the aforementioned statesman and his actions. statesman and his actions.

Once again, this proves how fractious the image of statesmen can be in terms of their public perception. perception. Curiously, however, what seems to bother or hurt public opinion is not the action or work of statesmen, but only their image. statesmen, but only their image, a circumstance that would certainly justify further research into this intriguing phenomenon. intriguing phenomenon.

That's why I'm curious to know whether or not the bust of Mário Soares in Porto will escape the 'fury' of some sector, more or less radical, or more or less radical. or less radical, or more or less susceptible, of public opinion

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January 2025

High Places in the time of viewpoints

On 25 April 2024, architect Álvaro Siza inaugurated the Zebro Viewpoint, located in the Muradal mountain range in the municipality of Oleiros, Castelo Branco, a place of special interest for natural history.

The rocky massif in the mountains was soon used as an observation point and turned into a viewpoint.

A few decades ago, intervention was limited to the brief treatment of the path, the installation of a guard to protect visitors and the visitors and a sign indicating the natural viewpoint on the cliff. This gave way to a circular platform 15 metres in diameter, fixed to the rock installed 30 metres from the ground and 150 metres from the cliff. from the ground and 150 metres from the bottom of the valley. It's made of exposed concrete and on the floor of the circular structure there are two glass glasses.





Left: Álvaro Siza - Zebro Viewpoint, 2022, inaugurated in 2024. Right: Signposting for the Zebro Viewpoint, 20th century. Zebro Viewpoint, 20th century.

A wide temporal and conceptual gap separates the discreet plaque on the rock and the cantilevered platform built there. and the imposition of the design.

It's worth considering the panel of community memory that can be found there. It documents the walk to the viewpoint for holiday photography and the annual painting and maintenance of the guard. The text by Céu Mendes on this panel tells us In the late summer of September, Ti Xico, by the name of Francisco Mateus Mendes, gave us the task of painting the Muradal railings. Muradal's railings, and we, the cousins, went off with tin cans and brushes in hand to fulfil the tradition!

I hesitated to put this news item in a newsletter dedicated to public art, but the fact that viewpoints are situated between architecture, landscaping, art, 'rural' (?) and non-urban design, the fact that they rival each other in the effect of effect and, above all, the way they mark out the landscape, led me to do so. O *Miradouro do Zebro* has these characteristics and is a complete device for attracting those who possibly wouldn't seek out the rugged nature of an unsigned cliff.



As early as 2021, Álvaro Siza had designed not a viewpoint per se, but a forest watchtower in the Serra da Talhadas, in the municipality of Proença-a-Nova, also in Castelo Branco. Inaugurated on 13 June 2021, the tower was built on the site of an old lookout post that had stood there since the 80s. It consists of a metal structure of platforms and photovoltaic panels on the roof,

above the lookout cabin itself. The 60 steps are The 60 steps are freely accessible and have combined the technical function with tourist use and surveillance with the landscape panorama.

A Siza, *Watchtower* (2021) Cruz de Alto (1946), Talhadas Mountain

The tower is located next to the Cruz do Alto (High Cross), whose history is told on an information panel at the site: To mark the 25th anniversary of the creation of the parish of Montes da Senhora, which took place on 31 December 1920, the parish priest, Father Jaime Luís Nabais, had this cross built to place at the highest point in the parish. João Henriques Salgueiro João Henriques Salgueiro, a stonemason from Chão de Galego, who shortly afterwards emigrated to Mozambique. In building it, he added the vow of protection on the journey to and from his homeland, as well as that of other emigrants, which materialised years later. The cross was transported to its current location on a padiola on the shoulders of It was inaugurated at Easter 1946 with a country mass, followed by a lunch that people brought from their homes. lunch that people brought from their homes.

The experiences of the local inhabitants and the architectural interventions indicate very different contexts. The topology and anthropology of the high places are revealed in their occupation since ancient times. Hermitages, chapels and crosses, lookout points and defensive structures of the past, to the geodesic landmarks that have been in place since the 18th century, are joined in the 21st century by spectacular viewpoints. Tourist use is associated with or overlaps with religious, military and geographical uses. Rituals of sociability are structured around these viewpoints, as they once were pilgrimages and festivals, family outings and picnics, strategic stops on long journeys. They are devices of our time for looking from above, born out of the consumption of the landscape and the competitiveness between territories, as we say in local regional jargon.

3.R3iAP INICIATIVES

Section dedicated to R3IAP initiative or participation projects

SPHERA Project

As mentioned later in Publications, the conference series 'Art as Gestation of the Public Sphera' was published as a printed book. As this was a very small edition, the editorial team decided not to commercialise it and to offer a copy to commercialise the edition and offer a copy to libraries, research centres and similar institutions, through the organising public sessions to explain and debate the associated project.

I. CONVENT OF THE EARTH | 23 November 2024 | TORRÃO

It was in this context that the first presentation took place on 23 November 2024. As part of the transHERITAGE Programme (https://www.dinamiacet.iscte-iul.pt/transheritage) developed in partnership by ISCTE, the University of Bergen, the Diocese of Bjørgvin, the TARS Association and the Parish of Torrão, a public presentation was held on 23 November 2024. public presentation of the SPHERA Project, an acronym for SPiritual HEritage Research Area, was held on 23/11/2024.





JG Abreu, *Presentation of SPHERA Project*, Photo: ©Laura Pomesano, 2024. | Idem, 23/11/2024

The session was split into two parts. The first part was filled with a lecture on the assumptions and objectives of the SPHERA Project, given by researcher José Guilherme Abreu, coordinator of R3iAP. A second part was filled with a presentation of the book Art as Gestation of the Public Sphera - described later in this Newsletter - given by researcher José Guilherme Abreu. described in this Newsletter - by researcher Gabriela Vaz-Pinheiro, also a member of R3iAP.

José Guilherme Abreu, Project SPHERA – Acronym of **SP***iritual* **HE***ritage* **R***esearch* **A**rea

Research assumptions:

- The research project we intend to undertake centres on the study of the spiritual dimension that manifests itself in historical and contemporary cultural and artistic production;
- The spiritual dimension we are seeking is not limited to religion, nor is it necessarily conveyed by any creed;
- The project is not centred on any doctrine, nor does it discard any, since the spiritual dimension is considered to be transcendental content (E. Husserl, 1912);
- In contemporary art, spirituality is predominantly veiled, or appears only implicitly (Edward Bailey, 1998);
- Although veiled, spirituality is a crucial factor in the 'gestation' of any work of art (Raymond Abellio, 1965);
- The relevance of the spiritual stems from the fact that it cuts across all artistic forms and genres;

Research objectives:

- To reveal spirituality in contemporary art
- To postulate genealogies of artistic evolution between currents and eras

Gabriela Vaz-Pinheiro Presentation of "Art as Gestation of the Public Sphere"

Thank you for the invitation and congratulations on the book edited by Mário Caeiro and José Guilherme Abreu. It's very well done and contains authors I greatly respect.

Its central idea: art as a means of gestating the public sphere, a concept explored by authors such as Marcuse and Abell by authors such as Marcuse and Abellio, to which José Guilherme Abreu brings us closer, seems to me to contains a profoundly corporeal valence. And the public sphere as a territory or a stage for gestures that produce difference.

José Guilherme Abreu argues that creativity is a driving force in human evolution and in the formation of the public sphere. For this author and editor of the publication, art, as a manifestation of creativity, can mould public space and promote greater understanding and connection between people. Abreu uses the work of phenomenologist Natalie Depraz to explain how we can experience reality and the 'sphere of being' through art. He also discusses the concept of 'spherical correlation' by Raymond Abellio's concept of 'spherical correlation', where apparently independent ideas and concepts are interconnected and influence each other. influence each other.

On Habermas' Public Sphere, his historical-political conception of the public sphere, with a focus on its normative and pragmatic function, emphasises its character as publicness and its bourgeois character.

Natalie Depraz's vision of the public sphere conceives of a cohesive communicative plurality unified by a common 'world', in contrast to the sociological vision of Habermas. While Raymond Abellio's genetic phenomenology challenges science and art to recognise the transience of art to recognise the transience of their results and to enlighten the conscious mind with the (Universal Sense Sphere (USS) - a symbolic-transcendental model that links science and art) that links science and art). This and other diagrams seek to illustrate the complexity of the concepts discussed.

I would also like to emphasise the analysis of Yves Klein's leap into the void as an artistic gesture that, instead of describing the future of art, contextualises it, initiating a process of projection that will be influenced by the work throughout the will be influenced by the work over time.

The public sphere as an energetic field of consciousness. A kind of differentiation between primordial consciousness and consciousness of the mind: the two types of consciousness - consciousness of the mind, which knows phenomena, and primordial consciousness, which knows Being and the fullness of Being.

I also found it interesting that the book offers a kind of proposal for liberation through creativity, as a process of creative self-manifestation of the fullness of Being, an inherent gift of consciousness. Being, a gift inherent to human consciousness that does not depend on religious traditions or patriarchal patriarchal institutions, which presupposes the exploration of our deepest consciousness as a field of creative a field of creative energy that manifests itself in the world through our actions and creations, transforming our singular experience into an art form.

It is Simeon Nelson who proposes the concept of networked anarchy as a model for a more sustainable and equitable future. more sustainable and equitable future, imagining a decentralised society where individuals and decentralised

society where individuals and communities are interconnected through a complex network of interdependence and collaboration. While Jo Joelson explores the relationship between art and environmental activism, arguing that art can play a crucial role in raising awareness of environmental problems and awareness of environmental problems and in mobilising action to protect nature. nature.

And from here comes a very current urgency, the urgency of a kind of radical ecology, of of empathy and interconnection between beings as a way of thinking that dissolves the Cartesian Cartesian separation between subject and object, promoting empathy and identification with other living beings and living beings and integrating human beings (and here the plural pronoun acquires predominance) into the predominance) into the web of life. And it is Rodrigo Silva who reflects on the nature of 'we' and how our individual identity is intertwined with belonging to different groups and communities. communities and argues for the need to find new ways of thinking about the 'we' that are more inclusive, just and sustainable.

The real aim of this publication, then, is to explore the ability to transmit our full consciousness to other beings, generating an operative, interconnected and radiant that manifests itself through compassion, creativity and the shared experience of Being. shared experience of Being.

Thank you

Gabriela Vaz-Pinheiro
November 2024

The editors of 'Art as Gestation of the Public Sphera' and the curators of the trans.HERITAGE Program would like to thank Professor Gabriela Vaz-Pinheiro for her collaboration and valuable contribution to the analysis and discussion of the first results of the SPHERA Project.

II. LIVRARIA LINHA DE SOMBRA | 27th November 2024 | LISBON

Under the same format, a public presentation was held on 27 November 2024 at the Linha-de-Sombra Bookshop at the Cinemateca Portuguesa in Lisbon. November 2024, the public presentation of the SPHERA project and its book was held. copy of the book was given to the bookshop for consultation.









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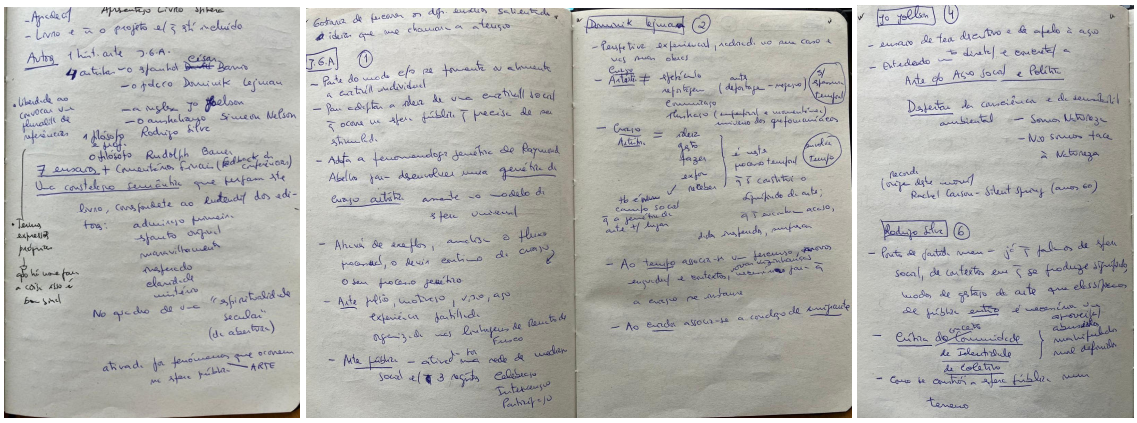
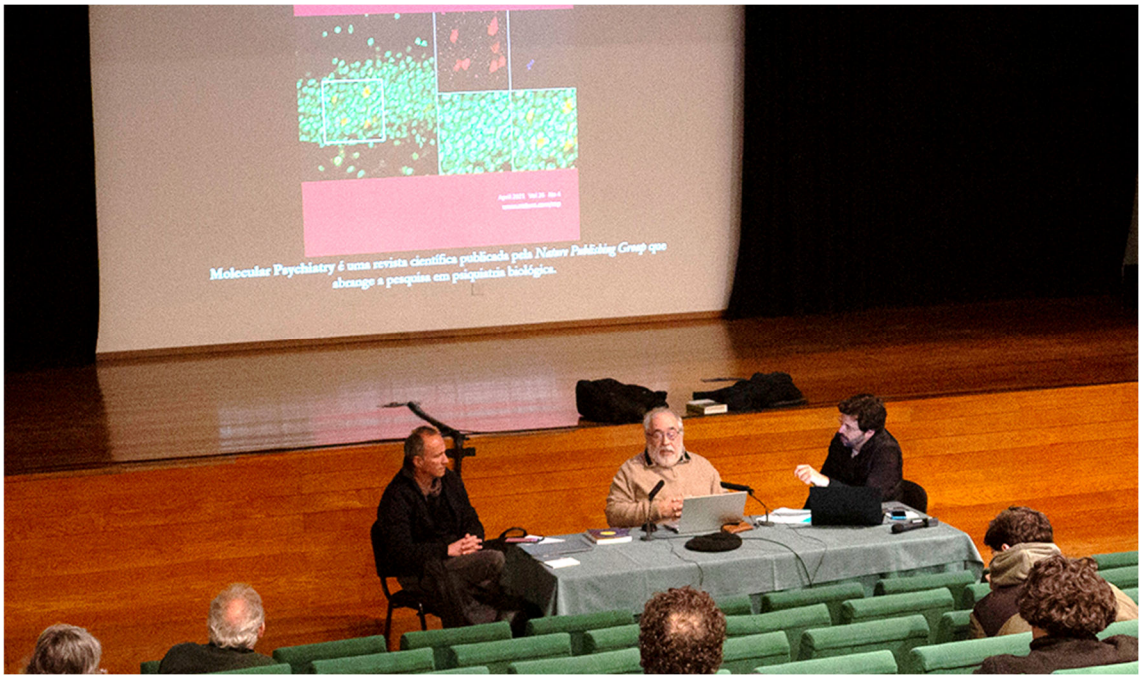
About the book: Transcription of the Presentation's notes (courtesy of Prof. Laura Castro)



The editors of the book 'Art as Gestation of the Public Sphera' and the management of Livraria Linha de Sombra would like to thank Professor Laura Castro for her collaboration and valuable contribution to the analysis and discussion of the first result of the of the SPHERA Project.

III. ESCOLA SUPERIOR DE ARTE E DESIGN | 16th December 2024 | CALDAS DA RAINHA

Finally, on 16 December, in an identical format, there was another public presentation of the book at the Caldas da Rainha School of The book was presented by Prof Nuno Faria, a lecturer at the School of Arts and Design in Caldas da Rainha. Prof. Rodrigo Silva, a lecturer at the same school and co-author of the book, was also present (https://www.ipleiria.pt/esadcr/2024/12/10/conferencia/)



IV. Water Land Art Park

The Water Land Art Park is a public space intervention project coordinated by researchers from R3iAP.

The object of the work is the network of washbasins located in the south-western corner of the parish of Campanhã, in Porto. In the context of combining the themes of 'Water', 'Nature' and 'Urban Heritage', it aims to create a network of public art public art installations that contribute to the valorisation of invisible or 'forgotten' public facilities. 'century dedicated to the act of 'washing'.

To this end, a public art symposium will take place in 2026, held in the lavadouros themselves. to which artists from Porto have been invited and a challenge has been issued to the FBAUP's master's programmes in public space art and design and the master's programme in public space design. public space at FBAUP and a master's degree in conservation and restoration at UCP - Porto. As far as the exhibition is concerned, in In addition to the invited artists, the master's programmes in art and design for the public space at FBAUP and the master's programme in conservation and restoration at master's programme in conservation and restoration at UCP - Porto. This involvement is the result of the work carried out academically during this academic year and is a challenge that aims to combine artistic and heritage practice, enriching heritage, enriching the exhibition discourse related to the Water Land Art Park symposium through innovation. As such, it is believed that these academic exercises can contribute to opening up a field of experimentation, given the specificity of the courses in question and the specificity of the courses in question and the diversity of responses presented, especially with regard to the public space and its potential.

As the symposium's inaugural act, an exhibition of all the artistic projects is planned for the Mira Forum, to be held in September 2025. take place in September 2025. This event will serve to showcase the proposals to the city and get their sponsorship by organisations and institutions interested in safeguarding and preserving this heritage. and also the expansion of the public art network in Porto.

Laura Castro, José Guilherme Abreu and Mário Mesquita are the artistic coordinators of the symposium and curators of the exhibition. Mário Mesquita, members of R3iAP.



4.ANNOUNCEMENTS

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

On 6 February 2025, the Round Table '*Giving shape to astonishment. The public role of art in contemporary society*'. Catholic University Portuguesa, Lisbon | Exhibition Room, João Paulo II Library, Floor 2. The session is public.

NEWSLETTER **# 3** **January 2025**

Program

14h00 - Alex Villas Boas | Introduction

14:15 - José Guilherme Abreu | Introduction to the SPHERA project

14h30 - Laura Castro | Presentation of the book '*Art as Gestation of the Public Sphera*'

14h45 - Henrique Manuel Pereira | Daniel Faria, a way of inhabiting the interstice

15h00 - Teresa Bartolomei | Dialogue with the audience and conclusions

15h15 - Closing

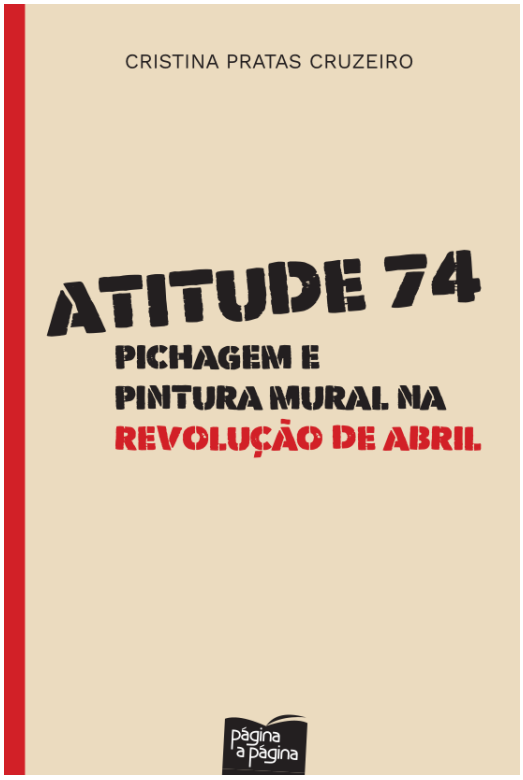
5.PUBLICATIONS

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

1. Advertisement for the book *Atitude 74. Graffiti and Mural Painting in the April Revolution*, by Cristina Pratas Cruzeiro

Summary:

The book Atitude 74: Pichagem e pintura mural durante a Revolução de Abril, published by Página a Página in 2024, deals with the politicised artistic practices developed during the Portuguese revolutionary period (1974-1976). (1974-1976) and focuses on visual and poetic interventions carried out in the street, specifically graffiti and murals.



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During the period in question there was a massive visual intervention in the public space, characterised largely by the realisation of inscriptions in the urban landscape. Although the subject is mentioned in various disciplinary fields, there is a lack of research into its complexities and nuances. articulates a broader mapping with a more particularised framework, that enquires into specificities, modes of production and objectives, that identifies characteristics, performativities and aspects of the the inscription of graffiti and murals in the country's collective memory and to establish networks that

contribute to the this practice in today's urban space. These are some of the aspects developed in this book. In the year commemorating the 50th anniversary of 25 April 1974, its existence seeks to contribute to a deeper understanding of the subject of graffiti and murals during the revolutionary period in Portugal. revolutionary period in Portugal.

Author: Cristina Pratas Cruzeiro

Cristina Pratas Cruzeiro is an Assistant Researcher at the Institute of Art History, NOVA University Lisbon.

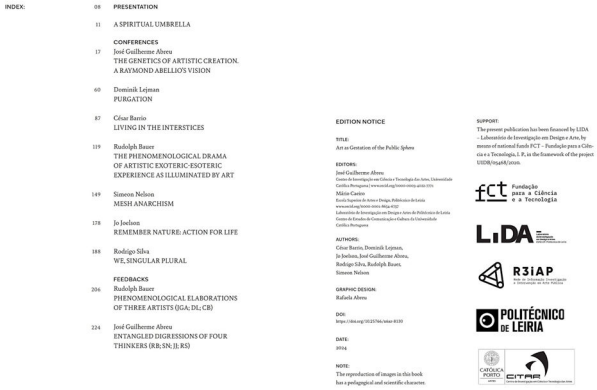
She completed her PhD in 2014 in the speciality of Art Sciences (Faculty of Fine Arts, University of Lisbon) and between 2017 and 2022 she will be working on her PhD. Lisbon) and between 2017 and 2022 she developed a post-doctoral project entitled Collaboration and Collision:

Public intervention and art politics, at the Institute of Art History, NOVA University Lisbon. O Doctorate and Post-Doctorate were funded by the Foundation for Science and Technology (FCT). She was guest lecturer at FBAUL between 2008 and 2018. Her research centres on the relationship between artistic practices with society from different perspectives, with a special focus on the articulation with politics. national and foreign publications on the subject.

Full CV: https://www.cienciavitae.pt//pt/3E10-6B81-6614

2. Presentation of the book Art as Gestation of the Public Sphera, Editors: Mário Caeiro and José Guilherme Abreu











The book Art as Gestation of the Public Sphera, published in the second half of 2024, is a printed edition of the cycle of conferences with the same name that began during the pandemic. conferences of the same name that began during the pandemic. Its motivation therefore arose as a reaction to the limitations

imposed by the lockdown. This is an edition with a reduced print run of only two hundred copies, which are not copies, which are not intended for commercialisation. Instead, extending the effort that went into their publication, the books produced are intended to be given to public and university libraries, research centres, museums and cultural centres, museums and cultural institutions whose affinity with the subject can guarantee a higher coefficient of usefulness and impact. impact.

In addition to being sent to libraries and research centres, it was decided to hold public presentations of the book and the project in Portuguese bookshops and institutions willing to collaborate. To this end, public public presentations at Convento da Terra, an ongoing community development project in Torrão, at the bookshop Linha de Sombra bookshop in Lisbon and at the School of Art and Design in Caldas da Rainha. two others are scheduled or planned, at CITER, at UCP-Lisbon, and at CITAR, at UCP-Porto.

As the title suggests, the conferences gathered here aim to think about, deepen and problematise the role of art today, namely that of public art, confronting it with its ideals and paradoxes. The book brings together the texts of the talks given by researchers and artists. There is no homogeneity of views, nor was there any intention to do so, homogeneity of viewpoints, foundations or orientations. But there are intersections, complementarities and, even synergies. There is a symbiotic relationship between the various proposals, and this symbiotic relationship derives from but from the central place given to art. Art is a creative power. A creator of what cannot be seen. Creator of what there isn't. Creator of what is not.

As a collective publication, we would like to thank all those who have contributed to it individually (authors and editors) and institutionally (research centres, art and state schools) we would like to thank, first and foremost, the Art and Design Research Laboratory of the Polytechnic Institute of Lisbon. Art and Design Research Laboratory of the Polytechnic Institute of Leiria, which sponsored this project from the outset.

The ebook is freely accessible here: https://iconline.ipleiria.pt/handle/10400.8/9909

6. POLEMICS AND DEBATES (OPINION PIECES)

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

The controversy on which we propose to comment relates to a news item published on 'Porto Canal' on 29 May 2023. May 2023, a news item that refers to the story told in the next section of this newsletter, focusing on the case of the statue of D. João Peculiar, removed from public space in Braga in 2016 because it was considered inappropriate, if not offensive, this character residing in the phallic shape given to the prelate's crosier.





The factual details of this case, which have since emerged, are described in point 8 of this newsletter. For the time being, we intend to focus on a few aspects of the controversy, which we suggest may be developed in a more developed and interactive way in the next edition of the R3iAP Newsletter.

We therefore begin by transcribing the news item 'Relocation of controversial statue of João Peculiar in Braga awaits indication from the church":

The mayor of Braga, Ricardo Rio, said this Monday that the controversial statue of former archbishop João Peculiar will be placed in the city once the archdiocese has indicated where it wants it to be, (). (https://portocanal.sapo.pt/noticia/328371).

How should we take this news? Should the statue be put back? Should it be definitively discarded? Should a new statue of the same figure be erected in Braga's public spaces?

Having learnt the facts about its origin, and knowing that it is a statue made of plaster in 1939-40 that was cast in bronze in 2005 and on which a new crosier was implanted, the author of which remains unknown, we began by asking the following questions:

Can a contemporary artist be considered to have or not have the right to implant a new crosier on a pre-existing statue? pre-existing statue? Can the resulting object be considered a ready-made or not? Should be considered a violation of copyright? Should it be considered an attack that disfigures the statue? If there is disfigurement, should it be considered to have permanently mutilated the piece? Furthermore, does the 'reuse' of statuary from the Age of Engrossment make any sense today?

For these and other reasons, should the statue be definitively discarded? Should it be put in a museum? Which museum?

MINI-Writing / *WAR STREET ART*
Pedro Andrade, Permanent Researcher at CITAR
Universidade Católica Portuguesa

What Cultural Heritage and War Street Art is emerging in Ukraine?

In recent years, cultural tourists are increasingly visiting localized public art genres such as street art, and less traditional cultural touristic sites, e.g., museums and art galleries. Some studies on Portuguese urban and street arts, among other public art reflections, underline the importance of relating them with the economic, ecological, political, cultural and discursive social realms (Andrade & Caeiro, 2020; Andrade, 2020a,b, 2013, 2010). For citizens, tourists and migrants, the recent invasion of Ukraine by the Russian Federation has changed the name of the global/local game. Specifically, within Ukraine's everyday life, huge transformations occurred concerning Ukrainian History, cultural heritage, traditions, arts and music (Rubchak, 2015). Such a change of paradigm must be considered in close relation to the European arena (Onyshkevych & Rewakowicz, 2014).

Seth Globepainter



Krišs Salmanis



The context:

Lately, Ukraine has faced numerous challenges with the invasion of the Russian Federation, leading to significant changes in the country's economy, ecology, politics, and culture. As a result, the lives of citizens, tourists, and migrants have been greatly impacted, with a noticeable shift in the areas of history, cultural heritage, traditions, arts, and music.

One of the most affected sectors in Ukraine is public street art, which has seen a decline due to the ongoing war (see Figure 1, on the left).

The Diverse and Vibrant Street Art Scene in Ukraine
Ukraine, a country known for its rich history, cultural heritage, and stunning landscapes, in the last decade has been
making waves in the world of street art. The streets of major cities such as Kyiv, Lviv, and Odesa are now adorned with colorful and thought-provoking murals, graffiti, and installations. This rising street art scene has added a new layer of cultural creativity hybridized with political criticism to the urban landscape (observe Figure 1, on the right).

These initiatives offer a unique perspective on the country's culture and political climate, as many of the street art pieces are deeply rooted in Ukrainian history and social issues. They provide a glimpse into the country's present-day struggles and successes, giving a voice to local artists and their communities.

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



On 5th December 2006, a statue of D. João Peculiar, a notable prelate of the 12th century, Bishop of Oporto in 1136, Archbishop of Braga and Primate of Spain between 1138-1175, was installed in the city of Braga. century, Bishop of Oporto in 1136, Archbishop of Braga and Primate of Spain between 1138-1175, influential statesman and negotiator of the Treaty of Zamora between Afonso Henriques and Afonso VII, signed in 1143.

This new site was set up on the initiative of the Cabido, and its inauguration was part of the celebration of the liturgical day of day of St Gerald, the city's patron saint, with the statue being placed in Largo de S. Paulo, having discarded an initial installation next to the Cathedral (https://agencia.ecclesia.pt/portal/estatua-de-d-joao-peculiar/).

However, despite the parchments of the honoured man, the statue would not remain in place for long. The phallic shape of the prelate's crosier was the object of indignation and ridicule, and prompted protests and complaints, It was even painted red, if not used as a motif for jocular photographs by tourists visiting the city of the Armenians.

tourists visiting the city of the Archbishops. Considered unsuitable, the statue was eventually removed on 1 December 2016. ten years in its place. The following year, on 27 January 2017, a statue of another Archbishop was erected in the same place. another historic Archbishop of Braga, Dom Frei Bartolomeu dos Mártires, an eminent representative of the Portuguese Church at the Council of Trent. of the Council of Trent, a statue by the sculptor Hélder de Carvalho, which represents the prelate in a somewhat theatrical pose and attitude, under a complex pedestal designed by the architect Gerardo Fernandes. On 8 November November 2008, the same prelate had already been honoured as a Blessed in Viana do Castelo, in a simple and pious and pious, mounted on a mule, the work of Vianese sculptor Manuel Rocha, alluding to his numerous pastoral visits, during his archbishopric.





Ironically, the disputed statue of King João Peculiar that was deposed in Braga for being inappropriate was not a recent statue, modelled on a by some provocative contemporary sculptor.



On the other hand, its original plaster cast had featured in the Foundation Pavilion at the Portuguese World Exhibition, which in 1940, the double centenary of the Foundation and Restoration of Portugal, at the height of the Age of Engrossment. Era, as documented by a photograph by Mário Novais.

Regarding the statue's authorship, there are discrepancies in its attribution. In 1988, Joaquim Saial attributed the work to sculptor and painter Júlio de Sousa (1907-1966), in his master's thesis, 'A Estatuária em Portugal nos Anos 30', published in 1991. Margarida Acciaiuoli attributes the statue to Júlio Vaz, in her doctoral thesis, 'Os Anos 40 in Portugal. The Country, the Regime and the Arts', written in 1991 and published in a reduced version in 1998. to the sculptor and painter Júlio Vaz Júnior (1877-1963).

As early as 1940, the statue had been repudiated in an article by Joaquim da Costa Lima, published in no. 31 of the Brotéria magazine, in December 1940, where the author refers to the statue of the Archbishop of Braga as follows:

... the sculpture by Júlio, has the rough appearance of the shepherd of the mountains and is wrong in the freedom of the priestly garb. clothing. The prelate has his sleeves rolled up, his muscular arms out in the open, his mitre on his head, his crosier in his chest covered by a triangular piece that we don't know if it's a pallium or a very wrong medieval chasuble. (Lima, 1940, p. 633)

Existing documentation at the FCG confirms that the original plaster was made by Júlio Vaz Júnior. As he, was transferred to Braga is unclear. In 1958, the Military-Historical Exhibition was held in Oporto. a statue of D. João Peculiar, but this one by Maria Luísa Abelha is quite different. Information provided by the Diocese of Braga attributes its authorship to Raúl Xavier, who in fact worked in the 1950s on the monumentalisation of the monumentalisation of the Sameiro Sanctuary, but this seems to be wrong.

There is also no trace of Júlio Vaz Júnior's plaster cast in the 'Raiz' database, so its recovery must have come from some private collection. must have come from a private collection. Was this hypothetical private collector Raúl Xavier, and did he bring the plaster to Braga? brought the plaster to Braga? This possibility seems rather remote, and on that point, this story serves to to motivate young statuary researchers to unravel the enigma.





But the story doesn't end there. Once the origin has been found and the author of the statue identified, if we look closely and carefully at the the original plaster photographed by Mário Novais and the bronze that was implanted for around 10 years in Braga, we see something extraordinary: the position of the crosier has been rotated in relation to the original. Before before, it was curved towards the back. Now it faces forwards. In fact, if you compare the height of the crosier is not the same. In the original plaster

cast, the top of the crosier's curvature is at the height of the figure's nose, while of the figure, while in the implanted bronze, it is at the height of the figure's forehead.

In conclusion, the crosier of the statue erected in Braga was not modelled on the original plaster crosier. That's for sure, after several decades and vicissitudes, the original crosier must have broken, and a new one must surely have been placed. placed. It's also clear from the bronze image that the crosier is made up of two separate pieces: a rod of industrial steel rod and a bronze appliqué placed on top of it at the upper end.

If this is the case, then it becomes even more intriguing. Instead of the statue having one author, it actually has two, the author of the original plaster and the author of the crosier, a circumstance that makes this case even more intriguing.

As we saw in the previous news item, however, the unusual statue is waiting for its day to return to the public space. But can it still have a new life after such an intricate story?

Porto, 15 January 2025
José Guilherme Abreu

8. WEBLINKS

R3iAP: https://independent.academia.edu/RedeArteP%C3%BAblica

9. ABOUT AND CONTACTS

This newsletter has been organised by the R3iAP coordination team. All members of the network are invited to send content to each of its sections until 31 December 2023. Newsletter #2 will be sent out in January/February 2024. We look forward to your contributions!

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