

CATALOGUE RAISONNÉ

Alberto Carneiro
Works for the Public Space

Catarina Rosendo

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5	Foreword Alberto Costa
7	Alberto Carneiro Art Centre Art/Life Álvaro Moreira
13	Works that Spring from Other Works Catarina Rosendo
WORKS FOR THE PUBLIC SPACE	
19	Research, Concepts, Criteria and Methodologies Catarina Rosendo
47	Catalogue <i>raisonné</i>
TEXTS BY ALBERTO CARNEIRO	
89	Towards a Museum of Contemporary Sculpture in Public Spaces of the Municipality of Santo Tirso
91	Art is Public When it Becomes a Metaphor for the Local in the Universal
NON-REALISED PROJECTS	
98	Proposals for Sculptural Interventions with Project
106	Rejected Sculptural Interventions and/or Without Project

FOREWORD

This brief introduction to the catalogue *raisonné* of Alberto Carneiro's public art projects presents to us a sculptor whose fame has long since spread beyond the borders of our small country, taking the name of Santo Tirso all around the world. It also provides an opportunity to express our most sincere gratitude to the artist himself, a friend of the city, a teacher and, above all, a man committed to supporting and serving his fellow citizens and compatriots.

In the year of the inauguration of the Alberto Carneiro Art Centre, we celebrate six years since the signing of the contract with the Câmara Municipal that formalised the donation of a remarkable series of artworks, specially chosen to form the embryo of the centre's permanent collection. Housed at the Fábrica Santo Thyrso, this municipal project has as its mission the management, safeguarding and preservation of these pieces, and the research and dissemination of the artist's work, as well as of contemporary art in general. It is yet another example of the strategy that the council applies to all the other museum equipment in its safekeeping, based on the fundamental principles of conservation, dissemination and the production of knowledge. The centre's programming will include a permanent exhibition and the holding of temporary exhibitions dedicated to contemporary art, the aim being to turn the space into a special and inclusive place of dialogue, where various artistic currents can be compared with one another. The centre will thus be able to establish itself as an international benchmark in the promotion of innovative projects in the world of the visual arts and as an important hub for the cultural development of the region to which it belongs.

The council's project of cultural intervention in the field of public art has been significantly enlarged in both its scale and quality and is now close to realising its full potential. Once the centre's programming has been stabilised, we look forward to deepening our relationship with the community and further fuelling the debate about the role played by public art in the redevelopment of urban spaces, together with the implementation of other projects that have even more profound socio-economic implications.

Alberto Costa
Mayor of Santo Tirso Câmara Municipal

ALBERTO CARNEIRO

ART CENTRE

ART/LIFE

[...] United between seas, we are a single body, we are the unity of the landscape, the metamorphosis of flavours and aromas, the liquids that come together within us like a river that flows unknown, but whose banks only we know.

This tree that grows inwards and outwards from our single and united body strengthens our knowledge with its sap and leads us to the wisdom of giving all of ourselves in the exhaustion of reciprocal commitment. Art and I do not know for sure who we are, but we're certain that we are each part of one another and that's all we need for life. [...]

Alberto Carneiro, 2006

Having more clearly established the functional parameters and strategic objectives of Santo Tirso's municipal equipment in the cultural sector and having recognised the city's idiosyncratic characteristics as the defining features of its unique identity, the priority must now be to optimise the performance of its services and identify new museum projects, with the aim of providing an improved, all-embracing and inclusive public service.

Museums, visitor centres and cultural heritage in their myriad expressions – artistic, architectural, archaeological, ethnographic, industrial, etc. – are unique places whose identity and memory produce knowledge and offer remarkable experiences, serving as indispensable supports for learning and for the formation of our identity and our sense of belonging to a community. Because of their scientific, cultural and historical relevance, they are essential references that transmit values, interact with the contemporary world and perform an irreplaceable *public service* that is invaluable for the sociological realities within which they operate. Thus, the implementation of a strategy for creating and enhancing heritage, whether through the protection of our historical legacy or through the creation of new assets, making them more democratic and more readily accessible, is progressively more urgent at the economic and social level and indispensable for the construction of full citizenship.

Alberto Carneiro is intrinsically linked to Santo Tirso, the municipality where he was born, in São Mamede do Coronado, and where he took his first steps in the world of things and art, as he always used to recall. Between the ages of ten and twenty, he learned how to sculpt religious images, and, through this craft, laid the foundations and developed the desire for transcendence that is expressed in their communication. In Santo Tirso, he was the driving force behind the implementation of a grandiose public art project that has since become an essential benchmark in the disciplinary intersection between public art and urban planning, while also offering the greatest, most consequential and best formalised experience of contemporary public sculpture at a national level. It is the largest space available for dialogue, for the confrontation of various artistic tendencies and for the dissemination of art, based on the city as the central hub for generating innovative projects, exploring the singularity of its configuration and the relationship that it establishes with the community, assuming itself as a space for the affirmation of citizenship.

Retrospectively, there is no doubt that the initial configuration of the Alberto Carneiro Art Centre (CAAC) – albeit without any clear plans for its subsequent development – started to take shape in 1990, as this was the year that marked the beginning of the project for the Santo Tirso International Sculpture Museum, arising from the holding of the First Symposium. This meeting lay at the birth of the ten exhibitions that would later result in the group of public sculptures which today represent the central core of the museum's collection. Its formation was based on an authorial project that took twenty-five years to come to fruition, and which has left an indelible mark upon the city.

Over the last few decades, there have been other equally significant moments in the development of a closer relationship with the Câmara Municipal and its museums, but two in particular should be mentioned here. The first event was an exhibition held at the Museu Municipal Abade Pedrosa, in 2006, whose published catalogue included a series of observations entitled "As dúvidas da arte em mim" [The Doubts About the Art Within Me] amounting to a profound theoretical reflection that offered a greater insight into the author's way of thinking and his creative processes. The second was more recent and consisted of a large retrospective exhibition held in 2015 in the Nave Cultural of the Fábrica Santo Thyrsó, subsequently resulting in the creation of a space intended to house a part of his work, which he had altruistically donated to the council and, by extension, to the community.

The cultural area of the Fábrica Santo Thyrsó was identified as the municipal space that was best suited for housing the CAAC. In functional terms, its activity is based on innovation and creativity, both of which are capable of making a difference, boosting the economy, and guaranteeing solutions that facilitate and support entrepreneurship. They are factors that represent the genuine hallmark of the municipality's cultural supply, especially if they are founded on sustainability, in the essential sense of this concept, mainly in its economic, social, cultural and environmental aspects.

Alberto Carneiro's artistic horizon is marked by an anthropological approach centred on the complex relationship between nature and culture. The conjugation of art with life and nature represents a singular and profound dimension in his work. The author of the first "Notas para um manifesto de uma arte ecológica" [Notes Towards a Manifesto for Ecological Art] was a pioneering precursor in giving shape and theoretical consistency to a new ecological awareness, essentially geared towards redefining man's relationship with nature, a truly avant-garde postulate motivated by phenomena of an economic and social nature, occurring in Portugal throughout the 1960s and gradually gaining ever greater pertinence. These phenomena have now reached the point where they have become a central issue in the contemporary civilisational circumstance that is intended to be profoundly and truly transformative – [...] *not through a cultural process, by acquiring transitory values, but through an awareness of essentialities, by penetrating the core of atoms, seeking contacts with that world that is defined in us without the constraints of social complexity: the conscious relation of the signifiers in the ordering of a profound criticism about the signifieds that will later appear as the authenticity of our relations with the world.* [...]¹.

At this conceptual level, in his artistic practice, having considered and enhanced the multiple dimensions that it encompasses – aesthetic, philosophical, poetic and political – each work presupposes the circumstance of a new form of art also being a new form of life – [...] *These drawings are therefore reflections of a constantly mutating nature in that unity, showing that death and life are in it and in me, revealing the search for aesthetic feeling and thought that are consubstantiated in that enjoyment. By experiencing the life and death of the beings in my garden, I can see that these are indissociable from one another in that unity that flows and lives.* [...]². Art and life represent Alberto Carneiro's existential becoming and are dialectically involved with one another

through their metamorphoses, in processes of multiple transformations through which one form is transfigured into another form, a signified opens itself up to new meanings, with the author's identity being assumed in the definition of his otherness, asserting that "transmutation is man's natural condition" – [...] *This need to merge into art, to be art itself while still being me, this identification that prolongs me within it as an experiential necessity, imposes itself upon me in a movement around it, in search of its core, in the heartbeat of its intimate self, which is me, after all. This sensation of transforming myself into its identity, of being art in all its aspects, becomes compulsive within me and reveals to me that we are as one in our diversities. The symbiosis of the body and the mind in that sharing of the totality of life as art: ethics as aesthetics.* [...]³ – a presupposition which his work, developed from the 1960s until his death, consolidated in an ample programme of aesthetic reflection and action, which was simultaneously theoretical and practical.

The CAAC – the Alberto Carneiro Art Centre – is a municipal initiative, geared towards the safeguarding, preservation, research and dissemination of contemporary art, framed in a strategy whose fundamental principle is sustainable development, creativity and the production of knowledge, and whose mission consists in making the public more sensitive to artistic expression. In that sense, the CAAC's curatorial and programmatic scope is to create a dialogue with the other areas that are intrinsic to the Visual Arts, (incorporating such diverse disciplines as Architecture, Theatre, Contemporary Dance and Music, among other artistic expressions) which make this area a complementary reference in the field of creation, currently including an important component of artistic production.

One of the centre's main responsibilities is the management of its patron's collection. Its programming will include a permanent exhibition and the organisation of temporary exhibitions dedicated to contemporary art, turning the centre into a space for experimentation, one that is inclusive and serves as a benchmark in the promotion of innovative projects in the visual arts and the region's cultural development. Its activity will be reinforced by other initiatives of a multidisciplinary, scientific and pedagogical nature, through the realisation of seminars and conferences, and the implementation of educational programmes capable of creating audiences, stimulating reflection, forging a close relationship with the local community, and thus contributing to its socio-economic development.

In this specific area, the aim is to be an institution for the creation, transmission and dissemination of culture, art, science and other related areas. Through its links to the surrounding artistic and social environment, it will seek to develop a broad set of activities designed to strengthen the multidisciplinary nature of museology in the educational field, generating opportunities for participation in curricular and extracurricular activities that favour direct contact with artistic practice and guarantee training in personal and transversal skills, through collaborations with teaching establishments, companies and organisations. This aim is enshrined in the centre's mission, strategic objectives and supporting activities arising from its condition as an organic unit of the Heritage and Museums Department of Santo Tirso Câmara Municipal.

The CAAC's space of intervention is implanted in a vast complex of buildings, now given the name of Fábrica Santo Thyrsó. Located on the edge of the city's western urban perimeter, it was formerly a weaving and textile mill known as the Fábrica de Fiação e Tecidos de Santo Tirso and represents one of the main clusters of the urbanisation plan for the banks of the river Ave. It is a hugely symbolic factory space of great historical and architectural importance, where an urban redevelopment project has

1 Alberto Carneiro, Antologia "Notas para um manifesto de uma arte ecológica [1973]", *Das notas para um diário e outros textos*, Anthology, organisation and bibliography by Catarina Rosendo, Lisbon: Assírio & Alvim, 2007, p. 25. English translation: "Notes Towards a Manifesto of Ecological Art", published in *Alberto Carneiro, arte vida/vida arte / Art Life/Life Art*, Porto: Fundação de Serralves, 2013, pp. 100–102; *Oei Magazine*, #80–81, Stockholm, 2018, pp. 345–346.

2 Alberto Carneiro, "Nestes desenhos estou eu no meu jardim [2006]" [In These Drawings I Am in My Garden (2006)], *Esculturas e Desenhos, 1990–2014*, Gondomar: Lugar do Desenho – Fundação Júlio Resende, 2017, p. 7.

3 Alberto Carneiro, "As dúvidas da arte em mim [2006]" [The doubts about the art within me (2006)], *Das notas para um diário e outros textos*, op. cit., p. 64.

resulted in the creation of a cultural and creative neighbourhood linked to the fashion sector. In conceptual terms, its inspiration derives from modern-day policies and strategies for urban revitalisation and growth based on the promotion of cultural and creative industries, thus permitting the development of new clusters of culture and innovation. The centre’s different projects are designed to make it simultaneously a space of work, business, culture and leisure. The CAAC’s diversified and multifunctional approach has helped it to acquire the incisiveness needed to implement a series of pertinent and mutually beneficial activities.

The centre is a rectangular structure, consisting of a ground floor and basement and covering an area of approximately 1100 m2. The core of the project is the space used for both permanent and temporary exhibitions, a documentation centre (with documentary, bibliographical and digital collections, etc.), the reception area and shop, and the areas used for administrative activities and for providing logistical support for the installation of exhibitions. Other areas include the spaces set aside for the general reserves, which are equipped with a controlled environment (humidity, light, temperature), the toilets and the various technical areas necessary for guaranteeing the building’s smooth functioning.

While, during the refurbishment work, no alterations were made to the existing volume, the building was, nonetheless, equipped with new infrastructures, complying with strict acoustic and thermal standards, in keeping with the logic of other recent interventions on the factory complex and involving the reinterpretation and modernisation of its design.

Just like the MIEC (International Museum of Contemporary Sculpture) project, with respect both to the configuration of the public space, where its collection is displayed, and its headquarters, where a programming is implemented that is coherent in both its aims and principles, the CAAC also seeks to contribute to the construction of a new symbol that expresses the identity of the city, giving room for the “construction of the imaginary city”, where culture in general, and art in particular, play an important role in empowering its inhabitants and improving their living conditions⁴. In this way, the centre seeks to expand the city’s cultural proposal and make it more inclusive by generating a wide-reaching and coherent discourse, working in conjunction with the International Museum of Contemporary Sculpture.

Just as the creation of the work of art is a process of discovery, the enjoyment of that work must also be so. It is always different for whoever “reads” it. This is the paradox of art: it is an extension of the artist’s indivisible and indissociable body projected inside the “other”, namely the one who recreates it with his own reading, as can be “read” in Alberto Carneiro’s paradigmatic 2005 drawing No meu jardim [In my Garden]: [...] *This drawing and many others are my garden on the side that is within me, reminiscences of reciprocal gifts in that search for the aesthetic pleasure of my being art and of looking for it when communicating it to those who enjoy it. Just like now, although I know that what I communicate will no longer be what I felt and could understand when making these drawings, but rather the aesthetic feelings and thoughts that each person will discover in them as a possible experience coinciding with mine in my garden and as a need for art.* [...]. At this level, just as the CAAC aspires to, art can be no less than a space

of freedom, timeless and individual, that is completed and transcends itself in each communicational act.

Álvaro Moreira
Director, Alberto Carneiro Art Centre

4 Álvaro Moreira; Conceição Melo, “Museu Internacional de Escultura Contemporânea de Santo Tirso. A qualificação do espaço público: Património, práticas culturais e políticas educativas / International Museum of Contemporary Sculpture, Santo Tirso. Redesigning Public Space: Heritage, Cultural Practices and Educational Policies”, *Arte pública: Lugar, contexto, participação / Public Art: Place, Context, Participation*, Bernardo Pinto de Almeida, Catarina Rosendo and Margarida Brito Alves (coord.), Lisbon: Instituto de História da Arte, NOVA FCSH, Santo Tirso: Câmara Municipal, 2018, pp. 11–19.

WORKS THAT SPRING FROM OTHER WORKS

For a long time, this book remained nothing more than a project. It was around 2007 that, for the first time, I heard Alberto Carneiro mention his wish to publish a monograph dedicated to his works for the public space. In that same year, I defended my master's degree thesis, which centred on a strictly defined period of his work¹, and was already organising with him an anthology of his writings². Gathering together and studying the various documentary materials that these two tasks required, especially the first one, resulted in a rough draft being made for an inventory of his work, which, for many years, remained forgotten in computer files. The fact that by then we were living together enabled me, in the intervals of my work, to spend some time in his studio, consulting documents, seeking to understand the organisation of his library, opening packages to discover sculptures that I had never seen before and extracting from drawers photographic proofs, previously unpublished drawings and all kinds of preliminary studies. Alberto had a prodigious memory and I wanted to learn things and clarify all my doubts about countless aspects of his work, without yet having defined very precisely what I might do with all this information.

In Spring 2011, when the state of his health reminded him that life does not go on forever, we began a lengthy conversation that took place in a non-committal and intermittent fashion, but which led to what today I can best define as a reflection upon the future of his artistic legacy. In the last weeks of that year, Alberto began the organisation of a large number of small and medium-sized drawings that had never previously been exhibited and I took my first steps towards realising an ambition that finally had a name: that of a catalogue *raisonné*. In January 2012, the art historian Teresa Azevedo was awarded a research grant by the Institute of Art History of the NOVA School of Social Sciences and Humanities, and, accompanied by Professor Lúcia Almeida Matos, who had supervised her master's degree thesis, she began working with me on the project for a catalogue *raisonné*. This involved adopting a computerised database for the inventorying of the works, to which we transferred the information that had been gathered in my digital files, and commencing the painstaking and methodical work of collecting images, checking the works that were housed at the artist's studio and confirming and expanding the data relating to such subjects as the exhibition history and the bibliography of the works. The work that I did with the researcher, which lasted for three months, enabled us to establish a structure that was suited to the task of organising the data. After that, new works were inventoried, with fresh research making it possible to expand or correct the previously collected information.

It was around this time, although I cannot say exactly when, that Alberto expressed his wish for me to edit the book about his public sculptures that he had long been thinking about. He immediately accepted my counterproposal of a catalogue *raisonné* devoted to the theme, and this was how his works for the public space were converted into the first volume of a larger project that is still in progress today. And, around roughly the same time, we obtained support for the realisation of our project from Santo Tirso Câmara Municipal, which had long been a natural partner in various aspects of the artist's works for public spaces. The project finally began in the last

1 Catarina Rosendo, *Alberto Carneiro, os primeiros anos (1963–1975)*, Lisbon: Instituto de História da Arte, NOVA FCSH, Edições Colibri, 2007.

2 Alberto Carneiro, *Das notas para um diário e outros textos*, collection, organisation and bibliography by Catarina Rosendo, Lisbon: Assírio & Alvim, 2007.

quarter of 2018, already after Alberto’s death, but this did not mean that his wish had been abandoned, and, moreover, I was also keen to continue the process of researching aspects of his work, which I had started so long beforehand.

A project of this nature would not be possible without the committed involvement of various people and entities. I wish to thank the Institute of Art History, in the persons of Raquel Henriques da Silva and Lúcia Almeida Matos, for providing the resources that made it possible for me to embark on the implementation of this project; Teresa Azevedo for her help in researching and organising the documentary materials and preparing the texts about the works; Laura Castro, who, in the initial phase of the project, helped me to establish the group of works that could be fitted into this research; Isabel Carlos, with whom I discussed the title of this publication at great length, leading me to revise the criteria for the inclusion and exclusion of works; John Elliott, for the excellent translation into English of the various texts presented in this publication; Márcia Novais, for the way in which she interpreted the specific needs of this book, making it both an attractive and extremely rigorous work; Maria Burmester for her constant availability, her critical eye and the professionalism that she displayed in editing this book; Álvaro Moreira, whose confidence in the project made its realisation possible; and, finally, the Municipality of Santo Tirso, for the confidence that they placed in the project and for their continued commitment to the promotion and protection of Alberto Carneiro’s artistic legacy.

Catarina Rosendo

WORKS FOR THE PUBLIC SPACE

RESEARCH, CONCEPTS, CRITERIA AND METHODOLOGIES

Catarina Rosendo

The works that Alberto Carneiro (Vila do Coronado, 1937–2017, Porto) produced both in the urban space and in natural environments constitute the first volume of the catalogue *raisonné* dedicated to this artist. There are two reasons why the first stage of this project to be completed is the part that relates to public sculpture. First of all, the fact that, beginning roughly in the second half of the 2010s, the artist decided to promote the publication of a book showing his works that fitted into this category, not only in order to provide a first systematic and retrospective look at what had been his work in this field, but also because he was aware that a substantial part of his sculptures were to be found scattered around the world and remained unknown to the Portuguese public. It was already planned that the book would include the transcription of the two texts that the artist had written, on two separate occasions, about art installed in public spaces, so that when he expressed his wish for me to coordinate this publication, I immediately understood the need to make it more ambitious in its aims, transforming it into the first volume of a general inventory of his body of work, with all that this implied in terms of the general reorganisation and redefinition of its contents. The essentially exhaustive format of a book of this type called for the inclusion of all the projects that he had realised, even those (residual) ones that, for reasons that were almost always technical in nature, had led to Carneiro not being satisfied with their final result, and which he would very probably have omitted if he himself had been responsible for organising a monograph about the sculptures that he produced in this area.

The second reason is a practical one, highlighting the advantage of beginning the catalogue *raisonné* with this group of works, or, in other words, with a limited number of entries to be recorded, since this makes it easier to produce a book that is, by its very nature, complex and challenging in its scope, rigour and detail. Even though Carneiro's production of artworks for the public space was extensive, it is, nonetheless, a fairly discrete category, bearing in mind that the inventory of the rest of his work, which is currently being researched, already numbers roughly two thousand drawings, over three hundred sculptures, objects and installations, roughly four dozen works based on photography and more than twenty artist's books. In contrast, the works that make up this book number 28 projects that were fully realised, to which we can add seven projects that were never implemented, but which displayed varied and substantial levels of detail with a view to their execution, and 21 possibilities of work that the artist never followed up. Operating with a universe of just a few dozen works made it possible to assess the type of information to be included, as well as to research and compare data with the aim of mapping the circumstances under which each of the works was realised and understanding their relationship with specific moments in the rest of Carneiro's artistic production.

The preparation of a book with these features cannot be dissociated from the tasks inherent in the organisation of Alberto Carneiro's artistic and documentary legacy, an activity that took place at various stages between 2011 and 2019, nor from the research needed to produce a general inventory of his body of work, initiated at the

same time and still ongoing in the form of a survey and identification of the works existing in private collections and a general review of the already known data. In the specific case of his interventions in the public space, the correct identification and inventorying of those works that were, in fact, produced benefited from the contributions of the artist himself, who, whenever possible during his lifetime, took great care to explain the technical data of the works included in the catalogues of his solo exhibitions. This preliminary work was checked, corrected when necessary, and, above all, complemented and expanded in the course of the organisation of the artworks that were stored in his studio at that time¹. Such a procedure consisted of several tasks, involving the gathering together, scanning and ordering of the photographic records of the various phases in the execution of the different projects, which were to be found scattered on a variety of supports and at different physical locations. These tasks were performed in parallel with the organisation of the artist's correspondence and other written and visual documentation, such as the regulations relating to art competitions, budgets, technical specifications, site location maps, instructions for the assembly of his works or texts elaborated by Carneiro himself, such as descriptive documents and small interpretive and poetic notes², or clarifications requested by the bodies commissioning his works and speeches that he made at the respective inaugurations.

Organising the information relating to public art that was to be found in Carneiro's personal archive made it possible, in the first phase, to compare this with the rest of his artwork, in particular his graphic production. In this way, it was possible, on the one hand, to identify, from among the previously scattered sketches, the first impressions that gave rise to public art projects. This, in turn, made it possible to associate these documents with other more complete drawings, which were sometimes technical in nature and thus could be more easily related with the finished sculptures. On the other hand, it also made it possible to identify a specific line of work in his drawings that was dedicated to the exploration of schemes and projects for apparently fictitious works that, because of their material nature, scale and territorial and geographical references, were destined to be produced in hypothetical public spaces, almost always linked to landscapes. I am referring, more precisely, to the drawings that he frequently made in small A6-sized sketchbooks or thereabouts, sometimes also in square sketchbooks measuring 20 × 20 cm that he bought at a stationer's close to ESBAP (the Porto School of Fine Art, now known as the Faculty of Fine Art of the University of Porto) and which accompanied the artist throughout his life. These drawings were made with rapid and schematic lines, being records of ideas that would occasionally occur to him about future public sculptures, even if they were later developed to such an extent that their initial forms were rendered indistinct. This is the case with a series of drawings and sketches made in the course of the 1990s, which present vertical structures that would later serve as a support for the raised bases on which elements with a mineral appearance would rest without any direct human intervention (or, on the contrary, would be sculpted) and which were very close in their form to the first studies for the sculpture *Tree and Sculpture Mandala* (EP19), produced at the Folk Village of Gyeonggi-do, in South Korea, in 2002, and even for the sculpture *Art as Tree, Tree as Art* (EP21),

conceived for the Chiaopanshan International Sculpture Park, in Taiwan, in 2002–2003. The fact that these small drawings and sketches had close affinities with others that evoke the series of indoor sculptures *Nos jardins de Suzhou* [In the Gardens of Suzhou], which Carneiro made in 1995 after two long journeys to the Far East³, creates a hitherto imperceptible link between these two distinct moments in the artistic life of Carneiro, seven to eight years apart from one another, despite the fact that they both had as their common denominator his interest in oriental cultures.

A second type of information that it was possible to obtain through the study of the documentation existing in the artist's archives relates to the 28 projects for interventions in urban spaces and landscapes that, for different reasons, were never realised. The various levels of knowledge that these projects contribute to our general understanding of Carneiro's activity in relation to public art, and even in relation to his other artistic and pedagogical activities, determined the usefulness of organising them, studying them and including them in this book, not as part of the catalogue *raisonné* strictly speaking⁴, but as an informative and analytical complement that may be found at the end of the list of his completed works and that is distinguished from the rest because of the different way in which it is presented.

The decision to gather in just one single volume all the known hypotheses of public sculptures that existed in the course of Carneiro's artistic career runs somewhat counter to the eminently descriptive nature of *catalogues raisonnés*, notwithstanding the fact that the methodology inherent in a chronological organisation favours a diachronic look directed towards detecting the continuities and discontinuities that, over time, can be identified in Carneiro's works. Having weighed up the pros and cons, privilege was given to the benefits arising from the relative analytical and descriptive hybridity that characterises this book, allowing for the inclusion of some of the reflections made possible by the greater amount of contextual information that, since they almost all result from commissions and participations in symposia, his works of public art have in comparison with the works produced in a studio, without any constraints other than the artist's own wishes.

The 28 projects that were never realised are divided into two groups. Although one of these groups comprises only seven proposals for works to be installed in the public space, it is, however, the more important of the two, for it is the one that contains enough information to be able to characterise each of the projects, such as detailed descriptions of the works, scale models and technical drawings. The level of detail that is provided in each case offers us a good visualisation of the result of the project in



Untitled
19 September 1990
Pencil and graphite on paper
16 × 10,5 cm
Catarina Rosendo Collection, long-term loan at Alberto Carneiro Art Centre, Santo Tirso
Inventory no.: Des0218
Photo: Miguel Ângelo

1 In February 2020, his documentary archive was physically transferred to the Art Library of the Calouste Gulbenkian Foundation, as a consequence of the donation that the artist had initiated while he was still alive.
2 These notes were gathered in the chapter entitled *Palavras necessárias* [Necessary Words], which forms part of Alberto Carneiro's anthology, *Das notas para um diário e outros textos*, Anthology, organisation and bibliography by Catarina Rosendo, Lisbon: Assírio & Alvim, 2007, pp. 111–134.

3 In 1995, Alberto Carneiro obtained a scholarship from the Fundação Oriente to undertake two long journeys. The first, between 2 February and 22 March, took him to India and Nepal (the artist had already been in India between December 1992 and January 1993), while the second, from 2 June to 22 July, was centred on China (including Macau, which at that time was still Portuguese territory) and Japan. As the artist mentioned in the documentation that he submitted in his application for the scholarship, the aim of these journeys was “to observe and meditate upon aspects of Hindu, Tantric, Taoist and Zen manifestations, particularly in the Mandalic representations and in the incidences of nature in the configurations and meanings of the gardens”. The sculptures made following these trips, including the five belonging to the series *Nos jardins de Suzhou* [In the Gardens of Suzhou] were presented at Carneiro's solo exhibition “A Oriente”, held at the Galeria Pedro Oliveira, in Porto, in April and May of the following year. Under the scope of the support granted for these journeys by the Fundação Oriente, Carneiro also participated in the round-table discussions that the same foundation organised in 1996, on the theme of “Views about India”. *Vários, Pedagogia – ESBAP-FAUP; Fundação Oriente (1994–1996), Subsídios e Bolsas; Correspondência e Programas: Colóquios, Debates, Cursos, Espectáculos*, Alberto Carneiro Archive – Art Library of the Calouste Gulbenkian Foundation. *Alberto Carneiro, A Oriente*, Porto: Galeria Pedro Oliveira, 1996.
4 Because, given that the support for these projects consisted of drawing and a three-dimensional model, they will be included in the *catalogues raisonnés* of drawings and sculptures when these volumes are published.

question, especially bearing in mind that this is what also happens with the projects that were realised, in which the alterations arising from the constraints imposed by their execution were very sporadic. This detailed information testifies to the advanced state of this phase of the project's conception and planning, and, therefore, illustrates Carneiro's clear intention to actually produce these works, which ended up being left along the wayside, almost always for reasons that were beyond his control. It also offers a clear view of the various artistic and technical solutions attempted in each case and shows how such solutions were transferred from these unrealised projects to others that were, in fact, realised, and sometimes at a time that was chronologically close to those projects that were planned but not implemented.

Furthermore, in several cases, the organisation and study of the information relating to the unrealised projects made it possible to link some of Carneiro's scattered drawings and sculptures to the technical specifications, descriptive documents and scale models existing in his archives of documents and artworks. This was what happened, for example, with the drawings that were made in ballpoint, without any inscription that might offer a clue as to their dating. It proved possible to associate these drawings with the documentation relating to the thwarted 1982 project for a sculpture-fountain to be included in the urbanistic arrangements for the Mercado de Santo André, in Sines (p. 99), once certain doubts had been clarified with the architect responsible for that redevelopment work; or, in the case of the sculptures *Fonte* [Fountain], from 1999–2005/06, and *O jardim* [The Garden], from 2001–2005/06, it was possible to correct their dating and to understand that their conception had been based on the models made for the unrealised projects for public sculptures for Barcelos (p. 102) and Vila Nova de Famalicão (p. 102), respectively. Once these sculptures had been associated with iron and granite structures similar to the ones that, in the same years, Carneiro used for the series of indoor sculptures entitled *Paisagens íntimas* [Intimate Landscapes], from 2004–2005, everything indicated that they had been prepared in this way to be presented, for the first time, at the solo exhibition that the artist held in Huesca⁵, in 2006, to mark the completion of the sculpture installed in the landscape *As árvores florescem em Huesca* [Trees Flower in Huesca] (EP23), and where the same *Intimate Landscapes* had been exhibited for the first time.

The second group of unrealised projects includes 21 proposals that did not get any further than the initial contacts made with the promoters and, in these cases, Carneiro's failure to respond or his immediate rejection of the proposal were frequently motivated by his unwillingness to accept the terms set out in the invitation addressed to him or in the regulations associated with it. This group also contains some miscellaneous documents existing in the artist's archive that are either vague or uninformative, and which do not offer sufficient visual or textual elements to allow for a general preview of what the work might have come to be. This was the case with a typewritten document containing the notes dated March 1991 relating to a sculpture entitled *Água sobre a terra – O mar português* [Water on Land] (p. 107), which is reasonably well described in terms of the materials and techniques that were to be used, as well as in the symbolism to be explored from the references to Prince Henry the Navigator in Fernando Pessoa's poem "Message". However, it contains no other contextual information that, within the current state of research, allows us to do anything more than put forward the hypothesis that this was a project destined for the monument to be built at the Fort in Sagres, whose public competition ended up being a somewhat turbulent process that was widely discussed in the press at



The Garden
2001–2005/06
Boxwood, mahogany and iron
119 × 50 × 37 cm
Cláudio Carneiro Collection, long-term loan at Alberto Carneiro Art Centre, Santo Tirso
Inventory no.: Esc0118
Photo: Courtesy Galeria Fernando Santos, Porto, AAC–BA/FCG

least between 1988 and 1994. Another case refers to the proposal, drawn up in 2006, for a sculpture to be realised in the Urban Park planned for the Asprela Campus of the University of Porto (p. 108), but whose detailed description is not matched by any of the drawings existing in Carneiro's archives that study and detail sculptural interventions in open-air spaces.

Even though they never got off the ground, these 21 thwarted possibilities nonetheless provide some useful information for developing a more refined understanding of the network of relationships, entities, and contexts in which Carneiro's works for the public space were inserted. Examples are provided by some of the proposals generated, at the national level, under the scope of urban redevelopment projects being prepared by Câmara Municipals, which involved the collaboration of colleagues and ex-students from the ESBAP Course in Architecture, in which Carneiro was responsible for teaching the subject of Drawing II between 1970 and 1999. The same thing happened in an international context, with the proposals that came from his collaborations with the Diputación de Huesca, through its visual arts technician and art historian Teresa Luesma, as well as those resulting from his working and friendly relationship with the architect, art critic and art historian Javier Maderuelo, who, in 1999, organised Carneiro's first solo exhibition in Spain⁶; or with the French art critic of Catalan origin Gérard Xuriguera, responsible for the implementation of various sculpture parks around the world.

This network of institutional, professional and personal relationships was not only important for Carneiro's participation in various international sculptural symposia, but a situation also explained in the texts which, in this book, accompany each of the works that were realised. It was also important for the choice of the artists who were invited to produce works for the sculptural parks that Carneiro curated for Santo Tirso and Carrazeda de Ansiães, as was the case with Mauro Staccioli, Marc Brusse, Satoru Sato and Michael Warren, whom Carneiro met at various international symposia. It was, in turn, through Warren that Carneiro received the invitation to produce the sculpture at the forest of Devil's Glen, in County Wicklow, in Ireland, as part of the "Sculpture in Woodland" programme. This project also involved a collaboration with Jorge Du Bon, an artist that Carneiro had met in Kostanjevica, in 1986, at the Forma Viva symposium, and who was later invited to participate in the First Santo Tirso Symposium, in 1991. Successive exchanges of this nature were made across Europe, Asia and North and South America, with Carneiro attending the symposia of Quito (1998), Buyeo (1999) and Gyeonggi-do (2002), both in South Korea, Jianbanshan, Taoyuan, in Taiwan (2003) and Andorra (2004). Similar exchanges also took place through Xuriguera, the curator of some of these symposia, whom Carneiro had invited, in 1995 and from the third edition onwards, to be responsible for the international curatorship of the Santo Tirso symposia.



Paths in the Landscape – Memory of a Body on the Earth
1982–1983
Sculpted and carved agba wood
250 × 230 × 230 cm
Modern Art Centre – Calouste Gulbenkian Foundation Collection, Lisbon
Inventory no.: 85E840
Photo: unidentified author, AAC–BA/FCG

5 Alberto Carneiro, *Árboles*, Huesca: Centro de Arte y Naturaleza – Fundación Beulas, 2006.

6 Javier Maderuelo had become acquainted with Carneiro's work at the exhibition "Fundação de Serralves, A Portuguese Museum", presented in 1992 at the Portuguese Pavilion of the Seville Universal Exposition Expo'92. Following the interest that this exhibition aroused in him, he invited Carneiro to exhibit at the Diputación de Huesca in 1999, when he already had his project "Arte y Naturaleza" in progress there, which included an extensive programme of conferences and a set of seven artistic interventions installed in the landscape of Upper Aragón by the artists Richard Long, Ulrich Rückriem, Siah Armajani, Fernando Casás, David Nash, Per Kirkeby and Alberto Carneiro himself, who produced for this purpose the work *Trees Flower in Huesca* (EP23). It was through Maderuelo's influence that Carneiro displayed some of his sculptures *Evocações d'Água* [Evocations of Water], which had been included in the exhibition at the Diputación de Huesca, at the Galeria María Martín, in Madrid, in 2000. I wish to thank Javier Maderuelo for his help in clarifying some aspects of his working relationship with Carneiro. *Alberto Carneiro, Sobre los árboles y el agua*, Huesca, Diputación de Huesca, 1999. *Arte y Naturaleza 1994/2014, Alberto Carneiro y Fernando Casás*, Huesca: Diputación de Huesca, 2014.

Several other artists, besides those already mentioned, were present at these international sculpture meetings and were also to produce works, either before or afterwards, for Santo Tirso. The following list is by no means exhaustive, but it includes such artists as Josep Maria Camí, Carlos Cruz-Diez, Dan Karavan, Guy de Rougemont, Julio Le Park, Federico Brooke, Leopoldo Maler and Park Chan-Kab. And mention should also be made of the cases of Peter Rosman, David Lamelas and Reinhard Klessinger, who were Carneiro's colleagues on the Advanced Course in Sculpture at Saint Martin's School of Art in London (today Central Saint Martins), in 1968–1970, and who were also invited to produce works for Santo Tirso, and, in the case of Klessinger, for Carrazeda de Ansiães as well. In the Portuguese context, the artists Ângelo de Sousa and Zulmiro de Carvalho, his colleagues at ESBAP, and José Aurélio and José Barrias, besides being longstanding friends of his, were almost all of roughly the same generation; whereas artists such as Fernanda Fragateiro, Ângela Ferreira, Manuel Rosa, Rui Sanches, Rui Chafes, José Pedro Croft and Pedro Cabrita Reis, among others, demonstrate the attention with which Carneiro accompanied the return in Portugal to the sculptural languages, brought about by a new generation of artists who appeared in the 1980s. All these artists (to whom we should also add Carlos Nogueira), produced works for the Museum of Santo Tirso, as Ângelo de Sousa also did for Carrazeda de Ansiães.

Beginning in the late 1970s, but more substantially so from the early 1980s onwards, Carneiro devoted himself to sculptural projects installed in natural environments or in an urban context. Although the permanent intervention that he made in the protected landscape of Los Barruecos in Malpartida de Cáceres, in 1979 (EP1), marked the beginning of the artist's sculptural realisations in this field, it can safely be stated that his participation, in 1986, in the Forma Viva Symposium in Kostanjevica, in present-day Slovenia (EP3), formed the basis of his more committed involvement with the theme of art intended for public spaces, as a result of the greater awareness that he had acquired about its social and artistic implications. Furthermore, his stay in Slovenia gave him the idea that, following the invitation addressed to him in 1987 by the Municipality of Santo Tirso to produce a sculpture for the Praça Camilo Castelo Branco (EP4), he suggested to the then Mayor, Joaquim Couto: the establishment of an open-air sculpture museum that would depend on the holding of symposia⁷ identical in every respect to the one that the artist had taken part in shortly before this.

Besides the conception and curatorship of the great project that led to the implantation of the Santo Tirso International Museum of Contemporary Sculpture, between 1990 and 2015⁸, the artist was also responsible for the installation of the International Museum of Outdoor Contemporary Art⁹ in the city of Carrazeda de Ansiães in Trás-os-Montes, between 2000 and 2009. To arrive at a complete understanding of Carneiro's abundant artistic production in the field of art for public spaces, we must also consider

this other aspect to which he devoted himself with similar commitment, and which not only results from his artistic and cultural motivations, but also from his awareness of the importance of providing a “service to the community”¹⁰. The activities that he developed in this field largely contextualise the two texts that are included in this catalogue *raisonné*: “Para um Museu de Escultura Contemporânea em espaços públicos do Concelho de Santo Tirso” [Towards a Museum of Contemporary Sculpture in Public Spaces of the Municipality of Santo Tirso], originally published in the *Revista da Liga dos Amigos do Hospital de Santo Tirso*, in 1992; and “A arte é pública quando se torna metáfora dum local no universal” [Art is public when it becomes a metaphor for the local in the universal], which corresponds to a paper that Carneiro presented at the *Encuentros de arte público: “El arte como cuestionamiento del espacio público?”* [Public Art Conference. “Art as Questioning of the Public Space?”], at the Universidad Politécnica de Valencia, in 2001. As the first text was centred on the newly begun process for the installation of the sculpture museum in Santo Tirso and the second was dedicated to problematising the place of public art in university art curricula, they are both particularly useful for understanding Carneiro's views about the subject, and particularly about the notions of “public art” or “art installed in public spaces”, as well as for better confirming the extent of his realisations in this field.

For the artist, public spaces are to be understood as the “outside spaces of our sociability” and their “qualification” goes hand in hand with the “formation of a contemporary artistic awareness”¹¹. His most essential ideas about the subject are based on the notion of a “socialising” public art that “belongs to everyone”¹² and which is just as contemporary as any of the people who visit it or simply pass it by. In this way, relationships can be established between simultaneously ethical and aesthetic assumptions in view of the need to endow public spaces with artistic interventions. In 1992, public art was understood by Carneiro as a “living and active heritage for citizens”¹³ at a time when the artist, writing for a local publication in Santo Tirso, sought to diminish the sense of strangeness potentially felt by the population when faced with the abstract languages – with no recognisable referents – of the sculptures of António Campos Rosado, Manolo Paz, Manuel Rosa, Reinhard Klessinger and Zulmiro de Carvalho, which had been installed in the garden of Praça 25 de Abril as a result of the first Santo Tirso sculpture symposium. The heritage dimension, which shapes the collective feeling of citizenship implied in the tradition of public statues and monuments, was further enhanced by the artist's addition of the indelible mark of twentieth-century modernity, understanding public art as fundamental for the “education of aesthetic taste” inherent in the ethical transformation of the individual with the aim of “self-realisation”¹⁴.

7 Alberto Carneiro, “Words of Testimony and Acknowledgment”, Álvaro Moreira, Alberto Carneiro (coords.), *International Museum of Contemporary Sculpture*, Santo Tirso, 1990–2015, Santo Tirso: Câmara Municipal, 2015, p. 15.
8 Besides the 10 catalogues that were published to mark the realisation of the 10 symposia that gave rise to the Museum, a monograph dedicated to the project was also published in 2015. See note 7.
9 Catarina Rosendo (ed.), *Parque Internacional de Escultura de Carrazeda de Ansiães / Carrazeda de Ansiães International Sculpture Park*, Carrazeda de Ansiães: Câmara Municipal, 2015.

10 Alberto Carneiro in an interview with Catarina Rosendo, São Mamede do Coronado, 7 December 2008. Unpublished.
11 Alberto Carneiro, “Art is public when it becomes a metaphor for the local in the universal”, a paper that was included in the discussion panel “Arte público y universidad” (“Public Art and the University”) and presented at the *Encuentros de arte público: “El arte como cuestionamiento del espacio público?”*, organised by the Sculpture Department of the Universidad Politécnica de Valencia, 25 May 2001. Previously published in *Alberto Carneiro, Das notas para um diário e outros textos*, op. cit., p. 166–172. See p. 93 of this book.
12 Alberto Carneiro, *ibid.* See p. 94 of this book.
13 Alberto Carneiro, “Para um Museu de Escultura Contemporânea em Espaços Públicos do Concelho de Santo Tirso”, *Revista da Liga dos Amigos do Hospital de Santo Tirso*, year VI, no. 6, Santo Tirso, March 1992. See “Towards a Museum of Contemporary Sculpture in Public Spaces of the Municipality of Santo Tirso”, p. 89 of this book.
14 Alberto Carneiro, *ibid.*, See p. 90 of this book.

A third aspect, formulated with greater rigour in 2001, should be added to these two. It has to do with the way in which, being freed of the “logic of the pedestal” and located in the same space in which people circulate, contemporary sculpture, according to Carneiro, can reflect local values, because these are formally related with the place of its physical implantation, but also have a universal resonance, because it is based on abstract languages¹⁵. In keeping with the modernist idea of the emancipatory function of art through its relationship with life, which is implicit in the education of taste with ethical aims, Carneiro further defended the pedagogical capacity of public sculpture in transmitting the values of contemporary art now freed from the figurative or representative functions that are commonly recognisable by the public. For him, it was essential to increase the sensitivity of citizens to questions such as self-referentiality and the internal formal structuring of art in the “formation of aesthetic awareness” that resulted from the permanent presence of contemporary sculpture in everyday spaces.

These questions, generated and problematised by Carneiro under the scope of his activities in the field of public sculpture, turn out to be even more productive if we combine them with some of the theoretical and technical views that the artist developed from other areas of his fruitful artistic and professional activity. This is the case, on the one hand, with the written reflections that he made over the years and to which he gave the general name of “Notes for a Diary”; and, on the other hand, with the pedagogical practice associated with his coordination of the subject Drawing II at ESBAP, without, of course, neglecting the remainder of his artistic production.

His *Notas para um diário* [Notes for a Diary] record, for example, concerns that arose in relation to the indoor sculptures that he made in his studio, and which may be extrapolated, without any danger of semantic displacement, to the field of his public interventions. This is the case with the importance that Carneiro always attached to the communicative potential of art, and which guided his artistic practice from a very early stage. It was already to be found in his first written texts in the second half of the 1960s, when he stated that “the work of art must strive to reach the point at which it can be recreated by whoever enjoys it. This means that the communication that takes place between the creator and the contemplator at the heart of the thing that is created is an authentic one”¹⁶; or when he wonders: “When I am alone in the solitude of my workshop and I invent forms [...], offering you what I have created, what do I communicate to you? [...] There is an appropriation of my work through your needs, which cancels out my strictly personalised values.”¹⁷

These ideas gain new meanings when applied to works of art whose communicative vocation is increased by being installed in urban settings and natural environments, not only because these works are destined to remain *in situ* for a long time, but because they also imply an apparent absence of institutional or interpretive intermediaries, in the relationship that they establish with a general public which is not just the audience that visits museums. This very idea was implied when, returning to the paper that he delivered at the conference in Valencia in 2001, Carneiro mentioned that the work of art incorporated into “the public space [...] becomes an integral body of the space of mobility of all bodies. It becomes familiar”¹⁸.



In the Gardens of Kyoto 2
1995
Mahogany and andiroba wood, slate
110,5 × 50 × 50 cm
Cláudio Carneiro Collection, long-term loan at Alberto Carneiro Art Centre, Santo Tirso
Inventory no.: Esc0139
Photo: Jorge Coelho, AAC–BA/FCG

The questions raised by an art that forms part of the everyday life and social experiences shared by all of us also make it possible to build bridges with the curricular programme that Carneiro developed in the course of his long pedagogical activity with the aim of endowing his students with sensitive and conceptual graphic tools that they could then use in the planning and design of constructed spaces. His attention to the site and to the exploration of its underlying formal meanings is linked to his belief that the art created for public spaces “is incorporated into the culture and morphology of the place and creates its own meanings”¹⁹ in its relationship not just with the environment, but also with the individual. It is, as he says, “an art of the real space, stimulating it and living in it. The forms evolve, always presupposing the movement of the body in the space [...]. The body moves simultaneously in the real space of the work itself and in the virtual space of its corresponding meanings”²⁰. The phenomenological understanding of a body that “reflects and acts in order to [simultaneously] situate itself” in the surrounding physical reality and in the alterations that this environment provokes inside itself, is also echoed in the way in which, for Carneiro, “the organisation and both the functional and artistic classification” of public spaces depend on the “human body that appraises the consequences of the changes in scale”²¹.

It should be noted that these questions were not only raised in his reflections upon public and constructed spaces, irrespective of whether these were classified as urban or rural landscapes. More than anything else, they were related with his concerns about the rest of his artistic work. In the summer of 1986, in the speech that he made at the closing ceremony of the Forma Viva symposium, the artist mentioned that “having worked on a larger scale” was “very valuable for [his] activity as a sculptor and teacher”²². This comment is important because the work in question involved the use of wood, the artist’s preferred material, with this being an occasion that he himself recognised as presenting a “rare opportunity to work [with wood] on [such a] scale”. The somewhat larger scale than was permitted by the modest space of the studio that he had at that time²³ was certainly fundamental for Carneiro, especially since this coincided with the period in which he had returned to the production of sculpture in the strict sense of the word.

In 1982–1983, the artist had completed *Percursos na paisagem – Memória de um corpo sobre a terra* [Paths in the Landscape – Memory of a Body on the Land], a monumental-like sculpture made of tola wood that marked the end of a long interruption in his direct carving of the materials used. Such an interruption had begun in 1967, when the artist had held his first solo exhibition²⁴ at ESBAP, showing the works that he had made while completing the sculpture course there, which he had begun in 1961. During this fifteen-year interregnum, Carneiro busied himself with the realisation of performative activities in the landscape and photographic installations, being interested in the conceptual aspects of sculpture and the questioning of its technical assumptions while



Tree of Life
1998–2000
Tangerine tree wood
335 × 200 × 180 cm
Catarina Rosendo Collection, long-term loan at Alberto Carneiro Art Centre, Santo Tirso
Inventory no.: Esc0184
Photo: Mark Ritchie, CGAC Photo Archive, Santiago de Compostela

15 Alberto Carneiro, “Art is public when it becomes a metaphor...”, *op. cit.* See p. 93 of this book.

16 Alberto Carneiro, “Notas para um diário [8 Julho 1967]” [Notes for a Diary (8 July 1967)], *Das notas para um diário e outros textos*, *op. cit.*, p. 20.

17 Alberto Carneiro, “Notas para um diário [3 Novembro 1968]” [Notes for a Diary (3 November 1967)], *ibid.*, p. 20.

18 Alberto Carneiro, “Art is public when it becomes a metaphor...”, *op. cit.* See p. 95 of this book.

19 Alberto Carneiro, “Art is public when it becomes a metaphor...”, *op. cit.* See p. 93 of this book.

20 Alberto Carneiro, “Towards a Museum of Contemporary Sculpture...”, *op. cit.* See p. 90 of this book.

21 Alberto Carneiro, “Art is public when it becomes a metaphor...”, *op. cit.* See p. 94 of this book.

22 Speech made by Alberto Carneiro on the occasion of the closing ceremony of the “Forma Viva” Symposium, *Árvore, flor e fruto, Processo de Obra, Escultura Pública*, Alberto Carneiro Archive – Art Library of the Calouste Gulbenkian Foundation. Unpublished manuscript, partly reproduced on pp. 99–100 of this book.

23 At that time, his studio was a small space, built in his parents’ back garden, which was to be replaced, around 1989–91, by a much larger one, on the same terrain, which had meanwhile been enlarged through the purchase of new plots of land. For more information about this subject, see Teresa Azevedo, *Do ateliê para o museu. Interseções e articulações entre o espaço de criação e o espaço de exposição*, PhD thesis in Museology, Faculdade de Letras da Universidade do Porto, September 2018, p. 246 ff.

24 *Alberto Carneiro, Homenagem ao autor da Vénus de Willendorf*, Porto: Escola Superior de Belas-Artes, 1967.

he sought to free his hand from the virtuoso dexterity that he had acquired since childhood when working, between 1948 and 1956²⁵, at the workshops in his hometown where religious images were made. The recourse to electric tools, such as saws and angle grinders, which had marked Carneiro's return to sculpture in the strict sense in 1982, permitted him to attain a greater physical and even emotional distance in relation to the materials to be worked upon. This was one of the visible changes that the artist introduced into his relationship with sculpture, and which became a constant feature of his work until the end of his life.

Equally important was the adaptation of his gestures to the scales required by the circumstances of working in the real space. Occurring at a key moment in his artistic career, his experience in Slovenia enabled him to combine the anthropomorphic scale, to which he had devoted his energies throughout the 1960s, with a monumental logic stripped of historicist and anti-modern constraints and more in keeping with a sculpture that included the body of the spectator, with both of them being incorporated, in turn, into the same surrounding space and reacting to the particular conditions of the place. It is highly likely that this question was also decisive in developing Carneiro's continued interest in participating in symposia about outdoor sculpture. The international dimension of these symposia must similarly not be underestimated, since, on arriving in London in 1967 to engage in his postgraduate studies in sculpture, the artist was able to note the valuable importance of the direct contacts which he developed with cultures that were different from his own²⁶.

The affinities existing at the level of intentions, methodologies, and configurations between the sculpture that he made for public spaces and the production of works without any pre-defined location do not end here. For example, the categorisation of these two works from 1982–1983 and 1986 under the broader notion of the “return to sculpture” that interested western artists active in the 1980s enables us to understand them as being the final point of arrival of Carneiro's long reflections on sculpture that he had begun in 1967–1968. Some works that he made during this period represented essential moments in the course of these reflections, such as: the *Operação estética em Vila do Paraíso* [Aesthetic Operation in Vilar do Paraíso], from 1973, in which walking, choosing and involvement were identified as activities that precede the making of sculpture²⁷; the *Operação estética em Alto de São João* [Aesthetic Operation in Alto de São João], from 1974–1975, in which the incision made in a rock with a hammer and chisel reminds us of the primal gestures of sculpture; and *Arte=Vida. Grabado en la piedra* [Art=Life. Engraved in Stone], from 1979 (EP1), in which an incision of the same type (unlike the previous one, which disappeared in the landscape and now only exists in the photographs recording the action that was made) was acknowledged in its unequivocally sculptural materiality, and which, in this way, became fixed as a work of art integrated into the natural and



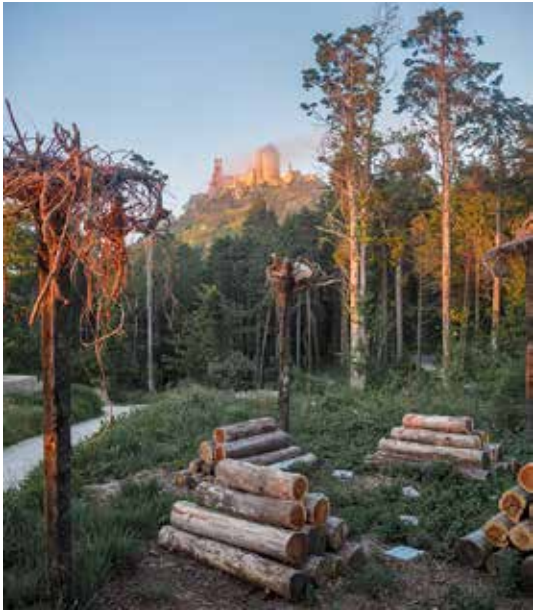
The Orange Grove – Involving Nature
1969
Earth, orange tree, oranges, cut-up and engraved aluminium plate, cotton canvas, spotlight and sound
Variable dimensions
Centro Galego de Arte Contemporánea Collection, Santiago de Compostela, Spain
Inventory no.: Col2002–0003
Photo: Mark Ritchie, Colección CGAC, Santiago de Compostela

musealised territory of Los Barruecos. In the slow process of re-elaborating his general motivations in relation to sculpture, a personal transformation that affected Carneiro's work throughout the 1970s, it is worth highlighting the hitherto discreet role played by the works of Malpartida de Cáceres and Kostanjevica (EP3), both of which were made for the natural and public space and which tended to create all types of relationships with their surroundings, given their essentially lengthy permanence in that place.

Without exhausting the mapping of the links between the artist's public works and his remaining production, it is also possible to establish other bridges. For example, the formal and thematic parallelisms, based on the age-old tradition of Japanese dry gardens, which exist between the sculpture that he made in Derwenthaugh Park, in Gateshead, in 1995–1996 (EP7), and the small sculptures of the series *Nos jardins de Quioto* [In the Gardens of Kyoto], from 1995, both corresponding to the period when Carneiro was able to realise his long planned visit to Japan, for a relatively lengthy stay, during which he was able to study these aspects of Buddhist and Zen culture close at hand. Another case worthy of note is the tautological use of the tree, or, in other words, his use of the tree representing itself as a work of art, something that enjoyed a particularly visible moment with the sculpture *Árvore da Vida* [Tree of Life], from 1998–2000, made from a tangerine-tree sculpted in such a way as to stress its inner veins. In this case, the placing of the tree on the ground in an upside-down position, with its roots pointing upwards, had already been experimented with earlier by Carneiro in the two public sculptures that he had made shortly beforehand: in Quito, in 1997–1998 (EP9); and in Ireland, in 1999–2000 (EP13). Conversely, his interest in living trees, which, in 1969–1970, had formed part of his works *O laranjal – Natureza envolvente* [The Orange Grove – Involving Nature] and *Os quatro elementos – Segunda homenagem a Gaston Bachelard* [The Four Elements – Second Homage to Gaston Bachelard], was once again reactivated, several decades later, in the works that he made for the Serralves Park, in 2000–2002 (EP15), and for the municipality of Paredes, in 2011–2012 (EP27), two cases of interventions in the public space in which Carneiro positioned the tree elements as the main protagonists of the works, generating their formal relationships and their relationship with the spectator.

It is also important to mention Carneiro's reflections upon the landscape and the phenomenological conditions of the different places, in their multiple territorial, cultural and experiential aspects, something that can be noted in his photographic series from the 1970s and, in general, in his ephemeral installations with natural elements, as well as in his almost permanent production of drawings. In the case of his sculptures, it was the ones conceived for outdoor spaces, especially those located in gardens, woods or classified natural areas, that worked on these questions in the most suggestive fashion. The specific examples of the works made for Carrazeda de Ansiães, in 2000–2002 (EP16), for the Ordino Valley, in Andorra, in 2002–2004 (EP22), for the Chopera de Belsué, in Huesca, 2005–2006 (EP23), or for Jardim Marechal Carmona, in Cascais, in 2008–2009 (EP25.1 to EP25.5) are paradigmatic instances of the various symbolic mediations that he explored, where analogy and metaphor combine with the materials and topographies of the places to work on the notion of the landscape as an inhabited and inhabitable place and the transformation of nature into a space that one can walk through or as a recreational space in a park or garden.

As I have sought to explain, the understanding that the artist had about “public art”, appears to be a useful one, but not, in itself, sufficient to mark out the typological and



Mandala for Parque da Pena
2016
Trees, wood trunks and black and red granite
500 × Ø 20.000 cm approx.
Work destroyed
Inventory no.: Esc0335
Photo: © PSML | EMIGUS

25 Having worked at the religious art workshop of José Ferreira Tedim, from 1948 to 1952, and then at the workshop of Avelino Moreira Vinhas, until 1956, Carneiro decided thereafter and until 1958, to work on his own account, delivering his production of religious images directly to the sales outlets for such products in the city of Porto. For more information on this subject, see Catarina Rosendo, *Alberto Carneiro, os primeiros anos (1963–1975)*, Lisbon: Instituto de História da Arte, NOVA FCSH, Edições Colibri, 2007, pp. 62–63.

26 As the artist himself stated, “For me, travelling is discovering, [...] investigating, seeking, finding, recognising – it is being subverted [...] by that magic of finding new things. In fact, my first trip abroad was to London. This was fundamental precisely because it shaped my awareness about the world, and particularly about culture and about the meaning that engaging in culture has in our daily life, in a way that was completely different from the one that I had had until then.” Alberto Carneiro, *Difícilmente o que habita perto da origem abandona o lugar*, a documentary film by Catarina Rosendo and Olga Ramos, produced by Laranja Azul, 2008, 13’20”–14’10”.

27 See Catarina Rosendo, “Field work as the work field. Alberto Carneiro and interventions in the landscape in the 1970s”, *Oei Magazine*, #80–81, Stockholm, 2018, pp. 331–387.

conceptual boundaries of the various cases existing in his body of work that, at the level of their intentions, execution and actual installation at the site, are not unambiguous in relation to their status and their vocation for the public space, whether situated in an urban setting or a rural landscape. In turn, even though the very concept of “public art” is the subject of ongoing debate in the field of art history and theory, it is beyond the scope of this book to contribute to this discussion. Expressions such as “works for the public space”, “public sculpture”, “public art” and other similar phrases are used in this book simply for expository ease and comfort. All these expressions implicitly convey an important notion of public accessibility, in which the enjoyment of the work is potentially freed from the perceptive, interpretive, and behavioural constraints that approaching a piece in a museum context almost always brings with it. And, in essence, they refer to the works that Carneiro produced to be installed on a lasting basis in exterior urban or rural settings and to which there is free access, even if this is partly restricted, as is the case with works located in private parks, but nonetheless open to the public, or in the interiors of buildings, but in their areas of public circulation. To put it more simply: this book presents the works that, in their stated intentions prior to their realisation, recorded the fact that their final destination was the public space and that their aim was that they should remain there. These two criteria explain the programmatic coherence of the group of works selected and allow for their typological characterisation, given that they occur in all the works without exception.

Three other factors are to be found underlying the vast majority of Carneiro’s works installed in the public space, namely those determining that these works resulted from commissions or invitations, that they were realised under the scope of international symposia, or that they were part of much vaster programmes of urban or rural renewal. The fact of his public sculptures being commissions or invitations is important, for the works realised under these circumstances were made in response to previous programmes that normally included budgets, locations and/or the use of predetermined materials. The requirements imposed by such constraints can vary: for instance, they may call for a certain response to an exact location, as in the case of the work elaborated for Largo de São Domingos, in Porto (EP28), which had to occupy the two pre-existing flower-beds; or, on the contrary, they may call for various walks to be undertaken through the Pyrenean landscape of Upper Aragon in order to make a free choice of the location for the sculpture commissioned by the Diputación de Huesca (EP23). These types of constraints, even though they do not extend to the strictly artistic foundations of the works to be created, suggest the need for moderation in the understanding of the creative autonomy that is one of the distinctive assumptions of modernity, thus causing these works to differ from those that were made in the shelter of his studio, where a continuous and individual production is better suited to the more intimate relationship with the creative moods developed there, resulting in works whose final purpose lies primarily in their actual making and only afterwards in their public presentation in a commercial gallery or museum.

Despite corresponding only to roughly a quarter of his work for the public space, Carneiro’s participation in international symposia about outdoor sculpture illustrates his commitment in this field, largely because it enabled him to create a network of international cultural contacts. And, although the works created for Santo Tirso (EP4 and EP5) and Carrazeda de Ansiães (EP16) were not made under the scope of events of this nature, those of Santo Tirso preceded the creation of the contemporary sculpture symposia and the one at Carrazeda de Ansiães was made prior to the conception of a public programme

for the installation, in that city, of sculptures produced with the typical granite of the region. However, as I have said, both initiatives were conceived and directed by the artist.

In the cases mentioned so far, and even if there was no previous or main intention behind their appearance, the creation or improvement of parks and gardens always seemed to occur as a result of the production of these works. In other cases, however, the redevelopment and renewal of urban and rural landscapes was always a strategic intention that preceded the creation of the works to be installed at the respective sites. This was the case, for example, with the great projects at Gateshead (EP7), Parque das Nações/Expo’98 (EP10), Ordino Valley (EP22) and Vila Nova da Barquinha (EP26), all of which were promoted and conducted by State organisations interested in enhancing the heritage of the public space through the introduction of contemporary artistic languages.

Among the few exceptions that escape the commission factor is the work created for São Mamede do Coronado (EP11), which results from a proposal that Carneiro himself made for the creation of a work to be located in the place where he grew up and to which he was always connected. But the most outstanding example is that of the work executed in Malpartida de Cáceres (EP1) during the 1979 Week of Contemporary Art, in the course of which a group of Portuguese artists and Wolf Vostell developed activities in the museum named after the latter figure, as part of the convivial logic that was so dear to the Fluxus movement. The incision that Carneiro made in one of the rocks of Los Barruecos is akin to the artist’s work from the same period, but it has the unique and distinctive mark of not having disappeared in the landscape, nor of surviving only in photographs. Bearing in mind that this work is not the result of a commission, nor did it form part of any prior programme of works to be installed in the public space, we must explain its continued permanence in the landscape not only through its scale and its public accessibility, but also through its response to the conditions of the place.

Another factor, largely indissociable from those already mentioned, has to do with the fact that almost all the works included in this volume were specifically created for the places where they are still to be found today. The exceptions are the two works made for Parque das Nações/Expo’98 (EP10) and Chaves (EP17), both of which were subject to external vicissitudes that endowed the former with a nomadic status and caused the latter to be transferred to a different location than the one for which it was originally planned. Their varying relationships with their surroundings, frequently involving the use of local materials, the question of their monumentality and scale, as well as their installation on a permanent basis, are also factors deriving from the fact that the location itself had a decisive effect on the final configurations of the work to be realised. Paradigmatic examples of this phenomenon are the works in Wicklow (EP13), Carrazeda de Ansiães (EP16), Parque de Serralves (EP15), Porto (EP28), and Huesca (EP23). Included here are the works that involved the creation of new accessibilities or their insertion in new equipment, such as those of the Alameda underground station, in Lisbon (EP8.1 to EP8.4), or those of the Almeida Garrett Library (EP14) and the Estádio do Dragão football stadium (EP20), both in Porto, as well as the Northern Regional Section of the Architects’ Association (EP6). In fact, in this last case, the transfer of the ownership of this sculptural installation to Porto Câmara Municipal clearly illustrates the importance of the responsible authorities recognising the conceptual and artistic indissociability that frequently exists between the works of art and the places in which they are installed.



The Nature of Art
2009
Trees, hardened glasses and glasses with engraved letters, bronze painted dark, treated pine trunks, olive trees, bay trees and granite stones with cultivated moss
Variable dimensions
Cláudio Carneiro Collection, long-term loan at Alberto Carneiro Art Centre, Santo Tirso
Inventory no.: Esc0177
Photo: José Rocha, AAC–BA/FCG

The criteria described earlier – public accessibility, the work remaining permanently in place over time, the commission/invitation/symposium factor and the response to the site’s conditions –, besides having affected the choice of the works to be included in this book, also had the great merit of clarifying the motives for excluding others. In Carneiro’s extensive sculptural production, there is a group of works that were (or are) still installed in urban and natural contexts of public access. A hasty glance might lead us to believe that they belong to this publication. But, after observing these works through the prism of the above-mentioned criteria for their selection, the presuppositions involved in their realisation, and even their artistic, conceptual, and technical aspects, have made it evident that they have no place in this book. It is important to point out precisely why.

The first motive lies in the fact that, although they all involve at least one of the criteria of responding to commissions and invitations or of being incorporated into the surroundings of their place, none of them fulfils the essential dual condition of their location in the public space being a prior intention of their execution and of their being installed there on a permanent basis. This is the case with the sculptural installation *Mandala para o Parque da Pena* [Mandala for Parque da Pena] produced in Sintra, in 2016, after the invitation addressed to Carneiro by the company Parques de Sintra – Monte da Lua to participate in the collective exhibition entitled *Sintra Point of View*. The work made by the artist shares, with the work developed in Wicklow (EP13), the choice of the location and the reuse of plant elements previously removed from the site by the park’s maintenance teams and the circumstance of both invitations having been addressed to the artist by State companies responsible for the environmental and financial management of the respective natural parks. However, unlike the commission for Wicklow, the contractual conditions of the work to be installed in Sintra dictated that the work would be destroyed at the end of the exhibition, after having remained in place for one entire year, which did in fact happen.

The installation *A natureza da arte* [The Nature of Art]²⁸ was also produced for a temporary exhibition held in 2009 in the gardens of the Centro Hospitalar de São João and shares with the Sintra work an ancestry that is more evident in site-specific practices than in public sculpture. It is distinguished from this work, however, by the fact that it was not destroyed after the end of the exhibition, although its reinstallation in another place was greatly limited by the absence of any artist’s notes about possible future configurations, which, furthermore, are dependent on the presence of a pre-existing plant environment. Moreover, the installation is made with fragile and perishable materials, such as leaves, untreated wood and glass, a problem exacerbated by its great constructive precariousness, being an intentionally provisional work, which not only compromises its physical integrity in the long run, but also that of the less attentive passer-by or spectator. The sculptures installed in Parque Marechal Carmona, in Cascais (EP25.1 to EP25.5), at the same time, however, make use of similar formal and material solutions, but they display a constructive robustness that is suited to their long permanence in a public space with reduced levels of vigilance.

Another similar case is the untreated upside-down tree, with which Carneiro participated in the “Zurra – Festa do Burro” [Donkey Festival], organised in 2016 by the Association for the Protection of the Vale do Coronado and the Association for the Study and Protection of Donkeys, in São Mamede do Coronado. The work was installed at the entrance to a private plot of land, visible from the public trail that runs alongside, so



The Uprising of the Present Has Arrived
2016
Inverted tree
Unknown dimensions
Work destroyed
Inventory no.: ESC0327
Photo: Catarina Rosendo

that the fact that it remains in its place might suggest its inclusion in this book. But not only was the survival of this sculpture not planned by the artist, but also the work’s material fragility, and the absence of any structure fixing it to the ground, both indicated its temporary vocation and implied its rapid degeneration caused by the atmospheric conditions, a process that, it should be noted, was part of the *Jardim-Escultura* [Sculpture-Garden] (EP11), also located in São Mamede do Coronado, but which was never explicitly mentioned by the artist as also forming part of this upside-down tree.

A similar situation occurred with *Nas margens de um rio* [On the Banks of a River]²⁹, a work that was included in the series of exhibitions that marked the inauguration of the Exhibition Centre at the Centro Cultural de Belém, in June 1993. Occupying the northern terrace of this great Lisbon urban complex, the work was composed of osier twigs, alder branches, raffia, and glass, all perishable or fragile materials placed on the ground. We must also add to the work’s dialogue with the place and its temporary nature its similarity with the “involvements” that Carneiro realised in the 1960s and 1970s and to which he occasionally returned over the years. “Involvement” was the expression that he used to refer to his large-scale works, which visitors could walk through, being made with barely transformed natural materials and occupying the whole of the available space, such as *O canavial: memória-metamorfose de um corpo ausente* [The Cane Field: Memory-Metamorphosis of an Absent Body], from 1968. They are distinguished from his other works by the fact that they were installed in interiors constructed in such a way that they underline the poetic contrast with the suggestion of the outdoors, arising from the natural situation that is recreated artistically. These attributes are all to be found *On the Banks of a River*. The cloister terrace, with its almost shutter-like windows, permitted the visual link between the inside and the outside, which was present in the various drawings from the 1960s and 1970s, in which Carneiro explored, through his “involvements”, the communicative relationship between interior and exterior spaces. It should further be added that, after the exhibition ended, the work was destroyed and one of the bunches of osier twigs that had composed it was coated with bronze³⁰, thus affording it a kind of second life that eternalised its first vegetal and ephemeral phase.

Something similar happened with *Tempo de ver, tempo de ser árvore e arte* [Time to Gaze, Time to Be a Tree and Art], from 1996, which occupied the Liquidambar Lane in the Serralves Park during the exhibition *More Time, Less History*³¹. The work was composed of a succession of bronzed twigs fastened to the trunks of the trees on either side of the park’s most important avenue, in the centre of which lay a large-rolled pebble and a bronzed tree branch. A second version of the work, destined for interior spaces, was also prepared by the artist, namely through the decision to fasten the bronze twigs to the walls and the inclusion of a colour photograph that, showing the central view of the aforementioned avenue with the work installed there, retained the memory of its first presentation.

The installations made for the CCB and Serralves were projects for outside spaces that functioned as works in two separate phases. They were reminiscent of Carneiro’s



On the Banks of a River
1993
Wickers, willows, alders, raffia and transparent glasses with engraved letters
400 × 5300 × 1400 cm
Work destroyed
Inventory no.: Inst0017
Photo: Luís Ferreira Alves, AAC–BA/FCG

28 *Hospitalidade*. Alberto Carneiro, Carla Filipe, Mafalda Santos, Miguel Palma, Porto: Hospital de São João, 2009.

29 *Alberto Carneiro, Nas margens de um rio / On the Banks of River*, Lisbon: Centro Cultural de Belém, 1993.
30 This bronze work, which, for many years, was installed in the entrance to one of the cafeterias of the Centro Cultural de Belém, is just one part of the planned second version of *On the Banks of a River*, which, according to documentation to be found in the artist’s archives, was intended to include the seven panes of glass used in the installation and seven (or fourteen) photographic prints that were in fact made and framed for this purpose, but whose whereabouts today are now unknown. *Instituições, 1976–2004*, Alberto Carneiro Archive – Art Library of the Calouste Gulbenkian Foundation.
31 *Mais tempo, Menos história / More Time, Less History*, Porto: Fundação de Serralves, 1996.

works that began with actions undertaken in the landscape and then later gave rise to series of photographs that he worked on in the studio, such as *Trajecto dum corpo* [Journey of a Body], from 1976–1977, and included natural materials collected during the performances, as happened with *Os sete rituais estéticos sobre um feixe de vimes na paisagem* [The Seven Aesthetic Rituals on a Bunch of Osier Twigs in the Landscape], from 1974–75. Only with great difficulty could both cases be judged to meet the criteria for inclusion among the artist’s works for the public space, even if they had temporarily been exhibited in such a context.

We must also mention the particularities of the cases of *Evocações d’água sobre a terra* [Evocations of Water on the Land], from 1993 and *Três árvores e a floresta* [Three Trees and the Forest], from 2000–2005. They both had their own exhibition histories, before they were acquired by the entities that installed them on a permanent basis: in the first case, in an area of public circulation at Lipor – Intermunicipal Waste Management of Greater Porto, based in Baguim do Monte, Ermesinde; in the second case, at the Maia Jardim shopping centre, in Vermoim, Maia. These two sculptures are joined by the installation *Floresta encantada* [Enchanted Forest], from 1993, presented in the gardens of the Porto University Circle (now the University Club), and composed of sculpted box-tree branches added to seven trees and standing on granite bases. What these three examples have in common is the use of wood (respectively tola and ocomé wood, chestnut and boxwood), an unsuitable material for the outdoors and even for indoor spaces that were crowded or poorly supervised. Yet what unites them above all is the fact that they were not conceived for exhibition in the public space; instead, they belonged to the sculptural work that he produced in his studio, without any prior destination and immediately intended for a temporary exhibition in an interior space.

Finally, two bronze sculptures should be recorded here, quite distant from one another in terms of time. The first is *Espiral* [Spiral], from 1965, whose first version, made of plaster, formed part of Carneiro’s first solo exhibition held in 1967. Somewhere between that date and the beginning of the 1970s, it was acquired by the Serra do Marão Tourism Board and offered to Celorico da Beira Câmara Municipal, which installed it on the Esplanada de São Pedro, where it remains today, notwithstanding the restoration of the piece, after damage caused on an unknown date, altered its physical configuration. Its material is favourable to outdoor locations, but the small scale of the sculpture and its freestanding nature make it more suitable for private gardens. Furthermore, *Spiral*, of which two other editions are known to exist (one belonging to the Museu Municipal Amadeo de Souza-Cardoso, in Amarante), has none of the other features that are typical of Carneiro’s works installed in the public space.

The second sculpture is *Árvore / Tree*, from 1999–2000. Made of bronze, it occupied the garden of the artist’s house before it was exhibited in Huesca in 2006. It was later acquired for the Berardo Collection, in whose museum it had more than one location, besides having been included in the *Oblique Landscapes* exhibition at the Museu de Faro, which formed part of the 2009 edition of the government programme entitled *Allgarve*. It is from the same family as the *Tree* in Chaves (EP17), but the reasons why Carneiro decided to coat such a large tree in bronze remain unknown, even though the artist had made some drawings, on an unknown date, in which a large tree laid on its side occupies the centre of a large freestanding structure in the open air, reminiscent of the sculpture that he made for the Ordino Valley, in Andorra (EP22). On the other hand, while the costs involved in coating the tree in bronze suggest that there may have been someone previously interested in the sculpture, the absence of any means for fixing it to the ground indicate that the work might have been destined for a private space of restricted access,



Time to Gaze, Time to Be Tree and Art
1996
Bronze, stone and colour photographic proof in gelatin-coated silver salts
Variable dimensions
Catarina Rosendo Collection, long-term loan at Alberto Carneiro Art Centre, Santo Tirso
Inventory no.: Inst0018
Photo: José Manuel Costa Alves, AAC–BA/FCG

even if it was outdoors, which raises the possibility of its having been a private commission that may not have been realised.

The catalogue *raisonné* is different from all other catalogues because it seeks to include all the works that relate to its specific subject-matter. It is considered, in all the phases of its elaboration, as a tool that seeks to treat the available information with the greatest possible objectivity and exhaustivity with the aim of constituting valuable research material for whoever wishes to devote themselves to the study of a certain artist’s works. Above all, it is an object whose singular nature is based on the handling and treatment of information and documents that rarely or never have the possibility of being scrutinised in such detail in other editorial projects, such as exhibition catalogues or artists’ monographs. As an instrument of consultation, it always forms the basis for future analyses of an artist’s production. It has the form of a reference guide in which the correct identification of each and every one of the inventoried works serves a purpose, not only but also that of authentication, which is of great usefulness for both institutional and private collectors, given that the technical study of the works is an essential support for the preservation of an artistic legacy, with all that this implies in terms of its legitimisation and enhancement.

There are relatively few examples of catalogues *raisonnés* in Portugal. The oldest date back only as far as the 1990s, with the publication in 1993–1994 of the volume dedicated to Maria Helena Vieira da Silva, coordinated by Guy Weelen and Jean-François Jaeger³², and, in 1999, of the catalogue dedicated to Joaquim Rodrigo, under the responsibility of Pedro Lapa and María de Jesús Ávila³³. A little later, between 2001 and 2004, Alexandre Pomar coordinated the first two volumes about the work of Júlio Pomar, divided into the periods of 1942–1968 and 1968–1985³⁴. In 2007, with the coordination of Delfim Sardo and with the technical work once again entrusted to María de Jesús Ávila, the catalogue *raisonné* was published relating to the numbered editions of Julião Sarmiento, corresponding to the years 1972–2006³⁵, under the scope of an exhibition held on this subject. In 2008, the catalogue *raisonné* about the painting of Amadeo de Souza-Cardoso was published, under the general coordination of Helena de Freitas, being afforded a new and enlarged edition in 2016³⁶, while, in 2014, the first Portuguese digital catalogue *raisonné* was made available, dedicated to the work of the painter António Dacosta, under the scientific coordination of Fernando Rosa Dias³⁷. A year later, in 2015



Evocations of Water on the Land
1993
Agba wood and ocomé
260 × 600 × 700 cm
Lipor Collection, São Mamede do Coronado
Unknown inventory no.
Photo: unidentified author, AAC–BA/FCG

32 *Vieira da Silva, vol. 1: Monografia / Monographie; vol. 2: Catalogue raisonné*, by Guy Weelen and Jean-François Jaeger, Paris: Skira, 1992–1994.
33 *Joaquim Rodrigo, Catálogo raisonné*, by Pedro Lapa and María de Jesús Ávila, Lisbon: Museu Nacional de Arte Contemporânea – Museu do Chiado, 1999.
34 *Júlio Pomar, Catálogo raisonné, vol. 1: Pinturas ferros e assemblages, 1942–1968, vol. 2: Pinturas e assemblages, 1968–1985*, edition coordinated by Alexandre Pomar with the collaboration of Natália Vital and Rosa Pomar, Paris: La Différence, 2001–2004.
35 *Julião Sarmiento, Catálogo raisonné, edições numeradas / Catálogo razonado, edições numeradas / Numbered editions, 1972–2006, vol. 1*, coordination by Delfim Sardo, technical coordination by María de Jesús Ávila, Badajoz: Museo Extremeño e Iberoamericano de Arte Contemporáneo, 2007.
36 *Amadeo de Souza-Cardoso, Pintura, Catálogo raisonné*, general coordination by Helena de Freitas, cataloguing and inventorying by Catarina Alfaro, Leonor de Oliveira and Alice Costa Guerra, Lisbon: Calouste Gulbenkian Foundation, 2008 (2nd enlarged edition, Lisbon: Calouste Gulbenkian Foundation, Documenta, 2016).
37 *António Dacosta, catálogo raisonné*, <http://www.dacosta.gulbenkian.pt/>, accessed 18 April 2021.

and, once again, under the pretext of an exhibition, Paulo Pires do Vale and Ana Barata organised the catalogue *raisonné* of the artist’s books published by Lourdes Castro³⁸.

During the elaboration of a catalogue *raisonné*, the research and organisation of the available information largely depends on the actual object of study. Besides Carneiro’s archive of documents and images, whose study I already had occasion to describe in detail earlier, other sources were also used, such as catalogues of individual and collective exhibitions and articles from the press, which, on various occasions, helped to enlarge upon and/or correct the available information (sometimes in the catalogues themselves and in the press). Institutional archives were also consulted, almost always when the originals of the projects formed part of the documentary collections of the entities that commissioned the works, as well as the private archives of architects, historians and other technicians who, at some stage, participated in the realisation of the works in question.

Catalogues raisonnés use more than one method for the presentation of data, since the creation of a technical record dedicated to the extensive characterisation of the works needs to consider the specificities that emerge from them. In the records that have been created for each of the works included in this book, for example, there are no data relating to their exhibition history, given that this possibility does not arise in works that are destined for a fixed location, which, except for one case (EP10), applies to all the works inventoried. But the fact that many of these works had quite a lot of information stored in the artist’s archive meant that we could adopt a hybrid model that combined the most objective descriptive data possible with analytical elements that were more favourable to critical interpretation, so that the chronological listing of the works is frequently complemented with diachronic aspects that contextualise them within the overall panorama of Carneiro’s work. Only in three cases was there nothing other than archive material to work with (EP12, EP19 and EP21); in all other cases, the description of the works was based on their direct observation, or, when this was not possible, clarifications were obtained from their owners, or from professionals involved in the process of their creation or maintenance.

It is not one of the aims of this catalogue to assess the current state of conservation of the works included in the book. Research clearly showed that some of the entities responsible for their upkeep had failed to perform the essential maintenance practices on sculptures that, because they are situated in public spaces and sometimes include living plant elements, require special care even when the rest of the material of which they are composed is robust (EP11), or on other sculptures whose constituent parts have been stolen (EP17 and EP23). Nonetheless, the permanent changes (whether voluntary or not) that have been made to some of them, as well as the reasons for and consequences of these alterations, are announced in the accompanying texts.

The descriptive fields of each technical record are as follows:

- Catalogue entry number
- Photograph
- Title
- Date
- Co-authors



Three Trees and the Forest
2000–2005
Chestnut tree wood
205 × 95 × 103 cm | 203 × 89 × 89 cm |
170 × 137 × 110 cm
Grupo Sonae Collection, Porto
Unknown inventory no.
Photo: Javier Campano

- Materials and techniques
- Measurements
- Signature
- Inscriptions
- Place
- Collection and provenance
- Inventory number
- Observations
- Bibliography
- Artist notes
- About the work

Whenever data were missing, it was decided to omit the respective descriptive field. Each file comprises the following information:

CATALOGUE ENTRY NUMBER
The catalogue entry number identifies each work with an alphanumerical combination in which the abbreviation “EP” stands for “Escultura Pública” [Public Sculpture] and the following number relates to the order of the catalogue entry, which coincides with the chronological order of the work’s execution. When works were begun in one year and then completed in a later one, the criterion that was adopted for their chronological ordering was to use the initial year. Whenever works have more than one sculpture, each comprising an autonomous object from the rest of the group of sculptures of which it forms part, they share the same catalogue number, with the addition of a sub-number, separated by a full stop, in an arithmetical progression.

PHOTOGRAPH
All the works are represented by an image. In some cases, a second photograph is included with the aim of showing relevant details about the work that cannot be apprehended in just one photograph. When the same work has some of its elements scattered around different spaces, as many photographs are included as there are spaces, and, in the case of works that are composed of two or more sculptures that are not explicitly visible in just one view of the work, one photograph is presented for each sculpture. A considerable number of photographs show the work in its present state and/or were taken specifically for the purposes of this book, in order to ensure that the image of the work is in keeping with its current reality (EP1, EP2, EP5, EP7, EP8.1–4, EP11, EP15, EP16, EP21, EP24, EP25.1–5, EP26, EP27 and EP28) and to make up for the lack of images in the artist’s archives (EP17, EP18 and EP19). Photographs were used that were taken at the time when the works were realised, in those cases where the works and/or their surroundings have barely altered over time and the general quality of the image merited their inclusion (EP4, EP6, EP14, EP20 and EP22); or, on the contrary, when the current state of the works no longer corresponded to their original artistic conception, whether because they had been destroyed by the action of time or whether some of its constituent parts had been stolen (EP13 and EP23). The mixed approach of using a photograph from the time of a work’s execution and another one taken at the present time was considered to be the most suitable solution for those works in which the erosion caused by the climate and/or the change of their original location have intro-



Tree
1999–2000
Bronze
150 × 160 × 430 cm
Museu Coleção Berardo, Lisbon
Inventory no.: NA-0155
Photo: Museu Coleção Berardo

38 Lourdes Castro, *Todos os livros, catálogo comprovado / All the books, catalogue raisonné*, organised by Paulo Pires do Vale and Ana Barata, Lisbon: Calouste Gulbenkian Foundation, Sistema Solar, 2015.

duced substantial alterations to the works without, however, completely distorting their appearance (EP3 and EP10). Finally, in those cases in which it was not possible to obtain up-to-date images, even if this would have been desirable in order to assess the present condition of the works, the photographs existing in the artist’s archives were used (EP9 and EP12).

TITLE

The titles correspond to the final titles defined by the artist, just as they are stated in the exhibition catalogues in which the artist himself was directly involved and where such works are published. The situations of those works that, at some time in their elaboration, had working titles that later proved to be provisional are identified and described in the field entitled “Observations”. While most of the works have their original title in Portuguese, in some cases the original title is in Spanish and English, with the artist’s intentions having been respected in each case.

DATE

The date indicates the year or years in which the work was realised. In the case of works that display more than one year, the first relates to the elaboration of the project itself and/or the first phase in its construction, while the second relates to the completion of its implantation *in situ*, with the earliest of these years being the one that was chosen for the chronological ordering of the work. In most cases, the existing information allows for a closer approximation to the month, and sometimes even to the day, of several of the phases of execution of the work, which was recorded in the texts that form part of the files. Although the months were not included in the dating of the works, they served as the basis for the chronological ordering of works that were realised in the same years (EP4 and EP5, EP9 and EP10, EP12 and EP13, EP15 and EP16, EP20 and EP21, EP26 and EP27).

CO-AUTHORS

This field identifies and shares the authorship of a work with another artist in all phases of its conception and realisation.

MATERIALS AND TECHNIQUES

The reference to materials and techniques was standardised in such a way as to give the most precise indications possible about the artist’s choices and working processes: this was the case with the use of “iron painted black”, which was preferred to “iron and enamelled paint”; or “engraved words” instead of “engravings”. The different stones used are always specified, and the same happens with the woods. Minerals are identified as “rock”, “stone” and “pebble” to characterise their physical expression and the use of “rolled pebble” and “rolled stone” was maintained to stress Carneiro’s aim of using stones marked by the passage of water and time. The identification “living tree”, which was frequently used by the artist, was maintained, as it referred to the intention to create works in which the combination of living trees with other elements (whether these were trees that had reached the end of their life cycle, wood, iron or glass) was significant in itself. The only cases in which the species of trees or the types of stone used are not identified were those in which it was not possible to know this detail (EP13 and EP19) or in which their diversity made the need for their inventorying dispensable (EP11). The occurrence of text in various works is mentioned by the expression “engraved words” and always identifies an engraving in the stone or glass obtained by

industrial means, through the artist’s prior choice of letter types and fonts. The only case in which the words, combined with geometrical forms and Carneiro’s initials, were carved with a hammer and chisel (EP1) is identified as an “engraving in the rock”, in an allusion to the action that was performed, whereas the gestural movements that gave rise to expressive grooves made in fresh cement are identified as “incisions” (EP24). The reference to the use of grass, which is customarily mentioned in the technical labels that the artist elaborated, always happens whenever this is accompanied by other living plant elements or occupies circulation areas inside the work itself, thereby being understood as an integral part of the latter. On the contrary, in those cases where the sculptures, even when they are installed in grassy areas, are independent from the ground on which they stand, the grass is not considered as a constituent element. Other types of vegetation were not identified, as they occurred in forested or wooded areas where their existence does not depend on human intervention (EP22 and EP23). Earth is mentioned as an integral part of the work whenever it was excavated in order to shape the terrain with a view to obtaining reliefs, terraces, mounds or other configurations of the ground that were indispensable for the creation of the work.

MEASUREMENTS

The measurements shown here are the closest possible approximation to reality bearing in mind that the large scale of the works necessarily introduces small variations even in the most rigorous plumb lines, and the fact that the living plant elements, because of their organic nature, necessarily involve perceptible changes in the total dimensions. The measurements are given in centimetres and are successively displayed in the order of height, width, and then depth. In the case of elements with regular circular or cylindrical forms, the measurements are presented simply in terms of their height and diameter, thus avoiding the need to duplicate the same dimensions in terms of width and depth. Whenever there is a repetition of elements with equal shapes, such as panes of glass, flagstones or poles, the measurements given are preceded by a reference to the number of times that these elements are repeated, followed by the multiplication sign, both contained inside round brackets. The measurements presented are always the totals in the case of works composed of only one element, or which have several elements that are joined to each other in a physical continuity. When the works are composed of several parts scattered around the space, even if they are close to one another, both the total measurements and the partial measurements of each of the parts are given, except in the case when it was not possible to obtain these latter measurements (EP9).

SIGNATURE

The signature of the work, which happens in only a few cases, is described in terms of the letter type that is used, stating whether initials were used or the full artistic name and the form and location of the inscription in all the cases in which it occurs, except for one sculpture (EP9), where it was not possible to determine its existence.

INSCRIPTIONS

This field identifies and describes all the textual elements that were part of the work at the time of its completion, and which are always presented in the form of isolated words or complete sentences. Excluded from this field are the artist’s signatures, the marks of

the manufactures which are still visible on the materials (EP23), or scratches, marks and inscriptions added later without the artist’s knowledge or express consent.

PLACE

The location is described in order to geographically contextualize the work in the greatest possible detail, beginning by specifying the places where the works are installed, identifying both the sites located in an urban context, such as streets, roundabouts, squares and plazas, indicating whether they belong to buildings and public equipment or places of public access, and those sites inserted in natural environments, such as gardens, parks, sculpture parks, meadows, woods and forests. Next, mention is made of the town or city where they are, and, whenever necessary and in accordance with the regional administrative organisations in question, the county or province, and, finally, the country.

COLLECTION AND PROVENANCE

The “Collection” identifies the current owner of the work, which is almost always the entity that commissioned it and financed its execution. The identification of the collection is accompanied by its summary geographical location, given that this almost always coincides with the location of the work itself. In turn, the field “Provenance” details the existence of previous owners, which, although this is not a common situation in the case of contemporary sculptures installed in public spaces, nonetheless occurs in two cases (EP6 and EP10). When this happens, following the identification of the previous owners, this detail is marked in brackets with the known dates during which the work belonged to their collection, separated by a dash.

INVENTORY NUMBER

This field records the inventory number attributed by the work’s owner, which it was not always possible to determine (EP9, EP12, EP13, EP19, EP21 and EP22). Those cases in which the inventory number is missing correspond to situations in which the work’s owner had not attributed one at the date of this book’s publication.

OBSERVATIONS

This field is where supplementary information is recorded, such as provisional or working titles, occurring in both published and unpublished documents, previous locations of a certain work, alterations made to works without the artist’s knowledge and/or his accompaniment of such changes, marks of the manufacturers inscribed on the materials, or the fact that the work has since been destroyed.

BIBLIOGRAPHY

This field includes the publications that mention or present images of the catalogued works. The bibliographical list drawn up for each work corresponds to the main sources through which interested readers may consult and compare valuable information about the technical specificities and dates of the works, and the contexts in which they were made, among other elements. The bibliographical materials used comprise catalogues of symposia and similar events, proceedings of scientific meetings, catalogues of the artist’s individual exhibitions and those of other artists, monographs, brochures, newspaper articles and electronic documents. They have been organised into two fields, one relating to books, another relating to the printed press, both includ-

ing electronic documents depending on whether they relate to digital versions of printed monographs or articles and news from the printed press online. The books are organised in alphabetical order according to their authors, or, in the absence of such information, according to their title. The press articles are organised in chronological order and then, should these dates coincide, in the alphabetical order of their authors. The difficulty in gaining access to documentary sources originating from South Korea and Taiwan imposed restrictions on the bibliography used in the western context. The information relating to each bibliographical record obeys the following order: author, title of the article, title of the publication, number of the edition, place of publication, name of the publisher, date, page number(s) and an indication of the existence of a reproduction of the work. The authors are identified by their surname in capital letters preceding the rest of the name. All fields are separated from one another with commas, except for the fields “local” and “publisher” which are separated by colon, as well as for the reference to the existence of images, which appears between brackets, following the number of pages. Whenever one of the fields is missing, it is because it does not exist.

ARTIST NOTES

Recorded in this field are the notes written by the artist about the catalogued works. Part of these notes were written to accompany the reproduction of the works on the catalogue of the artist’s individual exhibition at the Centro Galego de Arte Contemporánea, in Santiago de Compostela, in 2001. In this case, the text was more speculative in nature, being closer to the writings that the artist entitled “Notes for a Diary” where some of the poetic intentions of the creative act are explained. Other texts included in this field are project descriptions that outline the general principles of the works, occasionally published in the press and included in the projects sent to the promoters, or also additional explanations requested by these, as well as speeches made at the inaugurations. These texts are mainly transcribed in full, but, in some cases, data were omitted that were repeated elsewhere, such as the techniques and measurements, or circumstantial comments that are irrelevant for the understanding of the work or the context in which it was elaborated.

ABOUT THE WORK

This is a text that is simultaneously descriptive and interpretive, which combines and compares two types of information. On the one hand, it presents, in greater detail, technical, material, and contextual data, frequently obtained from the artist’s archives. Such information makes it possible to provide clearer explanations about various questions relating to the circumstances of the work’s existence, the process involved in the preparation and execution of the projects, as well as the relevant professionals involved in the works and the objectives of the bodies commissioning them. At the same time, the fact that these data are frequently reconciled with analytical elements of a critical, interpretive, and diachronic nature results from the intention to construct a narrative about the artist’s work that had not previously been attempted, and which is related in two sections of the catalogue (not only in this descriptive field, but also at various moments in this introductory text). First of all, a complete understanding is provided of the transformations (which more than anything else were conceptual and consequently artistic in nature) that over time the artist introduced into his public sculptures; secondly, the contaminations and transitions existing between the works made for public spaces and the works produced in a continuous form in the studio are

identified and signalled, seeking to detect how and when these various works mutually influenced one another.

As an addendum to the catalogue *raisonné* strictly speaking, and as I had the opportunity to detail at some length earlier, a list is included of those projects that were not realised. Those that the artist intended to realise, but which circumstances of a varied nature prevented him from doing so, contained sufficient information to allow us to elaborate a technical record, presented in chronological order, in every way similar to the other entries in the catalogue *raisonné*, adding relevant technical and conceptual information for the understanding of the works that were actually realised. In those cases, in which the artist declined invitations to produce works, or for which no tangible project was elaborated, the known information, which is almost always of a generic nature, is outlined, being organised according to the dates in which this was presented to the artist.

- Abbreviations and symbols:
- AAC–BA/FCG – Arquivo Alberto Carneiro – Biblioteca de Arte da Fundação Calouste Gulbenkian [Alberto Carneiro Archive – Art Library of the Calouste Gulbenkian Foundation]
 - approx. – approximately
 - b/w – black and white
 - cat. – catalogue
 - cf. – compare
 - cit. – cited
 - cm – centimetres
 - coord. – coordination
 - d. / n.d. – dated / not dated
 - e.g. – example given
 - ed. – editors
 - exh. – exhibition
 - inv. – inventory
 - no. / nos. – number / numbers
 - n. p. – no place / no pages
 - obs. – observations
 - org. – organisation
 - p. / pp. – page / pages
 - rep. – reproduction
 - unk. – unknown
 - vol. – volume
 - w/o – without
 - Ø – diameter

List of original titles of the works

EP1
Arte=Vida. Grabado en la piedra
Art=Life. Engraved in Stone

EP2
Monumento ao espírito feirense
Monument to the Feira Spirit

EP3
Árvore, flor e fruto
Tree, Flower and Fruit

EP4
Água sobre a terra
Water on Earth

EP5
O barco, a lua e a montanha
The Boat, the Moon and the Mountain

EP6
Sobre a água
About Water

EP7
Stones Garden
Stones Garden

EP8.1–4
Sobre as árvores
About Trees

EP9
Mandala sobre a paisagem
Mandala on the Landscape

EP10
Sobre o mar
About the Sea

EP11
Jardim-Escultura
Sculpture-Garden

EP12
Unity, Love, Eternity Mandala
Unity, Love, Eternity Mandala

EP13
Woodland Mandala
Woodland Mandala

EP14
Uma coluna sem fim
An Endless Column

EP15
Ser árvore e arte
Being Tree and Art

EP16
Os sete livros da arte e da vida
The Seven Books of Art and Life

EP17
Árvore
Tree

EP18
Aqui a tua imagem é árvore e arte
Here Your Image Is Tree and Art

EP19
Tree and Sculpture Mandala
Tree and Sculpture Mandala

EP20
Sobre o fogo
About the Fire

EP21
Art as Tree / Tree as Art
Art as Tree / Tree as Art

EP22
A casa da terra e do fogo
House of Earth and Fire

EP23
As árvores florescem em Huesca
Trees Flower in Huesca

EP24
Arte vida arte
Art Life Art

EP25.1
Arte e árvore para sempre
Art and Tree Forever

EP25.2
Arte árvore em mim / Árvore arte de mim.
A imagem
Art Tree in Me / Tree Art from Me. Image

EP25.3
Arte árvore em mim / Árvore arte de mim.
A natureza
Art Tree in Me / Tree Art from Me. Nature

EP25.4
Arte árvore em mim / Árvore arte de mim.
O corpo
Art Tree in Me / Tree Art from Me. Body

EP25.5
Arte árvore em mim / Árvore arte de mim.
O conceito
Art Tree in Me / Tree Art from Me. Concept

EP26
Sobre a floresta
About the Forest

EP27
Mandala da paz
Peace Mandala

EP28
Três metáforas de árvores para uma árvore verdadeira
Three Trees Metaphors for a Real Tree

Non-realised projects

Escultura/Fonte
Sculpture/ Fountain

A terra e os seus frutos
Earth and its Fruits

Memorial ao Doutor José de Azeredo Perdigão
Memorial to Doctor José de Azeredo Perdigão

Sem título
Untitled

Os livros da natureza da arte
The Books of the Nature of Art

Olhar e ser o dentro e o fora desta paisagem
Looking and Being the Inside and the Outside of this Landscape

Jardim mandala
Mandala Garden



EP1
Art=Life. Engraved in Stone
1979

Incision in rock (granite)
85 × 100 cm approx. (incision); stone:
350 × 2300 × 1200 cm approx.
Location: Natural Monument Los Barruecos,
Museo Vostell Malpartida, Malpartida de
Cáceres, Spain
Signature: Initials “AC” engraved with chisel
and hammer
Museo Vostell Malpartida Collection
Inventory no. MVM_CAC_023
Obs.: The work has engraved the words *Arte*
e *Vida* [Art and Life]

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BLÁZQUEZ ABASCAL, Jimena, *Sculpture
Parks in Europe: A Guide to Art and Nature*,
Basileia, Boston, Berlim: Birkhäuser,
Publishers for Architecture, 2006, p. 72.

LOZANO BARTOLOZZI, Maria del Mar,
“Artistas portugueses en el Museo Vostell
Malpartida (MVM) (Extremadura-España).
Documentación del Archivo Happening Vostell
(AHV)” , Natália Marinho Ferreira-Alvez
(coord.), *A encomenda. O artista. A obra*,
Porto: CEPESE – Centro de Estudos da
População, Economia e Sociedade, 2010,
pp. 405–407 (b/w rep.).

ABOUT THE WORK
Art=Life. Engraved in Stone is the first
perpetual work made in the public space
by Alberto Carneiro and stands out by
the fact that it results from a performative
action made directly in the landscape.
In keeping with other works from the
same period, developed in natural envi-
ronments and based on studied itinerar-
ies and on the selection of pre-existing
materials, this work is part of his re-
search on the concepts and gestures
inherent in sculpture that also appear
in several of the artist’s installations and
photographic series.

In this case, the incision made in
one of the rounded granite rock forma-
tions typical of the Monumento Natural
Los Barruecos echoes processes that are
dear to the sculptural tradition, such as
the use of the hammer and chisel, and, in
a broader sense, to the artistic tradition,
through the use of a spiral, inspired by
the Fibonacci Sequence, which develops
from a square and includes a vertical
arrow that points to an ancestral mark of
circular contours previously engraved in
the stone, relating different times and
intentions in the act of leaving a mark on
the territory.

The inscription of the words “art”
and “life”, frequently used by Carneiro
and consistent with the intention of
blurring the borders between erudite
culture and the everyday life that was
typical of the conceptual and performa-
tive ideas of that time, acquires new
meanings in this work, namely the one
that was introduced through the allusion
to the Fibonacci Sequence and to the way
in which geometry replicates logics of



growth existing in countless biological
configurations. The reference also echoes
the proposals for the fusion of art with
life which were so dear to the Fluxus
movement, of which Wolf Vostell, the host
of the Contemporary Art Week (SACOM),
in the context of which this work was
produced, was one of the most prominent
figures. In both cases, the revelation of
the affinities between culture and nature,
obscured by the classical tradition, is
reinforced by the intention to produce
works of art in natural contexts.

SACOM, whose second edition took
place between 7 and 11 April, 1979, was
held at the Vostell Malpartida Museum
and was entirely dedicated to Portugal,
including a series of different activities,
such as exhibitions, seminars, lectures,
conferences, screenings of films and
performances, presenting the work of
various Portuguese artists gathered
together around the art critic Ernesto de
Sousa and the Lisbon Cooperativa
Diferença art gallery. Besides *Art=Life. Engraved in Stone*, whose photographic
documentation also led to another
autonomous work with the same title,
Carneiro’s participation in the event was
complemented by a performance on
silence, of which there are no known
recordings.



EP2
Monument to the Feira Spirit
1981

Co-author: José Aurélio
Granite, engraved words, grass and earth
500 × Ø 4800 cm (total); 300 × 52 × 104 cm
(vertical elements); 85 × Ø 583 cm (tables
with stools); 100 × 100 (slabs)
Location: Monument to the Feira Spirit
Roundabout, Santa Maria da Feira
Santa Maria da Feira Municipal Council
Collection
No inventory no.
Obs.: The work has engraved the names of
each of the 31 parishes that then constituted
the council of Santa Maria da Feira: Nogueira
da Regedoura, São Paio de Oleiros, Paços de
Brandão, Rio Meão, Espargo, Travanca,
Souto, Mosteiró, Fornos, Feira, São João de
Ver, Santa Maria de Lamas, Mozelos,
Argoncilhe, Sanguedo, Lourosa, Fiães,
Caldas de São Jorge, Sanfins, Escapães,
Arrifana, Milheirós de Poiares, Pigeiros,
Romariz, Guisande, Lobão, Gião, Vila Maior,
Canedo, Vale e Louredo

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um monumento dedicado ao ‘Espírito
Feirense’. Exemplo de descentralização e
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23 April 1981 (colour rep.).

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José Aurélio: Gestos e Sinais, exh. cat.,
Lisbon: Casa Museu João Soares, Fundação
Mário Soares, Magno Edições, 2001, p. 115.

MATOS, Lúcia Almeida, “Em Terras de Santa
Maria”, *José Aurélio. Em Para. Escultura 1972–
2005*, Santa Maria da Feira: Câmara Municipal,
2015, pp. 12–13 (b/w rep.).

ARTISTS NOTES
“The basic idea of the monument is to
represent each of the 31 parishes com-
prising the municipality of Feira. We
therefore looked for forms that could
convey a sense of gregariousness, ex-
pressed as a monument, whereby the
municipality could be identified in its
individual parts, which together form a
whole. Thus, through reference to a
culture that is as old as our ancestry, like
the earth itself, it was in the megalithic
essence that we found the answer for
displaying the identity of the unique and
the unity of the whole: the parishes of the
municipality.

With a granite stone being chosen
to represent each parish and with the
same form and the same situation being
used for all of them, with the name of
each parish being inscribed as the stone’s
individual identification, with everything
referring to the whole and with the place
of conviviality thus being created – the
table of everyone – the solution was
found for the monument, an architectur-
al-sculptural form that incorporates the
surrounding area within itself.”

Alberto Carneiro and José Aurélio, in
BARROSO, Eduardo Paz, “Vai ser
inaugurado um monumento dedicado
ao ‘Espírito Feirense’. Exemplo de
descentralização e modernidade”,
Jornal de Notícias, Porto, 23 April 1981.

ABOUT THE WORK
Monument to the Feira Spirit is located on
one of the main thoroughfares of the
northern Portuguese city of Santa Maria
da Feira, on a roundabout deliberately
raised up to house it. It is composed of
thirty-one vertical stones arranged in a
circle measuring 25 metres in diameter,
in the centre of which is a circular table
ringed by thirty-one seats. The work was
built in “partridge eye” granite, originat-
ing from Porto de Mós, in the region of
Alcobaça, and each vertical element has
inscribed on its inner face the name of
each of the municipality’s parishes,
symbolising the “Homage to the unity of
the 31 parishes that comprise the munici-
pality of Feira”, as described on the stone
situated at the entrance to the monument.

This is the first sculpture in the
public space on which Alberto Carneiro
worked in Portugal and the only one
produced in collaboration with another
artist, therefore assuming specific shapes
and forms. It was the sculptor José
Aurélio who received this commission
from the municipality of Santa Maria da
Feira, and the search for the work’s forms
and concepts was conducted through a
dynamic dialogue with Carneiro, with
whom Aurélio enjoyed a longstanding
friendship, deriving, among other things,
from the activities of the Galeria Ogiva, in
Óbidos, which he owned and ran from
1970 to 1974 and where Carneiro exhibit-
ed on various occasions. Carneiro’s
theoretical vocation was thus combined
with Aurélio’s pragmatic spirit: the
former contributed with proposals and
reflections for the configuration of the
monument, clearly visible in the use of
the circular form inspired by the manda-
la, which represented the relationship
between the self and the whole, while
Aurélio developed the fieldwork and took
long walks through different areas of the
municipality, gathering a wide variety of
information from the local inhabitants.

The end object is a monument with
concentric forms, simultaneously sculp-
tural and architectural, inspired by
ancient meeting places used for social
gatherings and evoking the discussion
that the two artists had about its con-
struction and the spirit of democratic
union based on participatory processes
embodied in the set of ideas resulting
from the revolution of 25 April 1974,
which brought an end to the 48 years of
conservative military dictatorship in
Portugal. As Lúcia Almeida Matos noted,
the notion of democracy grounded in

local power, allied to the formal and
material characteristics of this work and
the particular process of its conception,
distinguishes it from the other public
sculptures produced in Portugal at the
same time, almost all of which were
figurative in nature and centred on
individual people or concrete events.
This idea is further reinforced by the fact
that it is a work which, like the sculptural
installations that Carneiro had been
producing since the late 1960s, spectators
can enter into, making their way through
it and around it or remaining inside it as
they wish, becoming transformed into
active agents sharing in the new mean-
ings that coexist within the same space
as the work and which may therefore be
acquired by it at any moment.



EP3
Tree, Flower and Fruit
1986

Oak wood and grass
500 × Ø 1200 cm (total); 3 elements:
170 × 80 × 140 cm; 200 × 140 × 180 cm;
500 × Ø 90 cm
Location: Terme Čatež, Slovenia
Forma Viva Museum, Galerija Božidar Jakac
Collection
No inventory no.
Signature: at the base of the highest
element, mechanically engraved in capitals
“Alberto Carneiro / Portugal / 1986”

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rokami”, *Večer*, supplement “Večer Boboto”,
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*Alberto Carneiro. Das notas para um diário
e outros textos. Antologia*, Lisbon: Assírio
& Alvim, 2007, p. 117.

*Forma Viva – Kostanjeviško Okno V Svet. Ob
50-Letnici, Mednarodnega Simpozija Kiparjev.
Forma Viva*, Kostanjevica na Krki: Galerija
Božidar Jakac – Lamutov Likovni Salon, 2011,
pp. 46–47.

ARTIST NOTES
The spirit of the oak forest remains in the
core of the earth. Penetrating into the
essence of the tree and understanding it
as a forest. The tree as an object and a
symbol. The body of being a tree. The root
that penetrates into the earth and the tree



top opening up to infinity. The sap running up and down. The humus prepared by the earth as sap. The oxygen that is released in photosynthesis. Vital energies. The tree is earth, water, air and fire: in itself, it is the epitome of nature. It grows from its centre to all sides of the earth, becoming a symbol of it and a protective element of the human being. The flower that opens and fertilises so that the fruit can be born, ripen and release the seed of the forest's life.

Alberto Carneiro, exh. cat., Santiago de Compostela: Centro Galego de Arte Contemporánea, 2001, p. 192.

Ladies and Gentlemen: friends, I shall just say a few words to express my contentment at being here and being able to participate in this exemplary cultural event that is “Forma Viva”.

I shall speak in Portuguese because, by speaking in my language, I can express my feelings and my ideas more clearly, and also because, as this is an international Symposium, the best homage that I can pay to you all is to use the speaking tool of the first structure that I have for thinking and communicating.

As far as I know, in the international world of contemporary sculpture, “Forma Viva” is a unique and exemplary reality. I am referring in particular to the opportunity that it gives to artists from different countries to work together, in full freedom of expression, exchanging experiences and ideas, realising and disseminating contemporary sculpture. All of which is embodied in the “Forma Viva” museums, which confirm that culture (this Symposium) is an ideal

medium for promoting cordial relationships between artists from all over the world.

It is a pleasure for me to talk of my experience here, during these forty days of work and fun. In this propitious environment, with this beautiful landscape and these kind people, I have been able to remain fully focused on working on my ideas and their forms, and on creating a sculpture that embodies them.

What I have been able to gather from being here has been very valuable for my activity as a sculptor and teacher, providing me with the basic material for the development of my profound culture, and of my knowledge.

The fact of having worked on a larger scale (it is rare for me to have the opportunity to work with wood and with dimensions such as these), enjoying the freedom of realising my own project, spending time with other artists, sharing and comparing works, experiences and ideas, savouring these people's relationship with culture and life, all this has been a source of knowledge that I shall take with me and use in my future activity.

[...] I shall remember “Forma Viva” and Kostanjevica as a high point in my activity as a sculptor and a man of culture, whose works, I believe, belong to the world.

And I am so grateful for the past and present of “Forma Viva”, wishing you the very best for the future.

Thank you so much!

Speech by Alberto Carneiro at the closing ceremony of the Forma Viva Symposium, *Tree, Flower and Fruit, General Design Project, Public Sculpture*, AAC–BA/FCG.

ABOUT THE WORK
In 1986, between the last week of July and the end of August, following the invitation that had been addressed to him in January of that same year by the Artistic Board of the “Forma Viva” International Sculpture Symposia, Alberto Carneiro remained in the small town of Kostanjevica na Krki, in the north of what was then still Yugoslavia, giving shape and form to *Tree, Flower and Fruit*, a sculpture that was made from the trunks of the region's typical oak tree, originating from the forest of Krakovski. His choice of this material, not a very obvious one – given that the planned permanent installation of the sculpture in the open air was the only restriction imposed by the organisation – did, however, have the effect of offering an excellent opportunity for the artist to work with his preferred material, based on the challenges introduced by the large scale on which he was working, as he stressed in the speech that he gave at the opening ceremony. This possibility, which had previously been thwarted with the cancellation of the sculpture planned for the Bank of Portugal (see pp. 99), two years earlier, was then finally realised, the same thing happening with the technique of hollowing out the volumes and carving the surfaces not with the use of hand tools (such as the chisel), but an electric saw. His choice of this instrument, which he continued to use regularly until the end of his life, was due, as Carneiro frequently mentioned, to his intention to exercise greater control over his manual virtuosity (which he knew he possessed, since he had worked throughout his adolescence at the traditional workshops of the religious image makers in the region where he was born and lived). It also allowed him to distance himself emotionally from the materials that he was working with. Furthermore, it had the effect of imprinting his own unique and distinctive mark on his wooden sculptures.

Although it was made in Kostanjevica, *Tree, Flower and Fruit* was installed roughly 23 kilometres away, in Brežice, close to the spa resort of Čatež, the body that had sponsored the production of the sculpture. The three huge and differently-shaped elements of which it is composed have been placed directly into the ground (beneath which are hidden the foundations that guarantee the stability of the sculptural group as a whole) and are placed at a distance from one another in order to form an imagi-

nary triangle inscribed in the pre-existing clearing among the trees. As a whole, the sculpture directs attention to the idea of a tree as the epitome of the vital energies of nature, and it is carved in such a way as to produce veins of greater or lesser depth that are reminiscent of the flow of sap or water, elements that are a constant feature of the sculptor's work because they symbolise a connection to the earth and to life itself. Besides the use of wood from the local region, the integration of the sculpture into the surrounding landscape is reinforced by the effects of the passage of time on the material in question: initially bright and vibrant, the wood, in an analogy with the flowers and fruit in the course of their natural life cycle, gradually matured and darkened, giving the sculpture an organicity that is indissociable from many other of the artist's works exhibited in the landscape.

Tree, Flower and Fruit assumes a position of special importance among Carneiro's various interventions in the public space, most immediately because it results from his first participation in a sculpture symposium, in this case the 26th edition of “Forma Viva”, which, since 1961, has been held in four places in present-day Slovenia, and today constitutes one of the most important art collections in this country, with its management and preservation being the responsibility of the Galerija Božidar Jakac. The way in which “Forma Viva” helped to promote contemporary sculpture and brought together artists from different nationalities, incentivising them to work without any thematic or formal constraints, were essential factors that captivated Carneiro and increased his enthusiasm for such symposia, in which he would frequently participate in the future, as well as to take responsibility for the conception and general curatorship of similar projects in Portugal, first of all in Santo Tirso, between 1990 and 2015, and then in Carrazeda de Ansiães, between 2000 and 2009.



EP4
Water on Earth
1989–1990

Water and granite
700 × 500 × 500 cm
Location: Praça Camilo Castelo Branco, Santo Tirso, Portugal
International Museum of Contemporary Sculpture Collection of Santo Tirso Municipal Council
Inventory no. 1
Obs.: Another title of the work
Water on Stone

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International Museum of Contemporary Sculpture of Santo Tirso 1990–2015, Santo Tirso: Municipal Council, 2015, pp. 46–47 (colour rep.).

ARTIST NOTES

[...] Fundamental referents: the land and the river.

Description: the valley with three hills/natural springs, from which the streams flow into the river (the horizontal components), and the mountain/source of the river, that flows into the valley (the vertical component).

Orientation: the side of the river of the vertical component, facing south. (From this perspective, the relationship between the moon/shadow is used to generate significant transformations in the successive perceptions of the forms of the monument, in function of the different types of sunlight, during the day and throughout the year.)

Perception components: the different textural and colour qualities of the granite stone, the differences in the rough and polished surfaces, the differences in colour and brightness caused by the water and incidence of light, the variations in light and shadow, the different murmuring sounds of the water. (Enjoyment of the monument is structured around the incidence of the visual, tactile and auditory elements – the materials are used in the deepest qualities of matter: those that embody the primordial essence of being.)

Poetic and symbolic meanings: structured in dynamics of stone/water, vertical/horizontal. (Matter plays an essential role in the meanings of the artwork, through the multiple forces that it exerts on man, on his poetic actions of being and existence, and in terms of the

symbolic structuring of its images and eternity. Matter embodies the permanent and most profound foundation of aesthetic enjoyment. Hence, the materials chosen for this sculpture have been retrieved from the region’s natural landscape – those that have the power to shape life through transformations of the work. We could extrapolate on the poetic-symbolic configurations of matter, stating that stone aggregates earth and fire through memory and that air is also substantiated in water, whereby the essential elements enable us to trace a synthesis of life.

As for the relative position of the sculpture’s different forms, they are dynamised by the combination of vertical and horizontal forces and by the movements of water over the stone – the ascending stone and the descending water. Action and rest. Vertical/action and horizontal/rest: they have always been the synthesis of life in the body’s activities, events and transformations and the materials it uses for this purpose.

Project Description, *Water on Earth, General Design Project, Public Sculpture*, AAC–BA/FCG.

Water runs over the surface of the earth and shapes its movements through its recognition of matter. Water and stone: the river and the mountain. The stone that unfolds in the water’s vibrations. Grooves of life on earth for the anamnesis of the body. The elements have left their marks on the surface of the stones. The water runs down from the mountain and seeks out the horizontality of the land. A glistening liquid that makes the stone fluid and appeals to the mobility of the body. A mandalic space in which water seeks the centre. Cosmos of the unity of the body and the universe.

Alberto Carneiro, exh. cat., Santiago de Compostela: Centro Galego de Arte Contemporánea, 2001, p. 196.

ABOUT THE WORK

Water on Earth marked the beginning of a long collaboration between Alberto Carneiro and the Municipality of Santo Tirso for the implementation of the International Museum of Contemporary Sculpture, based on the series of sculpture symposia that were formalised in 1988, and ran between 1990 and 2015. Following prior personal contacts, the city council invited Carneiro to create a work of art, on December 30, 1988, to be

installed in the future garden-lined public square, which formed part of a broader project that aimed to reorganise and enhance one of the principal entrances to the city. Perhaps for this reason, *Water on Earth* is the first public sculpture in which Carneiro seeks to articulate the conditions of the surrounding landscape in the underlying configuration of the work, as is evident in the written notes that he sent to the Municipality on January 2, which complement the sketch that he had previously delivered. In particular, by defining its location at the northern end of the square, thereby completing the landscaped area designed for this zone, he created a dynamic interplay of opposites between horizontal and vertical elements, action and rest, light and shadow, emphasised by the sculptural elements’ south-facing orientation, which is the most prominent feature of the sculpture, and together with the flow of the water, facilitates different perceptions of the work at different times of day.

The constituent elements of *Water on Earth* allude to the city’s topographic characteristics, installed in a valley and surrounded by the rugged, well irrigated terrain of the Minho region. The rounded and grooved shapes of the stones, the carved vertical element with channels, through which the water flows in constant movement, and the horizontal base with its heterogeneous orography crossed by different trails and streams, constitute a miniature landscape and seem to materialise one of the many “imagined landscapes” that had filled a large proportion of Carneiro’s drawings during the 1970s. This is the first and only time that the artist integrated running water into a sculpture, emphasising the way in which the smooth, yet persistent ductility of this essential element can shape the territory while giving it life, an aspect that is amplified by the gurgling sound that is made by the water as it falls, triggering other senses beyond the sense of sight.

The different granite stones used, including *caverneira* granite, came from the Porto-based Cooperativa dos Pedreiros, which worked with Carneiro on several occasions, in the production of his public sculptures (EP6, EP28). The large size of the stones required by the project caused several supply difficulties, which delayed the work and it was only finally completed in July 1990.



EP5

The Boat, the Moon and the Mountain 1988–1990

Granite and grass
200 × 700 × 700 cm (total); 3 elements:
170 × 270 × 150 cm; 230 × 250 × 200 cm;
170 × 180 × 100 cm
Location: Praça Camilo Castelo Branco, Santo Tirso, Portugal
International Museum of Contemporary Sculpture Collection of Santo Tirso
Câmara Municipal
Inventory no. 2
Obs.: Another title of the work *The Boat, the Mountain and the Moon*

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ARTIST NOTES

Time and the elements have perfected these stones. They are mountains. They are formed by the times rolling over them in recognition of a body on the earth. Chosen as identifications of the mountain that internalises them, the moon that reveals the night and the boat that searches for mystery, these stones foster nature. Between the hands, they are the grain of sand and the infinite. They reveal the body in that intimacy with the simple things that arouse our aesthetic enjoyment. An archetypal awareness that takes us to the dawn of time as the future path of non-being. They huddle together in a triangle on the spiral drawn by the earth. They are the summons to the sacred that the body transports in its cosmos.

Alberto Carneiro, exh. cat., Santiago de Compostela: Centro Galego de Arte Contemporánea, 2001, p. 200.

ABOUT THE WORK

The scarce documentation that exists about *The Boat, the Moon and the Mountain* consists of three sketches with measurements jotted down by Alberto Carneiro in a notebook and the spoken testimonies of those who, with varying degrees of proximity, accompanied the realisation of this sculpture. It is known, for example, that it was conceived during the making of *Water on Earth* with the aim of complementing this latter sculpture with a second sculptural group, to be placed at the southern end of Praça Camilo Castelo Branco, which would balance the spatial organisation of the garden in question. To achieve this, the artist, probably accompanied by technicians from the council, travelled through the non-urbanised areas of the municipality in search of three large irregular-shaped stones, which he found close to the Santuário de Nossa Senhora da Assunção, a church in the rural parish of Monte Córdova, located on the rocky massif that is the source of the River Leça. The stones were installed in the square without any intervention on the part of the artist other than their transfer from the countryside to the centre of the city and their arrangement in a triangle with their more expressive faces turned towards the empty inner space. Having fulfilled the first aim of organising the surrounding space in relation to the previously installed *Water on Earth*, the fact that the new sculpture does not clash with the former in any way is quite remarkable, since it has its own formal and aesthetic identity. The plasticity of the stones does not result from any direct sculpting of the material, but instead from the action upon them of time and the elements, a fact that is made evident by the selection, collection and naming of the three stones as art, echoing the conceptual lexicon that Carneiro used in his interventions on the landscape in the 1970s. Without any human marks other than the continuous hand drilling that was performed at some time in the remote past to prepare one of the stones for fragmentation, the suggestive references to the “boat” and the “moon” in the title, far removed from the artist’s customary themes, result from the analogy of these archetypal shapes with the configuration of two of the stones, highlighting the spontaneous plasticity that is inherent in natural phenomena.



EP6
About Water
1993

Pink granite, yellow granite, cherry-tree and grass
350 × 400 × 850 cm (total), 7 elements in pink granite: Ø 40 × 60 cm; Ø 40 × 95 cm; Ø 40 × 100 cm; Ø 40 × 165 cm; Ø 40 × 210 cm; Ø 40 × 245 cm; Ø 40 × 350cm
Location: House at Rua de D. Hugo, Rua de Hugo, no. 5/7, Porto, Portugal, Porto Municipal Council Collection, since 2016
Inventory no. 123
Provenance: Architect’s Association (1993–2016)

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ARTIST NOTE
The tree is the hub of the spatial organisation. The tree that grows and blossoms from the pink, just as the stones do from the green of the grass. The path of stones is the arm of the spiral on which the seven vertical stones stand. They are columns and trees over which the water ploughs its downward route. The water is only announced by its signs. The upward movement of the stones down which the furrows of water flow in their search for horizontality. Verticality and horizontality. Action and rest in the movements of the bodies as they cross the space. Variations of light in the succession of the seasons. Different vibrations on the surfaces that the gaze recognises, the hands feel and the body moves through.

Alberto Carneiro, exh. cat., Santiago de Compostela: Centro Galego de Arte Contemporânea, 2001, p. 204.

ABOUT THE WORK
About Water is one of Alberto Carneiro’s works in which the creation of a path and its links to the pre-existing area are most successfully achieved. The artist was invited, by the architects responsible for rehabilitating a nineteenth-century building in order to house the Northern Regional Section of the Portuguese Architects’ Association, to create a work for its entrance courtyard. In their functional adaptation of this building situated in the historical heart of the cathedral district of the city of Porto, Maria Helena Rente and José Carlos Portugal, who had been Carneiro’s students in the subject of Drawing II at the present-day Faculty of Architecture of the University of Porto, sought to maintain its general organisational principles, and, most importantly, its spatial fluidity. In keeping with the architectural design project, the artist conceived of a work that has to be walked through by anyone wishing to enter the building, since it occupies the whole of the courtyard. Furthermore, the courtyard’s configuration and accesses deter-

mined the general arrangement of the elements of which the work is composed: as the artist himself said in the small text that he wrote about this work, the cherry-tree, planted next to the wall, is the central element of the whole project, being aligned with the spiral formed by the seven columns of pink granite through an imaginary axis that both crosses over and forms an integral part of the stone path, which is understood as an arm of the spiral. Besides the fact that the seven columns of varying heights have been cut at regular intervals and sculpted with spiral veins that are reminiscent of the wear and tear caused by the passage of water, it is also worth noting that this was the first public sculpture by Carneiro to include a living tree, a situation that he would return to again in subsequent works (EP9, EP11, EP13, EP15, EP16, EP18, EP19, EP22, EP25.1–5, EP27, EP28).

All of these elements, together with the grass that affords the courtyard a recreational quality associated with the idea of a garden, help to turn the daily functional act of crossing this space into an aesthetic experience, resulting from the sculptor’s intention to link life and art together in the same perceptive event. It is also from this same idea that the “penetrable” nature of this sculptural installation derives (to employ an expression that the artist was particularly fond of using to refer to one of the essential conditions for the enjoyment of his works). It is a quality that is present in many of his sculptures and theoretical reflections about art and its role in everyday life.

Made with the support of the Cooperativa dos Pedreiros [Mason’s Cooperative], who offered him the material and the work that was necessary for its execution, *About Water* was inaugurated on 1 July, 1993, at the same time as the newly restored building. In 2016, when the Northern Regional Section of the Architects’ Association moved to new premises, the ownership of the work was donated to Porto Câmara Municipal, which had been the original owner of the property, since it was understood that one of the most striking features of this sculpture needed to be preserved: its perfect integration into the surrounding space, which, more than simply housing the work, defined the whole of its formal configuration.



EP7
Stones Garden
1995–1996

Limestone and sandstone
200 × 500 × 300 cm
Location: Derwenthaugh Park, Derwent Walk Country Park, Gateshead, United Kingdom
Public Art Collection, Gateshead Council
No inventory no.
Obs.: Other titles of the work *Stones’ Garden*, *The Stone Garden*, *The Stones’ Garden: An Evocation of Portuguese Landscape*

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ARTIST NOTES
The form of this stone garden is based on the movements of the surrounding countryside. The stones taken from the site are reminiscences of the passage of time: they are memories of the place. The earth recovers shapes that originated in



the reliefs and grooves that the elements carved out of it over time. The five stones placed on the sea of pebbles float simultaneously towards the essence of the landscape. The mother stone is arranged as the centrepiece and shows the waterfall stone, the cave stone, the moon stone and the boat stone. A stone garden ship sails over the time of the earth, moving across this landscape like a body and being. A metaphor for the act of becoming. Nature being recovered and reborn over the slag. A place for meditation about the meanings given to art.

Alberto Carneiro, exh. cat., Santiago de Compostela: Centro Galego de Arte Contemporânea, 2001, p. 208.

ABOUT THE WORK

The sculpture *Stones Garden*, with which Alberto Carneiro responded to the invitation to participate in Gateshead Council's "Four Seasons" project for the land of the former Derwenthaugh Coke Works, is an integral part of the spacious public park resulting from the conversion of that industrial and rural zone into a large natural area designed in accordance with the English landscaping tradition of creating places that give the appearance of being largely untouched by human activity. *Stones Garden* is installed at the intersection of two paths close to the River Derwent and is perfectly adapted to the place, despite the fact that its definitive location is an alteration to the artist's initial proposal, since his preference was for a clearing close to the Lockhaugh railway viaduct.

Unfortunately, this wish proved to be unfeasible due to the impossibility of transporting to that site the machinery that was needed for the work's construction.

The "Four Seasons" project, with which the town of Gateshead decided to mark the "1996 UK Visual Arts Year" launched by the Arts Council to stimulate cultural life at the dawn of the new millennium, involved choosing four international sculptors to create works in response to the local landscape and a season of the year, with Autumn being allotted to Carneiro. The invitation came from Mike White, the council's deputy artistic director, who accompanied the whole project and had met the artist in Portugal, in 1994, during a trip that he had undertaken with the support of the Portuguese Arts Trust, based in London, and which had been designed to foster cultural relations between the two countries. Unlike his other projects implemented outside Portugal, under the scope of symposia that had involved staying in the places where these were held for a certain amount of time, the artist made only two short preparatory visits, in January 1995 and April of the following year, to the small town in the north of England, with a view to reconnoitring the site and the working conditions that existed there, before finally staying there for the last time, in the months of August and September 1996, to finalise the sculpture, which was made partly with the help of local technicians and sculptors.

The definition of the project coincided with the sabbatical leave that Carneiro had been granted from his

teaching activity in 1995 in order to undertake two journeys that he had long been planning: to India and Nepal, in February and March, and to China and Japan, in June and July. As happened in the remainder of his work during this period, *Stones Garden* retains the marks of an oriental imaginary, in particular that of the Zen gardens, with which this sculpture shares the option for the use of mineral materials, a carefully managed spatial organisation and a reference to natural landscape scenarios. In this case, the preparatory drawings suggest that it is a valley that houses five mountains, each of them with their own attributes, such as the "mother", the "waterfall", the "cave", the "moon" and the "boat", symbolising ideas of fertility and the origin of life, initiation, renewal and transition, which are present in forms of thinking based on questions relating to the self and the universe, such as Tantrism and Zenism. At the same time, the elevated form of this "stones garden", contained within a cement structure filled with compact earth up to the final layer of sandstone gravel, as well as its outer coating, echo the forms and techniques used for laying the stone base of the ponds in the manor houses of Minho.

The park was officially opened to the public in October 1997, and, over the years, the marks of the passage of time upon the *Stones Garden*, such as the accumulation of moss on the surface of the stones, have endowed the work with a timeless quality, so that it seems as though it has belonged, since ancestral times, to the bucolic landscape of Derwenthaugh Park, which itself also has an immemorial appearance.



EP8.1 About Trees 1995–1998

Bronze
470 × c. Ø 80 cm
Alameda Underground Station,
Lisbon, Portugal
Metropolitano de Lisboa Collection
Inventory no. MLAM004
Obs: Another title of the work 4 *Sculptures*

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ARTIST NOTES

[...] My intervention at the Alameda Underground Station, in Lisbon, consists of four sculptures, four moments that mark the places where people circulate, and which are related with one another in the same allegory to Nature. In explaining their archetypal and anthropological meanings, I seek to structure aesthetic feelings about what may be considered part of the primitive relationship between Man and Nature, in the discovery and elaboration of concepts that refer to, and determine, the appropri-



EP8.2 About Trees 1995–1998

Bronze
390 × 575 × 45 cm
Alameda Underground Station,
Lisbon, Portugal
Metropolitano de Lisboa Collection
Inventory no. MLAM003
Obs: Another title of the work 4 *Sculptures*

ation of what is artistic – the artificial regarded as the natural for humans, the symbolic meanings as metaphors and referents for the creativity of those who enjoy and think about art.

Here, just as in all my work, it is not a question of literalness, but of relationships and links that may be made between forms in order to arouse visual images that can be conceptualised, and which can evoke and foster analogies about the essential role that Nature plays in human life, as an aesthetic experience. It is the search for an identification that is rooted in the culture of the natural body, and which may ease the pressures of an urban life that dilutes or erases the ancestral memory of our identity with the things of the earth, with the essential elements that are not commonly shared by us all.

The mandalic principle is the structural foundation for the spatial organisation of the forms.

The composition is determined by the movements and links between the natural elements (the trunks and the branches) in correspondences that arouse rhythmic variations in our perception. [...]

Project Description, *About Trees*, *General Design Project*, *Public Sculpture*, AAC–BA/FCG.



EP8.3 About Trees 1995–1998

Bronze
300 × 900 × 45 cm
Alameda Underground Station,
Lisbon, Portugal
Metropolitano de Lisboa Collection
Inventory no. MLAM001
Obs: Another title of the work 4 *Sculptures*

The tree that grows outside the station is suspended like a being from the forest. The roots that penetrate into the earth are revealed as a treetop on the inside. The inside and the outside of the trees. Trees that move and are recognised in the reminiscences that each of them has of the forest. Enchantments of the labyrinth that goes beyond us and loses us to the essential discovery of being. Fruits that happen in the dawn of art as a manifestation of life. The art that shows itself as an immanent truth and abstract nature that humans elaborate as another necessity, but which is authenticated in the nature that, in us, is natural. What do we know as art? Only that which we call art is art. Art is in transit, like those who pass through here, and it is reflected in this being both a tree and art.

Alberto Carneiro, exh. cat., Santiago de Compostela: Centro Galego de Arte Contemporânea, 2001, p. 212.

ABOUT THE WORK

About Trees forms part of the renewal and expansion of the Lisbon underground railway network, which took place in the 1990s and included the commissioning of works of art for all of the new stations that were to be built. It is a work that is composed of four bronze



EP8.4
About Trees
1995–1998

Bronze
 400 × 1600 × 45 cm
 Alameda Underground Station,
 Lisbon, Portugal
 Metropolitano de Lisboa Collection
 Inventory no. MLAM002
 Obs: Another title of the work *4 Sculptures*

sculptures installed in the circulation areas of the Alameda II station, which was built in 1997–1998 by the architects Manuel Tainha and Alberto Barradas in order to communicate, through an underground shopping gallery, with the already existing station Alameda I. One of the sculptures is installed outside the station, in the main entrance, while the others are inside, namely in one of the halls, in the shopping gallery and in the area that connects the two stations. All the sculptures are stylised representations of trees, composed of trunks that rise up directly from the ground and whose tops as they reach the ceilings end in small branches arranged in an organic manner. Carneiro, who almost always worked alone, was assisted in this particular work by the sculptor José Amorim, from São Mamede do Coronado. The fact that this work was made in bronze is worthy of note at various levels, most immediately because it was the first time that the artist used this material in a public sculpture. He did not follow the traditional processes of casting the metal in plaster moulds, which was a procedure that Carneiro had used since 1976, when, at the same foundry as this one was made, the Fundação Fernando da Silva Lage, he had begun to transform his plaster sculptures from the previous decade into bronze ones. In 1993, Carneiro had experimented with covering natural elements that he had sculpted

previously with bronze, in particular a large bundle of osier twigs that had formed part of the temporary installation made to mark the opening to the public of the Centro Cultural de Belém. *About Trees* repeats the same process. The trunk and the root of a real tree, which had been sculpted in such a way as to smooth their surface and carve into them vertical grooves that correspond to the movement of the sap that once flowed down their inside, served as the mould for the ten identical elements that are distributed among the three sculptures installed inside the station, with variations in their relative positions. Real branches, of varied shapes and sizes, were sculpted in the same way and placed at the tops of the trunks next to the ceilings. A similar process, involving the addition of a narrow section of trunk, was used for the second tree, which served as the mould for the sculpture installed on the outside. Some of the typical polarities from Carneiro's formal and symbolic lexicon, including inside and outside, sky and earth, are to be found in *About Trees*. The way in which its various elements are distributed around different spaces, one of them outside at ground level, and the others inside but below ground, emphasises these relationships, making it possible to imagine the compositions of branches as being, simultaneously, the roots and the leaves and the fruits of the tree, united by the trunks that link the ground to the ceiling, or the earth to the sky, in a circular movement that overrides the path created by the sculptures arranged in succession in the various spaces of the station.

After some delays in the station's construction, which implied changes in the architecture of the main entrance and obliged the artist, in February 1997, to present a new proposal for the sculptural elements to be installed there, the station, together with the works of art that had been incorporated into it, was officially inaugurated on 19 May, 1998, in time to connect the city centre to the eastern area, where, three days later, the Lisbon World Exposition – Expo'98 – was opened.

EP9
Mandala on the Landscape
1997–1998

Eucalyptus trunks and roots, granite, earth and grass
 c. 1100 × Ø 1000 cm
 Location: Paseo del Arte, Parque Metropolitano Guanguiltagua, Quito, Ecuador
 Unknown signature
 Municipio del Distrito Metropolitano de Quito Collection
 Unkown Inventory no.
 Obs: Another titles of the work *Sculpture 13*

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Parque Metropolitano Guanguiltagua, *Paseo del Arte*, Quito, Consorcio Ciudad-Ecogestión, 2011, (n.p., colour rep.).



ARTIST NOTES
 The landscape in Quito is the mountain that draws the horizon and raises the earth up into the sky. Three circles of earth on the mountain, seven trees, sisters of the living trees, growing in the opposite direction, inverting their energies, and three rolled stones that have come loose from the mountain and represent its body here in this sculpture. The mandala of the landscape containing the landscape in the centre, which is both inside and outside, simultaneously in the being of the body and in its cosmos. The place of being a mountain, a tree and earth. The body penetrates into the material and prompts the creative act. The essence of happening. The revelation of the work as being. Art.

Alberto Carneiro, exh. cat., Santiago de Compostela: Centro Galego de Arte Contemporánea, 2001, p. 220.

ABOUT THE WORK
 After the isolated experiences of Kostanjevica and Gateshead, *Mandala on the Landscape* marked the beginning of an intense cycle of participations by Alberto Carneiro in international symposia and

public art programmes in natural spaces. The invitation to take part in the First International Symposium of Monumental Sculpture, organised by the Department of Parks and Gardens of the Metropolitan Company of Public Works of Quito, came from the curator appointed for this purpose, the French critic and art historian Gérard Xuriguera, with whom Carneiro developed both a professional relationship and a personal friendship from 1995 onwards, and from the sculpture symposia that he ran in the city of Santo Tirso.

Planned and designed in Porto in November 1997, the work followed the artist's custom of giving special privilege to local materials native to the region, in this case eucalyptuses and granites originating from the Parque Metropolitano where the work was to be installed in May 1998, during the course of the symposium. *Mandala on the Landscape* was the first work by Carneiro to involve the displacement and shaping of the land, echoing the project that he had developed in the previous year for the Calouste Gulbenkian Foundation (see p. 100) and which had not been accepted: both works consisted of arranging the earth by raising it up and shaping it with three concentric circles, which, in this case, contained the three

large stones and organised them spatially, being carved with grooves that ran along them lengthwise, and included seven eucalyptus trees with their roots turned upwards. Two special features can be found in this sculpture, which, at this time, were beginning to play a leading role in Carneiro's work in general: most immediately, the way in which the summary paring of the wood practically makes no difference to the appearance of the trees that he used, resulting in a tautological design in which the image of the tree is matched by the substance of the tree, with each of them interconnecting the transitions in terms of concepts and energy that the artist always believed existed between art and nature. This was also one of the first times that he opted to turn the trees upside down, being produced almost simultaneously with a sculpture that he made in his workshop and immediately before one of the artist's most captivating works, entitled *Árvore da vida* [Tree of Life] (1998–2000), a reference to the representations that run through various cultures and times – of the inverted tree, with its roots pointing upwards towards the sky and the branches plunging into the earth, symbolising the concrete manifestation of the cosmic life. The mandala, an omnipresent archetype in all of the artist's work and the circular base of earth from which all the elements then develop, creates in this work a particular relationship with another concept of which the artist was particularly fond; that of the landscape as a reality that is simultaneously cultural and natural, favouring a convergence of complementarities that are enriched with the universalising attributes of the very idea of the mandala itself.

Bringing together a group of eleven artists, the symposium formed part of the project, being organised by the Department of Parks and Gardens, “Art for All”, which had been taking place since 1988, with the aim of introducing artistic expressions into the city and making them accessible to the general public. The choice of the Parque Metropolitano de Quito for the installation of the sculptures originating from the symposium also resulted from the programme for the consolidation of the city's parks for the use and enjoyment of its citizens. During his stay in Quito, besides participating in the round table discussion on “Ciudad y Arte” (City and Art), together with other artists from the symposium, held at the College of Architects, Carneiro was distinguished with the National Award of First-Class Cultural Merit from the Ecuadorian government.



EP10
About the Sea
1997–1998

Caverneira yellow granite, boxwood and stainless steel
380 × 440 × 240 cm
Location: Hall of the General-Directorate of Cultural Heritage at Palácio Nacional da Ajuda, Lisbon, Portugal
Nacional Museum of Contemporary Art Collection
Inventory no. 5679
Provenance: Parque Expo SA (1998–2019)
Obs.: Work originally installed at the east top of the Portuguese Pavilion, International Exhibition of Lisbon – Expo’98, Parque das Nações, Lisbon, Portugal

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ARTIST NOTES
[...] The project presented here takes into account the specificities of the Portuguese Pavilion and its immediate surroundings, as well as the intrinsic conditions relating to the materiality and symbolism of the sculpture *About the Sea*. The choices for the location of the sculpture were recently discussed at the proposed site, in September, by the sculptor, the architect Siza Vieira and Dr Simonetta Luz Afonso. Three possible locations were suggested, leaving the definitive choice until a later date, depending on the programmes developed for the use of the different spaces. [...] The sculpture is organised in the form of an orthogonal grid.

The variables of its organicity give it an authorial identity in the successive moments of revealing its sculptural properties.

Attached to this description of the project are photographs of sculptures from the series *Evocações d’água* [Evocations of Water], so that the full expression of the surface areas of *About the Sea* can be more easily understood. It is equivalent to what can be seen there, given that neither the model (because of its reduced scale) nor the drawings (because of their graphic schematics) make it possible to see these dimensions.

The variables of the surface area are fundamental for the formal variations that will promote the enjoyment of the sculpture in a symbiosis of the optical and the haptic, in the visualisation and perception of the whole and the details.

Water is the element that generates the movements of the form.

In the analogies that these movements can arouse, we will be able to find metaphors of the sea, the boat, the voyage, the labyrinth and the forest.

By reference to the author’s work, the tree is present as substance, archetype and symbol.

In the transparency of its polished face, the granite sustains the lightness of the upside-down tree in the movements of its growth as a virtual annulment of gravity.

Project Description, *About the Sea, General Design Project, Public Sculpture*, AAC–BA/FCG.



Being water and boat. A body that is distended and becomes liquid. Horizontality that distends matter as a transmutation of being. Feeling water as a material that spreads over the earth in furrows, the form of its movements in search of peace and quiet. Water as the element that generates the forms of the tree, which is itself also water as a living form. Metaphors of the sea, the boat, the voyage, the labyrinth and the forest. The metamorphoses of matter. What the eyes see, the hands touch, the body moves through and transforms into life and art. Ethical and aesthetic unity. The stone: the essence of the mountain and the weight of a body. The awareness of what is lived. Transformations of the surfaces, the bases of the variables of the forms. Dynamism of what is perceived in the symbiosis of the haptic and the optical. The liquid that runs through the body and the landscape. The boat/raft that moves in search of the unknown. Discovery.

Alberto Carneiro, exh. cat., Santiago de Compostela: Centro Galego de Arte Contemporánea, 2001, p. 216.

ABOUT THE WORK
About the Sea has features that distinguish it from the rest of Alberto Carneiro’s public sculpture, motivated by the context under which it was produced – the Urban Art Programme developed for Expo’98 with a view to endowing the exhibition site with artistic interventions

as part of the conversion of Lisbon’s eastern area for the hosting of the great world exposition. Responding to the general theme of the event, “The oceans, a heritage for the future”, the sculptor created *About the Sea* from a granite base, placed directly onto the ground, from which boxwood poles sculpted manually in his studio rise up, attached to one another vertically, horizontally and diagonally, forming a solid orthogonal structure. It is the first of the only two public sculptures (EP2o) in which Carneiro made use of the wood of this plant typically used in the topiary of gardens and whose branches are especially valuable when they reach the lengths that the artist needed for his works.

The chronology that gave rise to the sculpture, between the invitation addressed to him by the administration of Parque Expo SA, on 23 December 1997, and the transport of the work for its assembly in Lisbon on 4 May 1998, reveals just how tight were the deadlines for the completion of this commission. The hypotheses that existed for the location of the sculpture remained open until very close to its installation. The artist only knew that it would be placed in the surroundings of the Portuguese Pavilion, designed by the architect Álvaro Siza Vieira, who was, at that time, his colleague at the Faculty of Architecture of the University of Porto. He had displayed an interest in its being sheltered underneath the building’s gigantic concrete canopy, although this never

happened, and it was instead installed at the eastern end of the pavilion, bordering on the Rossio dos Olivais (Olive Grove Square). Even though it is known that informal contacts had made it possible for the artist to begin the preparation of the work earlier, its final configuration was influenced by the need to guard against potential unforeseen events that might be caused by the completion of the enormous construction and thus affect its location and installation. This requirement immediately involved creating the possibility of the work being assembled and dismantled with relative facility, so that its position could easily be changed. Such a contingency naturally led to the need to dispense with foundations. The wish to make the work’s production and installation an autonomous process may also have motivated the choice of the materials and techniques used. These were worked upon and applied in the studio with the aid of his assistant, the sculptor José Amorim, who hailed from the same region as Carneiro, thus avoiding any dependence on outside suppliers and practitioners and their respective delivery periods.

All of these characteristics meant that *About the Sea* was endowed with the curious condition of being a freestanding and nomadic work, unlike the rest of the artist’s public interventions and thus challenging the protocols that were inherent in works of this nature, largely explaining the uncertain destination that it had for several years. After the end of the world exposition, *About the Sea* remained outdoors for too long, contrary to Carneiro’s express wishes. The boxwood’s golden colour was transformed into its current greyish-silver tones, which did not result in any substantial artistic distortion to the sculpture, as the artist was able to confirm when it was finally transferred to the main entrance hall of the administrative headquarters of Parque Expo SA, located in Parque das Nações. Following the winding up and liquidation of this public limited company, a process that began in 2014, the Directorate-General for Cultural Heritage exercised the State’s right of preference, in 2019, resulting in the incorporation of this work into the collection of the National Museum of Contemporary Art – Museu do Chiado.



EP11
Sculpture-Garden
1997–2014

Granite, living trees, earth, grass, rolled pebbles, chestnut wood, iron, stainless steel and engraved words
2000 m² (land); 435 props with dimensions between 50 × 15 × 15 cm and 350 × 15 × 15 cm appox.
Location: Rua Dr. David Assoreira, São Mamede do Coronado, Trofa, Portugal
Trofa Câmara Municipal Collection
Inventory no. CMTrf.2020.02
Obs.: The self-supporting wall that is part of the work has engraved the words *Arte e Vida* [Art and Life]

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ARTIST NOTES
This *Sculpture-Garden* testifies to my gratitude to the land where I grew up and that helped in the formation of my identity and my interactive relationship with nature, which has been so important in my work.

It is formed from the use and dynamic articulation of the granite props



that constituted the branches running along the sides of the fields in Vale do Coronado, affording the landscape its characteristic appearance and giving protection to the vines used to make *vinho verde*.

In sculptural terms, I maintain these ties with the land, creating a kind of labyrinth in which people can recreate their own imagination in their search for its aesthetic enjoyment.

I also use the trunk of a chestnut tree sculpted according to its growth structure and placed on rolled pebbles and some wooden beams in order to underline the grandeur of the shadows of the oaks that form the dome of trees and the circle that protects and surrounds them.

Jardim-Escultura 1997–2015, Alberto Carneiro, São Mamede do Coronado, São Mamede do Coronado, Junta de Freguesia de São Mamede do Coronado, 2015 (leaflet), n. p.

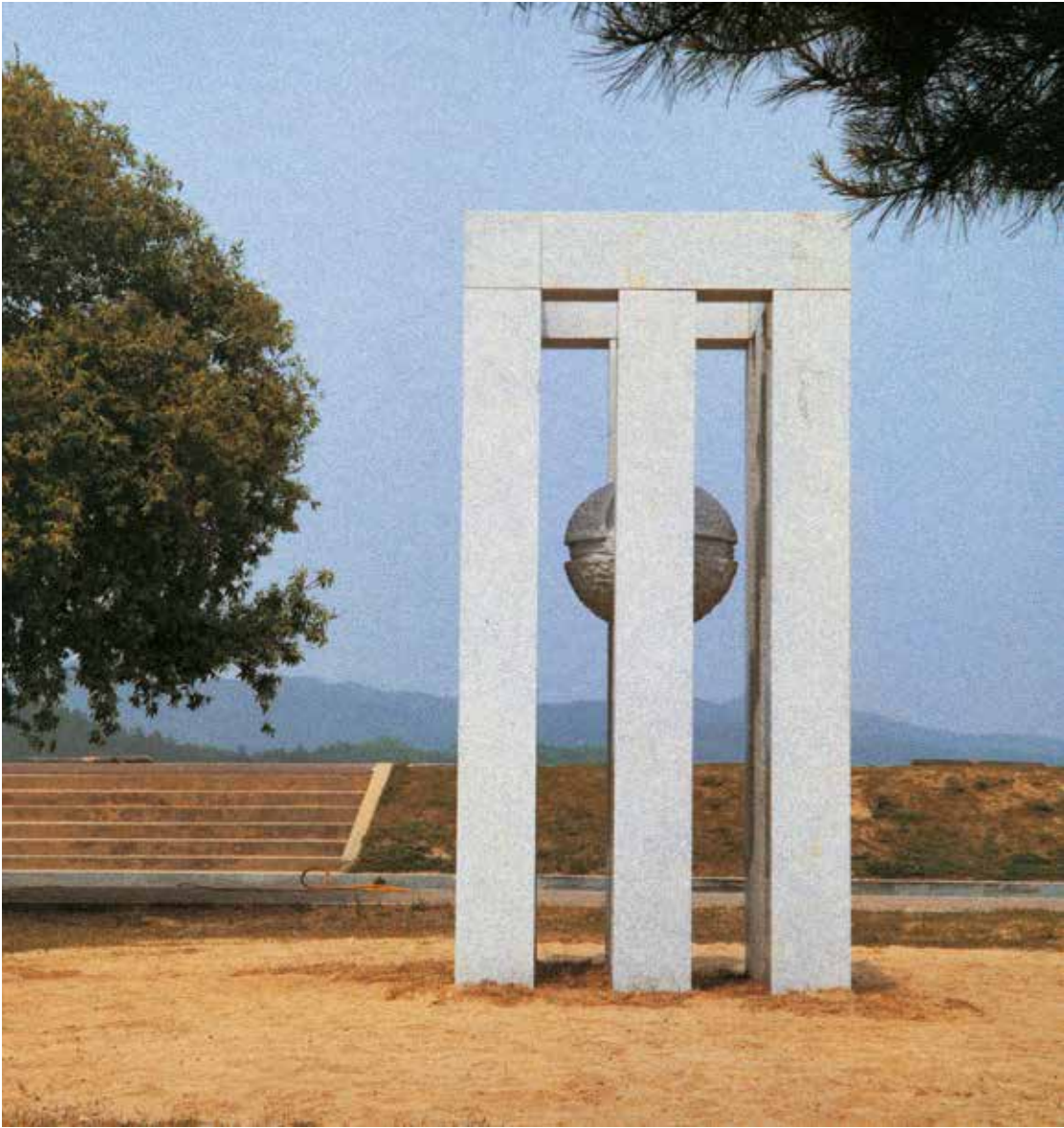
ABOUT THE WORK
Sculpture-Garden is the largest sculptural installation produced by Alberto Carneiro. It was located on the land adjacent to his private property in São Mamede do Coronado, the town where, in the last decades of his life, he had his home and his studio, and which originally had been his parents’ house, where he had grown up and lived until 1959, the year when he settled in Porto on his return from compulsory military service in Lisbon. The genesis of this sculpture is rooted in the artist’s childhood memories, in particular the games that he played in the fields and the contact that he enjoyed

with rural life. It is therefore not by chance that this sculpture establishes various formal and symbolic analogies with another work from the beginning of his career – *O canavial: Memória-metamorfose de um copo ausente* [The Cane Field: Memory-Metamorphosis of an Absent Body] (1968) – most immediately visible in the labyrinth of granite props and trees through which the visitor may walk and remain for a while. As its name indicates, this sculpture is also a garden, one of the archetypes that, like those of nature and the landscape, are a feature of Carneiro’s work.

The troubled history of the realisation of this Sculpture-Garden began in the mid-1990s, with the intention expressed by Santo Tirso Câmara Municipal to create a foundation dedicated to the artist’s work. This would incorporate his studio and part of his private garden, also including this plot of land which had been donated to the council by private citizens when the wasteland that had existed there before was divided into lots. The first arrangements made by the artist date from 1997, namely the design of the granite walls and the stainless steel gates, the installation of two self-supporting walls in the north-eastern corner of the garden with the words “art” and “life” engraved on them and the adaptation of the land to form three wide terraces, vaguely spiralling and bordered by a path of flagstones, which would overcome the topography of different levels already existing there. In 1998, the incorporation of São Mamede do Coronado into the newly-created municipality of Trofa prevented the project from going ahead, and the work was interrupted until 2012, the year when the Parish Council, interested in giving the town a work by Carneiro, offered to provide the human and technical resources necessary to complete the garden, which, in the meantime, had been released from the original and now thwarted plan of establishing a foundation. In the course of the summers between 2012 and 2014, the artist completed the work, coordinating the installation of 435 props among the pre-existing trees and planting new trees next to the stone path and the neighbouring walls. In the most distant corner of the garden, Carneiro installed a chestnut tree, which he had carved with the sculptor Domingos Fonseca, who assisted him in the realisation of his last large-sized sculptures. The tree was suspended over a floor of rolled white pebbles and surrounded by leafy French oaks, which the artist had always wanted

to incorporate into the artistic project under construction.

The long time that the work took to be realised endowed it with a variety of forms and concepts originating from distinct phases in Carneiro’s work. The solution of transforming the land into different levels is akin to the one found for the sculpture that the artist was making at the same time for Quito (EP9). In this case, however, its conjugation with the props suggests an association with the rural traditions of the Douro and the Minho, linked to the planting of the vine. It consequently updated, at this time, the research undertaken by the artist in the 1970s into what he then referred to as “the aesthetic forms of cultivating the land”, resulting from the intention of beauty and visual harmony that he detected in the utilitarian gestures and procedures performed by the countryfolk in their agricultural work. Carneiro’s recourse to the techniques of using the local granite reinforced the connection of this work to the everyday rural life that had shaped his childhood experiences, as well as justifying its location among the neighbouring gardens and houses. In this way, notwithstanding its monumental quality, the work was endowed with a simple and secluded atmosphere, a feature that was unusual in sculptures of a public nature. New meanings in the relationship between art and life, a theme that was constantly pursued by Carneiro, are explored in this *Sculpture-Garden* whose appearance changes with the seasons of the year. A particularly revealing instance of the energies that transform nature is the group of elements with the chestnut-tree at its centre, which will gradually deteriorate until it disappears. Installed in the most secluded part of the garden and directly linked to the artist’s own private garden, the sculptural group activates universal symbols and metaphors linked to death. The way in which this tree seems to be suspended over a white bed and is sheltered beneath a dome of branches and leaves, being built to resemble a tomb-like architecture made of natural materials, offers an especially touching reflection on the finite nature of all things at a time when the artist himself was nearing the end of his own life. Contrary to the elegiac tone of the whole, and exalting the cyclical nature of everything that exists, the *Sculpture-Garden* was opened to the public on 21 March, 2015, on the date of the Spring Equinox.



EP12
Unity, Love, Eternity Mandala
1999

Granite
300 × 150 × 150 cm
Location: Gudurae Sculpture Park, Buyeo, South Korea
Buyeo County Collection
Unknown inventory no.
Obs.: Another title of the work *Unity, Love, and Eternity Mandala*

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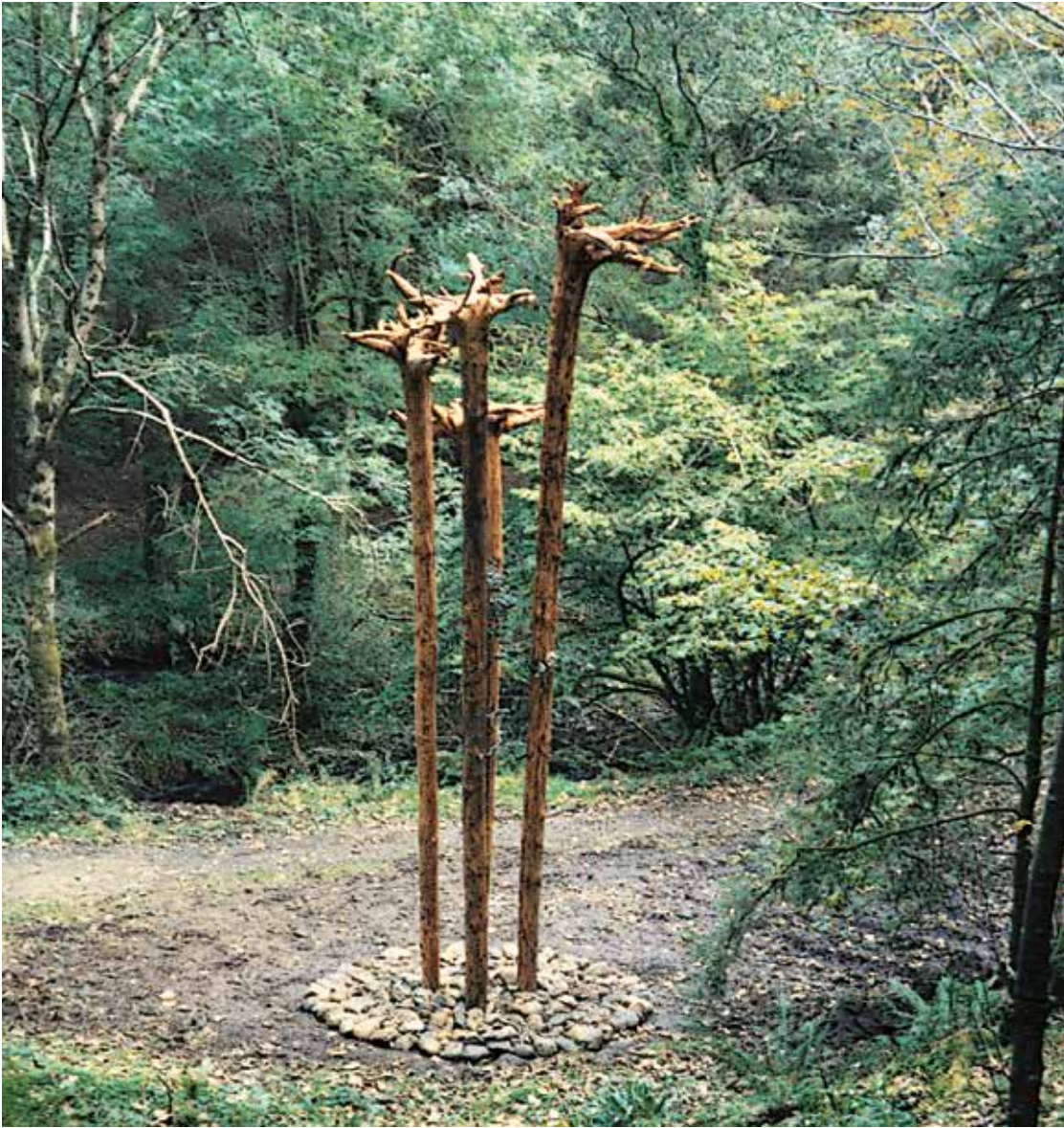
ARTIST NOTE
The spirit of the place at the centre of the universe. A house is designed in such a way that the spirit lives in it and is the unity of itself in the diversity of its actions, love in its identifications as nature, and eternity in the search for knowledge and its negation. Being for the sake of non-being. A granite house that is also the mountain and keeps the world in the form of a sphere through which the sun reveals itself, marking the directions of the body’s movements. And the body that moves is spherical and lives in the house of the double upward-rising cube. Body substance that is revealed at the moments when the thing is enjoyed and

perceived as art. Mandala of the transcendence of being.

Alberto Carneiro, exh. cat., Santiago de Compostela: Centro Galego de Arte Contemporánea, 2001, p. 224.

ABOUT THE WORK
Unity, Love, Eternity Mandala was created under the scope of the First International Symposium of Modern Sculpture held in Buyeo, an initiative that was promoted by the county of Buyeo. Invited by the event’s artistic curator, Gerard Xuriguera, Alberto Carneiro benefited from the assistance of local sculptors in producing a raised rectangular structure made of polished granite, which houses a vertical element crowned by a sphere, both of them carved with rectilinear veins. The archetype of the house, to which he was to return in future works (EP19, EP22, EP23, EP25), was used here by the artist for the first time in public sculptures. In this case, the idea of the house is explored through such values as the reception and development of the self, enriching the ancestral symbolism of the mandala, whose formalisation through the inscription of the circular motif inside a square is clearly defined in this sculpture. The outer structure consists of three pillars on each face, which make the sculptural elements visible on the inside, while also allowing sunlight in, thus making it possible to create different games of light and shade depending on the time of day. The evocation of the primitive relationship between man and the universe, which is implicit here, is a constant feature in Carneiro’s work, reinforced by the interior elements whose anthropomorphic referent is merged with the idea of the world, as is suggested by the artist in the small text that he wrote about this work.

Held between 17 April and 15 May, 1999, the 1st International Modern Sculpture Symposium was designed to endow the Gudurae Sculpture Park with a group of works produced by international artists that reflected a great variety of styles, cultures and histories and which would then complement the sculptures already existing in this region, classified by the Korean government as an area of tourist interest in 1985, due to its natural beauties.



EP13
Woodland Mandala
1999

Trunks and roots of Douglas firs, a living service tree and stones
800 × Ø 300 cm approx.
Location: Devil’s Glen Wood, Ashford, Co. Wicklow, Ireland
Coillte Collection
Unknown inventory no.
Obs.: Work destroyed; another title of the work *Mandala da Floresta* [Mandala of the Forest]

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MAGNER, Donal (ed.), *Devil’s Glen – Sculpture in Woodland*, Wicklow, Ireland: Sculpture in Woodland, 2004, pp. 34 (colour rep.) and p. 35 (b/w rep.).

ALMEIDA, Bernardo Pinto de, *Alberto Carneiro. Lição de coisas*, Porto: Editora Campo das Letras, 2007, pp. 172–173 (colour rep.).

Alberto Carneiro. Das notas para um diário e outros textos. Antologia, Lisbon: Assírio & Alvim, 2007, p. 126.

José Guilherme Abreu, “Arte-vida e natureza. A Mandala da Paz de Alberto Carneiro e a estrutura absoluta de Raymond Abellio”, *Ecosofia e ecologias no mundo contemporâneo, Um debate entre as ciências e a arte*, II Simpósio Internacional, Centro de Investigação em Ciências Sociais, Universidade do Minho, 2013, p. 7 (colour

rep.), available at https://www.academia.edu/22524909/Arte_Vida_e_Natura_Cultura_A_Mandala_da_Paz_de_Alberto_Carneiro_e_a_Estrutura_Absoluta_de_Raymond_Abellio, accessed 1 December 2020.

ARTIST NOTES
This sculpture is a metaphor for the forest. It is a mandala that contains in itself the inner centre of the self and the universe. The stones, the dead and living trees all belong to the forest and its natural cycle of growth, death and new life. Here the upside-down trees visually indicate the cycle and the sun’s energy returning to the soil to nourish the living tree that grows under the earth, into the sky and will blossom every spring...
Nature’s balance is the forest’s eternity and this is what I try to show in my sculpture.

Alberto Carneiro, MAGNER, Donal (ed.), Devil’s Glen – Sculpture in Woodland, Co. Wicklow, Ireland: Sculpture in Woodland, 2004, p. 34.

ABOUT THE WORK
Woodland Mandala was created by Alberto Carneiro under the scope of the “Sculpture in Woodland” project, begun in 1995 by the forest consultants Donal Magner and Martin Sheridan with the aim of endowing the public forest of Devil’s Glen, in Co. Wicklow, with a group of wooden sculptures by Irish and international artists. The use of trunks and roots from Douglas firs, a living service tree and rolled stones gathered from the woodland not only respects the artist’s wish to work with native materials in his public sculptures, but is also in keeping with the underlying premise of the project, namely to reuse woodland materials, and, in this case, some of the trees that had been uprooted in a storm the year before the creation of the sculpture.

Magner knew about Carneiro’s work through the Irish artist Michael Warren, who had participated in the Santo Tirso 3rd International Symposium of Contemporary Sculpture, in 1996. Between the invitation addressed by Magner, in June 1999, and the execution of the sculpture, in the following September and October, the time of its conception and realisation was indeed short, even taking into account the constraints normally associated with

projects of this type. The final drawings of the work, which date from July, show in very precise detail the stone circle drawn on the ground and from which four rough-hewn trees turned upside-down rise up, with their roots pointing skywards, placed in quadrature and containing in their centre a living tree that blossoms in spring. Reinterpreting motifs and procedures that the artist had used before (EP9), this “woodland mandala” brings together multiple symbolisms associated with the ancestral identification of human beings with nature through the tree, the cosmogonic connection between the earth and the sky, and the energy that is transmitted between all matter and living beings. An eloquent expression of this latter idea is provided by the watercourses surrounding the sculpture which, at the suggestion of the organisers, was installed in a clearing with good exposure to the sunlight, next to the Waterfall Walk, very popular among the visitors to Devil’s Glen.

The “Sculpture in Woodland” project took place until 2004, bringing together Coillte, a public company dedicated to preserving and exploiting the Irish woodlands, in association with other State bodies such as The Forest Service, Wicklow County Council and the Arts Council. The aim of the project was to enhance the use of wood as an artistic medium and to promote collaboration between artists, forest technicians and the community, as well as the sustainable management of forests. The ceremony that marked the inauguration of *Woodland Mandala* took place in December 1999, but just like the other sculptures made with natural materials in Devil’s Glen, this one did not last very long. On the one hand, the cement foundations that supported the upside-down tree trunks did not leave much room for the roots of the living tree to develop, with the result that this ended up dying; on the other hand, the damp climate of Ireland led to the rapid deterioration of the trunks of the Douglas firs, so that, in around 2013, the work was definitively removed.



EP14
An Endless Column
1999–2001

Agba wood and ocoumé
1200 × Ø 50 cm
Location: Atrium of the Almeida Garrett Library, Palácio de Cristal Gardens, Porto, Portugal
Porto Municipal Council Collection
No inventory no.

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ALMEIDA, Bernardo Pinto de, *Alberto Carneiro. Lição de coisas*, Porto: Editora Campo das Letras, 2007, pp. 176–177 (colour rep.).

TAVEIRA, Rogério, *As árvores esculpidas de Alberto Carneiro: matéria e paisagem na confluência entre Gaston Bachelard e a inspiração taoísta* (PhD thesis), Universidade Politécnica de Valência: Design Department, 2010, pp. 225–230 (colour rep.).

ARTIST NOTES
Inside a house intended for reading and knowledge, the endless column extends the space to the centre of the earth and to infinity. An imaginary prolongation of the spirit that is open to all sides of the finite in order to reveal to us the non-finite. A tree that is simultaneously a concept and a metaphor. Homage to the Egyptians: Brancusi’s parents. Revelation of the lotus flower that blossoms in successive metamorphoses. Nature in itself as an art that is realised as the consubstantiation of a moving body.

Alberto Carneiro, exh. cat., Santiago de Compostela: Centro Galego de Arte Contemporânea, 2001, p. 232.



ABOUT THE WORK
An Endless Column, installed in the entrance hall of the Almeida Garrett Municipal Library, results from an invitation made by the Porto Municipal Councillor responsible for enhancing the city’s life and vitality, Manuela de Melo. Carneiro was asked to create a work for the cultural equipment in the gardens of the Palácio de Cristal at the time of the extensive urban redevelopment undertaken under the scope of the event Porto 2001 – European Capital of Culture. The sculpture is visible from the outside, but it is only from the inside that it becomes evident that it covers the enormous open space between all the floors of the building, connecting the floor to the ceiling through seven modular elements sculpted in agba and ocoumé and placed one on top of the other in a varied combination of vertical positions. In the course of 1999, the sculpture to be made was discussed with the architect José Manuel Soares, who designed the building that also houses the Galeria do Palácio used for temporary exhibitions, and, by November, its location in the entrance hall had already been established. According to the architect, the proposal that was initially made to the artist – to make a sculptural intervention in the curtain wall-façade built with half-logs of pinewood – was discarded because it would be too expensive. Nor was Carneiro’s subsequent proposal accepted,

namely to install in Avenida das Tílias, close to the entrance to the building, an upside-down tree made of bronze, although this solution was, in fact, later used by Carneiro in one of his next projects for the public space (EP17). The formal simplification of the work and its placement directly on the ground, the use of modular elements and the preference for apparent materials were solutions that were recurrently adopted by Carneiro, as was also the case here. They belonged to the modern and western sculptural legacy left by Brancusi, the sculptor to whom this *Endless Column* directly refers, not only in its title, which is evocative of the *Endless Column* that the latter artist made in Târgu Jiu, in Romania, but also in its form. The idea of a sculpture that does not end, connecting the centre of the earth to the celestial infinity in an imaginary movement, as the artist himself mentions in the text that he wrote about it, functions as a visual metaphor for the library’s vocation as an “endless store of human knowledge”, as Rogério Taveira mentioned.

The number of elements of which the work is formed, seven in total, suggests meanings of cyclical completion and dynamic perfection originating from numerology, a mystical study tool that occasionally guided the artist in the different technical and formal decisions that he took in relation to some of his

works. These meanings are reinforced by the ideas of spiritual transformation and elevation associated by the cultures of the Orient and Ancient Egypt with the lotus flowers that, as the artist himself made very clear, were the inspiration for the realisation of this sculpture. The poetic evocation of the positive sense of renewal transmitted by these archaic symbolisms is completed with the stylisation of the lotus flowers in a succession of bulbs and stalks that continue the artist’s taste through the representation of the growth and flowering processes, or, in other words, the metamorphosis, of the plants. The sculpture was inaugurated, together with the building, on 4 February 2001, and it therefore became open to the public when the library entered into operation on 2 April of the same year.



EP15
Being Tree and Art
2000–2002

Atlas cedar, earth, grass, granite stones, boxwood and panes of glass with engraved letters
Ø 1600 cm approx. (total); 7 glasses: 100 × 100 cm
Location: Arboretum, Park of the Serralves Foundation, Porto, Portugal
Serralves Foundation – Museum of Contemporary Art Collection
Inventory no. FS1238
Obs.: The glasses have engraved, in each one them, the sentence: *Aqui a tua imagem é árvore e arte* [Here your image is tree and art]

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MARTINS, Celso, “Encontros no Parque”, *Expresso*, supplement “Cartaz”, Lisbon, 13 July 2002, pp. 26–27 (colour rep.).

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Hospitalidade. Alberto Carneiro, Carla Filipe, Mafalda Santos, Miguel Palma, Porto: Hospital de São João, 2009, p. 18.

ABOUT THE WORK
The sculpture designed by Alberto Carneiro for the Serralves Park derived from his personal choice of one of the most imposing trees existing in the park, a leafy Atlas cedar, probably more than a hundred years old, located in the Arboretum and placed in dialogue with the beautiful *art déco* architecture of the Serralves Villa, close to which it is situated. Forming part of the programme for Porto 2001 – European Capital of Culture, and inaugurated on 28 June, 2002, *Being Tree and Art* results from an invitation addressed to Carneiro by the then director of the Serralves Contemporary Art Museum, João Fernandes. At the same time, the work formed part of the project developed by the previous director, Vicente Todolí, with the aim of introducing a sculpture park intended to enrich

the park’s green spaces, designed in 1932 by the French landscape architect Jacques Gréber for the estate in which the Serralves Foundation was installed in 1989, and composed of French-inspired geometrical gardens, leisure areas planted with trees, in keeping with the romantic English landscape models, and ample areas of farmland.

The sculpture designed by Carneiro seems to develop ideas initially planned for the project in Chaves (EP17), which were never put into effect, namely the half-spheres formed in the land. The Atlas cedar is the central point of the sculptural installation in which an outer ring of seven concave holes have been dug, lined with granite cubes and covered with glass panels inscribed with text. In a second inner ring are seven convex mounds, covered with grass like all the earth around the tree and corresponding to the soil that was removed from the outer ring of concave holes. Engraved on each glass panel is the sentence “aqui a tua imagem é árvore e arte” [Here your image is tree and art], in segments that, if joined together, form a spiral.

Here we can find various referents that are common to Carneiro’s sculptural and visual lexicon, most immediately the way in which the observer is able to walk through the inside of the work and to see,

in the glass panels, not only the reflection of the tree’s branches, but also their own reflection, which is therefore incorporated as yet another element into the work of art, leading to a convergence of the body, nature and art in the same representative space. Due to the fact that it encourages spectators to wander around the space or because of the playful nature of the reflections created in the glass panels, *Being Tree and Art* is one of the most popular works among the visitors to the gardens of Fundação de Serralves, especially children. Another important aspect of this work is the way that it is arranged in a circle, in a clear allusion to the mandalic structures, also repeated in the quadratures formed by the stone and glass linings of the outer holes, as well as the fact that the centre of the mandala is occupied by the tree, echoing the artist’s earlier procedures based on the research, “selection, nomination and possession as art” (EP1) of natural elements found in the landscape.



EP16
The Seven Books of Art and Life
2000–2002

Granite, engraved words, acacias, grass and earth
500 × Ø 1700 cm approx. (total); 7 granite elements: 300 × 100 × 100 cm approx.
Location: Garden of the Municipal Library, Carrazeda de Ansiães, Portugal
No inventory no.
Obs.: The work has engraved the words *Arte e Vida* [Art and Life]; another title of the work *The Books of Art and Life*

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PINTO, Eduardo, “Carrazeda quer ser museu de escultura”, *Jornal de Notícias*, Porto, 21 May 2004, p. 45.

“Carrazeda de Ansiães: Esculturas embelezam zona urbana”, *Jornal de Notícias*, Porto, 25 May 2004, p. 47 (b/w rep.).

“Carrazeda de Ansiães: Escultura ao ar livre”, *Jornal de Notícias*, Porto, 15 June 2004, p. 47 (b/w rep.).

“Carrazeda de Ansiães: Esculturas embelezam a vila”, *Jornal de Notícias*, Porto, 3 August 2004, p. 45 (b/w rep.).

who search for it and give it meaning with the blossoming acacias.

in ROSENDO, Catarina (ed.), *Parque Internacional de Escultura de Carrazeda de Ansiães*, Carrazeda de Ansiães, Câmara Municipal, p. 140.

ABOUT THE WORK
The sculpture *The Seven Books of Art and Life* is integrated into the arrangement of the garden that borders on one of the most distinctive areas of the city of Carrazeda de Ansiães, where one can find the group of monuments consisting of the pillory, the fountain and the eighteenth-century building that once housed the town hall and which now functions as the Municipal Library. The sculpture’s proximity to the public library may have determined the themes of reading and knowledge that are suggested by the work, but it is also true that the association of the idea of a book with the right-angled granite blocks that Alberto Carneiro came across by chance during his visit to a stone processing plant in the immediate vicinity, each of them retaining the regular furrows produced by the machinery used to cut the raw stone into sections, was taken advantage of to further develop the relations between culture and nature that marked the whole of the artist’s work. The acacias, which already existed in the place and which combine with the seven stone elements, mirror this situation, with their tops offering protection and shade to the rough and smooth surfaces on which the artist inscribed the words “art” and “life” respectively.

In those aspects that are linked to the organisation of the various elements in the space, the work explores concepts and configurations that, besides offering visitors greater freedom for wandering around inside it – as had already been the case with the unsuccessful project for the *Memorial to Doctor Azeredo Perdigão*, from 1996 (see pp. 100–101) –, summon up general notions of welcoming and shelter that were to be characteristics of a substantial part of the later production of works installed in natural public spaces. The work’s location, in front of a valley with little or no urban development and a distant horizon, invites visitors to wander and meditate, a fact that is further helped by the installation of a series of regularly-shaped stone benches scattered around the garden. Not forming



part of this work, but having been readily accepted by the artist, the benches encourage people to remain in this place, which, in a particular way, seems to want to recover the customary functions of recreation, relaxation and meditation of the traditional Portuguese gardens. Inaugurated on 20 July, 2002, this work set the tone for the invitation made by Carrazeda de Ansiães Câmara Municipal to Carneiro to define and supervise the creation of an International Sculpture Park, taking into account the sculptor’s previous experience as the curator of the International Sculpture Symposia of Santo Tirso. Set up between 2000 and 2009 with works by ten Portuguese and foreign artists, it became the first sculpture park in Portugal to be planned from scratch and realised in its entirety, contributing to the creation of an artistic core with an international flavour in a region that is far removed from the country’s large urban and cultural centres.

EP17
Tree
2000–2003

Bronze
550 × Ø 850 cm approx.
Location: Outside Chaves Cultural Centre, Chaves, Portugal
Chaves Câmara Municipal Collection
Inventory no. 15048
Obs.: Work destroyed; another title of the work *A Tree Work of Art Among the Trees*

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less stylised forms, with veins being opened in the tree by the electric saw, running down the trunk and the branches in a more organic manner and affording a greater sense of naturalness to the furrows artificially created in the wood. The various alterations that were introduced between the beginning of the project and the implantation of the sculpture outside the Chaves Cultural Centre, located in the former railway station of the disused Corgo line, meant that this work – the only upside-down tree made of bronze in the extensive group of public works produced by Carneiro – had a troubled history, which caused the artist, at the end of his life, to question the status of its actual authorship. Although the original drawings, from 2000, identified it as *Tree of Life* and, in the correspondence that he exchanged with Fundação Rei Afonso Henriques in July, 2002, Carneiro referred to it as *A Tree Work of Art among the Trees*, there is no doubt that the objective and more concrete name of *Tree* had been the preferred title from the very outset, as well as being the one that was most commonly used, namely in the information exchanged between the artist, the organising body and the Fundação Araújo e Guedes, from Vila Nova de Gaia, chosen by Carneiro because he trusted this foundry to deliver a work that would display good technical and artistic results.

In one of the drawings, the up-side-down tree is fixed to the ground and ringed by three rolled boulders of generous proportions, with stones and branches marking out a convex mound created in the soil. In the centre of this is a concave hole that seems to represent on the ground the perimeter of the trunk or root. It is not known whether this solution was in the artist’s mind when he made the decision to implant the sculpture in one of the gardens close to the banks of the River Tâmega, which runs through the city, ideally creating a convivial relationship with the living trees already existing there. Nor is it known whether the abandonment of this solution was due to artistic and sculptural questions or technical and logistical reasons, related with the lengthy nature of the process, which was not yet completed in Spring 2002, as originally planned. The casting work did not take place before this date, and it is possible that the sculpture was only installed in 2007 or even later, already after the completion of the work for the conversion of the old railway station, designed by the architect Manuel Graça Dias (1953–2019). The site decided upon by the local council for the placement of the work, at a time when Fundação Rei Afonso Henriques would already have dissociated itself from the process, endowed *Tree*, as Paula Pinto noted, with an “isolated and monumental character”, which was not desired by the artist, even though he himself agreed to help the council’s technicians in installing the sculpture. The fact that, at least from 2012 onwards, the work began to be vandalised and spoiled, with sections of the bronze branches being cut off and removed, led the artist to state in 2016 that it was impossible to recreate the stolen branches due to the disappearance of the original model. At the time, Carneiro considered that continuing to think of *Tree* as being a work of his own authorship would require the missing elements to be put back in place once more under his own strict guidance, “using moulds from other branches that did not belong to the original tree”. This never happened.



EP18
Here Your Image Is Tree and Art
2001–2011

Olive-tree, engraved granite stone and grass
700 × 510 × 570 cm (total); 30 × 30 × 30 cm (stone) approx.; 20 × 40 × 2 cm (plaque)
Location: Ginásio Clube de Santo Tirso, Santo Tirso, Portugal
Clube de Santo Tirso Collection
No inventory no.
Signature: on the plaque, mechanically engraved, “Alberto Carneiro”
Obs.: The granite element has engraved the sentence: *Aqui a tua imagem é árvore e arte* [Here Your Image Is Tree and Art]

ABOUT THE WORK

Here Your Image Is Tree and Art is located at the entrance to the tennis court of the Ginásio Clube de Santo Tirso. It joins a living olive-tree to a stone engraved in the style of an evocative plaque with the inscription that gives it its title, and which originates from the work that Alberto Carneiro realised for the Park of Serralves Foundation in 2000–2002 (EP15). The simplicity of this work is linked to the fact that it involved a minimal manual intervention on the part of the sculptor, although it did, however, presuppose the appropriation and transfer of the stone from its original place to a context in which, when associated with the tree adjacent to it, it acquired the status of art.

This work originated from an invitation addressed to Carneiro by the founding member, and then vice-president, of the Ginásio Clube, Manuel Assoreia, who was a friend of the artist. Its inauguration took place on 24 September, 2011, on the occasion of the commemorative dinner held in celebration of the club’s fiftieth anniversary.



EP19
Tree and Sculpture Mandala
2002

Granite, living tree and grass
approx. 600 × Ø 400 cm (total); central element: approx. 600 × Ø 200 cm
Location: Korean Folk Village, Yongin-si, Gyeonggi-do, South Korea
Korean Folk Village Collection
Unknown inventory number
Obs.: Other titles of the work *The Mandala of Art and the Tree*, *Tree and Sculpture*, *Tree’s Mandala as Sculpture*

ARTIST NOTES

My sculpture is the mandala of a tree: the essence of nature as art. It symbolises the human being’s inner relationship with the cosmos. Its form is the energy of creation.

Project Description, *Tree and Sculpture Mandala*, *General Design Project*, *Public Sculpture*, AAC–BA/FCG.

ABOUT THE WORK

Tree and Sculpture Mandala was made for the Folkloric Village of Gyeonggi-do, in South Korea, and was the second time that Alberto Carneiro took part in a symposium on sculpture in the Far East, after the first one in 1999 (EP12). This participation took place on the recommendation of Gérard Xuriguera, a personal friend and art critic who lived in Paris, where the European office of the International Sculpture Symposium of South Korea was based, managed by Ahn Eun-Hee and supervised, from Seoul, by the president of the International Sculptors Association, Park Chan-Kab.

The architectural aspect and constructive dimension of this work, which in its general forms seems to have been designed in the style of the *tempietti* of the Italian Renaissance tradition, is most likely due to the fact that the artist balanced the conditions of the project’s specifications, which stipulated that granite was the preferred material, with the relative little control he had over implementation of the work, which took place with the help of a local assistant, during a one month period, between 15 March and 15 April, 2002. The Symposium began on April 9 and its closing ceremony was on April 20.

After several changes aimed at reinforcing the sturdiness and stability of the entire sculpture, adding an extra column to the original three columns and enlarging the perimeter created by them, this work, with its smooth surfaces and stripped of details, is formed by a ring of columns surmounted by an inverted dome, housing a set of irregularly carved stones, with a living tree inside. A double perimeter of irregular stones surrounds the entire work and emphasises its mandalic dimension, which generates the centrifugal forces that cause the overlapping and convergence of the individual being – represented herein by the tree planted in the centre – with the cosmic totality, represented by the stone construction.

The Symposium, that was held in a large public park dedicated to the historical past of the Korean people, was organised in the context of the 2002 World Cup Korea/Japan. It aimed to provide a set of international sculptures to the surrounding areas of the contemporary art centre dedicated to the South Korean artist, Nam June Paik, which was only finally inaugurated in 2008.



EP20
About the Fire
2002–2003

Boxwood and mahogany
250 × 250 × 65 cm approx. (ground element); 660 × 1000 cm approx. (each wall element)
Location: West Entrance, Estádio do Dragão, Porto, Portugal
Futebol Clube do Porto Collection
Inventory no. MFCP001911
Obs.: Other titles of the work *About the Dragon’s Flame*, *About the Flames*.

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ABOUT THE WORK

About the Fire is the sculpture with which Alberto Carneiro replied to the invitation addressed to him by the architect Manuel Salgado to contribute to the decoration of the Estádio do Dragão, the stadium that the latter had designed for the 2004 European Football Championship held in Portugal. Since it was a work conceived and produced for an interior space, the artist was able to work with his preferred materials and techniques – sculpted wood and, in particular, the slender boxwood branches that he had begun using in the early 1990s in order to explore the material’s essential relationship with the natural elements. This had already been the case with the sculpture with the same name – *About the Fire* – which dated from 1990–1991 and was the direct predecessor of this work.



Consisting of a large quantity of thin boxwood branches cut in half and sculpted almost exclusively with an electric saw, this work allows us to glimpse the technical virtuosity that the artist was capable of, but which he always preferred to distance himself from. As in other works similar to this one, designed to be placed against or hanging from a wall, Carneiro worked upon the notions of movement and trajectory, horizontality and verticality, and ascent and lightness, in keeping with the rhythms of the various elements that compose this sculpture and their arrangement within the whole. The evocation of air and fire is also shared with the title *About the Dragon's Flame*, which the artist provisionally used to identify this work in the brief description that he prepared in order to formalise the project for this work commissioned by Futebol Clube do Porto, the owner of the stadium in question. Around this time, in May 2003, the sculpture would certainly already have been at an advanced stage in its execution, given the slow and painstaking nature of the carving work

and the fact that the stadium was due to be inaugurated in November of that same year, at a time when the sculpture was already installed in its planned location, the main entrance hall leading to the president's box. As far as the central element of this sculpture is concerned, consisting of three separate sections that spread over two storeys, the grooves cut into the mahogany frame that forms its outer border are reminiscent of the passage of water over the earth and are used here for the first time. Carneiro only returned to the use of these grooves from 2004–2008 onwards, in particular in the sculpture entitled *Árvores e rios* [Trees and Rivers].

EP21
Art as Tree / Tree as Art
2002–2003

Gunite concrete sprayed onto granite and words engraved on granite
 700 × 100 × 100 cm (column);
 slab: 50 × 100 × 100 cm
 Location: Jianbanshan (Chiaopanshan)
 International Sculpture Park, Fuxing (Fu Hsing), Taoyuan, Taiwan
 Cultural Affairs Bureau Collection, Taoyuan City Government Collection
 Unknown inventory no.
 Obs.: The set includes seven aphorisms, some of which engraved on the granite of the various elements: *Art as Art*, *Art as Tree*, *Tree as Art*, *Art as Stone*, *Stone as Art*, *Tree as Tree* and *Stone as Stone*. Around 2005, a copy of the work was displayed in the outdoor space in front of the Cultural Affairs Bureau of the Taoyuan County Government. Besides the replica of the original column, there were also installed, in the planned sites, two slabs of 50 × 100 × 100 cm each, and a boulder of 150 × 150 × 150 cm approx. The remaining elements of the project, as the planting of a tree with an approximate height of 700 cm and the creation of grass high relief circles with the approximate dimensions of 50 × Ø 11000 cm, were not executed; another title of the work *Tree as Art / Art as Tree*, *Art as Tree / Tree as Art*

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ARTIST NOTES
 Life and Art.
 Life embodied in the tree.
 The tree opens its branches and spreads its roots; it grows in every direction, from the inside out.
 And, similarly, this sculpture is also born like this when it takes the living tree as both its material and symbol, becomes a metaphor through stone and is realised in the metamorphosis of being art while still remaining a tree.



This sculpture is organised as a mandala and is a group of polarities that combine both substance and idea.
 Art as tree. Tree as art. Art as stone. Stone as art. Tree as tree. Stone as stone. Art as art.
 It is these seven relationships of polarity that constitute this sculpture and are inscribed in the circle of earth, in the figuration of the living tree conceptualised as a stone column, as the stone rolled by the movements of the time and in both squares of stone.
 Seven plus or minus two. Seven into nine and seven into five. Energies of substance and idea.
 Art and Life.
 Project Description, *Art as Tree / Tree as Art*, *General Design Project*, *Public Sculpture*, AAC–BA/FCG.

ABOUT THE WORK
 Alberto Carneiro had the chance to produce *Art as Tree / Tree as Art* for the Taoyuan International Symposium of Sculpture, in Taiwan, once again at the invitation of the art critic Gérard Xuriguera, the curator of this project designed to create an International Sculpture Park in the grounds of the former Chiaopanshan Presidential Retreat (present-day Jianbanshan), located in Fu Hsing (present-day Fushing), endowing it with a group of works by international sculptors. In the course of 2003, between receiving the formal invitation to participate in this



event, organised by the Cultural Affairs Bureau of the Taoyuan County, and participating in the symposium that took place between 24 October and 24 November, Carneiro sent the Taiwanese artist A-Sun Wu, who was responsible for coordinating the sculptures, the model, the technical drawing and a brief description of the project, with a view to its preparation.
 In keeping with these elements, and as happened in many of the artist's works for the public space, the sculpture formed a circle in the earth that was reminiscent of the shape of a mandala. A ring of earth forming a relief pattern, with a diameter of roughly eleven metres, would contain within it a column composed of seven blocks of cement-covered granite (seven metres high and presenting the outlines of a tree engraved on their surfaces), a medium-sized boulder and two square slabs with one-metre edges, all of them organised in the form of a square. Outside this organisational scheme, but still inside the circle of earth and next to the boulder, a living tree with roughly the same height as the column, would establish the relationships, customarily found in Carneiro, between the living and inert elements of this work, or, to put it another way, between nature and art.
 In October of that year, and in the course of the Symposium, the artist chose the place where the work was to be implanted, in the meadowland to the left of the Park's lake, and closely accompanied the placement of the column and

one of the slabs, in what was to be the final form of this sculptural group. Although there is no documentation in the artist's archive recording the process of the sculpture's assembly, it is safe to assume that the differences existing between the original design and the final work were due to complications arising during its execution. In fact, it is unlikely that the final choice to engrave the stone with gunite, a mixture of cement, sand and water sprayed over the granite surfaces, arose from the desire to experiment with new materials or techniques, a premise that is rarely found in Carneiro's work as a whole. It is more reasonable to assume that, at the site itself, the artist noted the technical or logistical impossibility of engraving the stone in the traditional way and adapted his project to the existing conditions, in keeping with his customary way of managing problems of this nature. In 2005, when he was exchanging correspondence with Summer Yang, from the Taoyuan Cultural Affairs Bureau, the artist discovered that a copy had been made of the work and installed in front of the Bureau's headquarters, and his acceptance of this situation was due not only to the fact that the distance made it difficult for him to take any other stance, but also to the fact that, in its second version, *Art as Tree / Tree as Art*, even though it was deprived of the relationship between the tree and the column and the circular relief of earth, is closer to the configuration that he had initially planned for it.



EP22
House of Earth and Fire
2002–2004

Birches, stones, weathering steel and iron ore
500 × Ø 1500 cm approx. (total);
stone construction: 300 × 900 × 900 cm;
weathering steel element:
300 × 100 × 100 cm
Location: Prada de Vilaró, Ruta del Fogo,
Vale de Ordino, Andorra
Ministeri de Cultura i Esports Collection,
Govern d’Andorra
Unknown Inventory no.

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ARTIST NOTES
The house of earth and fire
Stored in the house of earth and fire is the future memory of the man from the Valley of Ordino in search of iron.
A circle of trees – birches – ring the square house, whose walls are built with stones from the region, an ancestral construction that encloses and reveals in its centre the iron ore transformed into a triple cube.
It is a mandala for the builders of this path that leads us to the earth’s core in search of the secrets of human realisation.
The design of the mandala is about the meanings of this profound landscape. Thus, the landscape is reflected in the circle of trees embracing the roofless square house, which opens up to reveal four passages leading to the centre, where the triple cube stands, a symbol of the creative energy of man acting on the metamorphoses of the material; the times when he takes its nature and transforms it through his awareness of its being both art and life.

1r Simposi d’escultura. Itinerari cultural Homes de ferro. Vall d’Ordino 2002, Ordino, Andorra: Ministeri d’Educació, Cultura, Juventud i Esportes, 2004.

ABOUT THE WORK
Alberto Carneiro made use of weathering steel and iron ore for the first and only time in the work *House of Earth and Fire*, which arose from the programme of the First “Homes de Ferro” (Iron Men) Sculpture Symposium, conceived by the Ministry of Culture of Andorra to underline the importance of the mining and steel industry in the Pyrenees region between the seventeenth and nineteenth centuries. Installed next to the old transhumance path that connects the mine of Llort to Ordino, this sculpture drew its inspiration from the region’s rich cultural and natural heritage and, together with others, it forms part of the social and

ethnographic itinerary created in connection with the Ordino Valley Nature Interpretation Centre.

The various freehand drawings that preceded the existing project drawings show that the sculpture’s final form was already developed at the time of the very first reconnaissance visit that the artist made to the site and its surrounding landscape in the spring of 2002. In July 2003, the work was practically finished: all that was missing was to add the iron ore that was still awaiting the budgetary allocation so that it could be purchased, as we can see from the correspondence exchanged between Carneiro and the Patrimoni Cultural d’Andorra, represented by Xavier Llovera, who was responsible for communicating with the artists participating in this Symposium, curated by Gerard Xuriguera, the art critic who had previously involved Carneiro in other public art projects (EPg, EP12, EP19, EP21, p. 108).

In this sculpture, we once again find the mandala structure. An imaginary concentric circular movement relates an outer ring of twenty birches (to which a twenty-first tree is added, standing alone and pointing to the north) with a square roofless construction built using the typical dry-stone wall technique of traditional Catalan and Andorran architecture. In the centre of this, we find a parallelepiped shape made of weathering steel, taking the exact form of three cubes placed on top of one another and ringed by a floor of iron ore evoking the working environment of the region’s old mines. The idea of the house had already been found in earlier works by Carneiro (EP12, EP19, EP23, EP25), but this was the first time it appeared to be so clearly based upon conceptual premises that were reminiscent of the phenomenological existentialism of the German philosopher Martin Heidegger, namely in its capacity to evoke the indissociable relationship between inhabiting and living as an essential meaning of human existence. Interconnecting the marking out of the territory and the creation of a shelter through the sense of belonging to a place that is simultaneously affective and geographical, the various openings in this sculpture make it possible for us to walk freely around and within it, contributing to the feeling – resulting from the choice of materials and forms – that it has always been there, belonging as if by right to the ancestral landscape, so



characteristic of Western Europe, in which it has been installed.

The ceremony held to mark the inauguration of *House of Earth and Fire* and the other sculptures composing the 1st “Homes de Ferro” Symposium took place on 1 and 2 October 2004. These dates were chosen by the organisation in order to guarantee that the vegetation surrounding the works would already have recovered from the previous movements of earth that were necessary to prepare for its installation.



EP23
Trees Flower in Huesca
2005–2006

Bronze, Calatorao black stone, Ayerbe stone, rolled pebbles and engraved words
500 × 900 × 900 cm (total); central element: 500 × 145 × 145 cm
Location: Chopera de Belsué, Huesca, Spain
CDAN – Centro de Art Y Naturaleza, Fundación Beulas Collection
Inventory no. 00512
Obs.: The work has engraved, in the Calatorao black stones, the words *Inverno, Primavera, Verão, Outono* [Winter, Spring, Summer, Autumn] to which correspond the following aphorisms, also engraved: *Eu, a terra mãe, alimento esta árvore no húmus do meu ventre; Esta árvore cresce para dentro e para fora de mim e floresce; E os frutos desta árvore amadurecem e me desvendam a vida; Transformada em sabor sou a essência do ser desta árvore* [I, the mother earth, feed this tree in the humus of my womb; This tree grows inside and outside of me and blooms; And the fruits of this tree ripe and unveil life to me; Transformed in flavour I am the essence of the being of this tree]

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ARTIST NOTES
This mandala for Huesca, in the centre of which, like a lotus flower, lives the triple tree of the Coronado garden, wholly united in its symbolic metamorphoses, brings together the unique and sacred energies of the surrounding nature of the Belsué Valley. It opens up fully in the spring equinox so that the sun can flourish and the tree can bear fruit and, with its sap ascending and descending, rise up to infinity and penetrate deep into the centre of the Earth, spreading in every direction.

The multiple energies of this Belsué garden join forces with those of the Coronado garden, interacting and multiplying so that each visitor is subsumed into their centre and can thus construct their own mandala, establishing the relationship between their own profound being and the universe: in short, creating their unique cosmos.

The aphorisms inscribed in this mandala [...] search for the perceptive unity of the body, seeking to arouse in the person enjoying the work the meanings

that the earth describes about the existence of the tree. [...]

Project Dscription, *Trees Flower in Huesca, General Design Project, Public Sculpture*, AAC–BA/FCG.

ABOUT THE WORK
Trees Flower in Huesca is one of Alberto Carneiro’s works that was faced with most technical challenges in its execution. This was immediately evident in the elaborate project that outlined in detail the structural conditions required, for example, to construct the four self-supporting walls built in stone from the region, and which define the exterior part of this sculpture in the form of a shelter that houses inside it the image of a tree protected by a prism, also made of stone and open in all its corners. This sculpture is part of a group of works permanently on display in the landscape and developed between 1994 and 2009 as part of the Diputación de Huesca’s “Art and Nature” programme, under the scope of which Carneiro had held his first solo exhibition in Spain in 1999. He had been invited to take part by Javier Maderuelo, the architect, art historian and curator of the exhibition project and lecture cycle of the “Art and Nature” programme, and Teresa Luesma, the art historian and visual arts technician of the Diputación de Huesca, who was responsible for the implementation of the project of wide-ranging activities associated with

the programme, which included the creation of the Centro de Arte y Naturaleza – Fundación Beulas, of which she was the first director.

The work conceived by Carneiro was installed in the plantation of poplars in the Belsué Valley, in a beautiful and remote region of the Aragonese landscape. The artist had chosen this site after an intensive search, which took place in various phases between the months of October and November, 2005, in the areas of Somontano and Hoya de Huesca adjacent to the Pyrenees. He visited landscapes whose reminiscences were recorded in the sketchbook that he produced between April and the end of June 2006, while accompanying the implantation of the sculpture at its site.

The privileged location of this work is reinforced by the way in which it is positioned in relation to the River Flúmen, which runs close by and, in the months of harshest weather, bursts its banks and floods the whole of the valley (including the sculpture), and by the rays of sunlight that, in the Spring equinox, shine through one of the open corners of the walls upon the tree, as if fertilising it and causing it to flower. The tree itself is cast in bronze and made from the imaginary grafting of the root of an orange tree, the trunk of a quince-tree and the branches of an apple tree at the end of its life, which the artist had reused from the garden of his house in Vila do Coronado. The link to the cycles of nature is reinforced by the four aphorisms mentioned in the project description and engraved on the stone slabs that run along the interior of each of the exterior walls, accompanying the word “art” and the names of the four seasons engraved on these.

Inaugurated in June 2006, at the same time as he was holding a solo exhibition at CDAN, the work ended up being vandalised in 2013, leading to the disappearance of the whole of the central element made of bronze. The artist designed a project involving a number of alterations in 2014, although this was never executed. This project did not involve replacing the tree cast in bronze, although the original moulds still exist; instead, the plan was to add some slabs made of Calatorao black stone, planted in the ground and engraved with aphorisms alluding “to the memory of the stolen bronze tree”.



EP24
Art Life Art
2006

Concrete with incisions and engraved words
235 × 110 × 212 cm approx.
Location: Avda. Del Parque Sur 4720, Ciudad Empresarial de Huechuraba, Santiago, Chile
Ciudad Empresarial de Huecuraba Collection
No inventory no.
Obs.: The work has engraved the words *Arte e Vida* [Art and Life]; other titles of the work *Art about Life / Life about Art, A Mandala for Santiago de Chile*

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ABOUT THE WORK

There are so many differences between the project initially entitled *A Mandala for Santiago de Chile* and the work named *Art Life Art* that it is clear that the technical constraints on the realisation of this

sculpture for the Huechuraba Business Park partly explain why Alberto Carneiro was not satisfied with its final result.

The work derived from his participation in the Business City’s 4th International Sculpture Symposium, organised by the Artspacio Gallery, which took place between 21 September and 5 October 2006 and required the mandatory use of concrete, a material that the artist was not used to working with and which may have contributed to his slightly unrealistic expectations about his ability to do so. His first intention was to use a living tree in combination with concrete, an idea that he developed on receiving the invitation to participate in the symposium on 5 April of that same year. The lack of any reply by the organisers led him to abandon this idea, although the technical drawings that he produced in July show the details of what the artist had planned to do. Just as had recently been the case in Huesca (EP23), the sculpture was to be composed of four self-supporting white and ochre walls, with the words “art” and “life” and branches of trees engraved on their outer faces. The interior of this structure would then contain a floor of rolled pebbles forming a concave hollow. The finished work is, however, an impoverished version of the initial idea: a rectangular base, consisting solely of concrete, supports two sections of wall of equal width,

on whose inner faces are written the words “art” and “life” in low relief and whose outer faces have vertical incisions that afford all of the surfaces an abstract texture. Unlike most of Carneiro’s interventions in the public space, this work ends up being an element that contrasts with the landscape, instead of being integrated into it, as he would have wished.



EP25.1
Art and Tree Forever
2008–2009

Lemon-tree, bronze and weathering steel
Metallic structure: 210 × 90 × 90 cm
Location: Parque Marechal Carmona, Cascais, Portugal
Cascais Câmara Municipal Collection
Inventory no. 100741
Obs. Another title of the work *Trees*

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ABOUT THE WORK

The sculptural group that Alberto Carneiro created under the generic titles of *Art Tree in Me* and *Art and Tree Forever* consists of five independent works that can be found scattered around



EP25.2
Art Tree in Me / Tree Art from Me
2008–2009

Laurel-tree, glass engraved with letters, iron painted black and weathering steel
Metallic structure: 200 × 200 × 200 cm
Location: Parque Marechal Carmona, Cascais, Portugal
Cascais Câmara Municipal Collection
Inventory no. 100742
Obs. The glass panes are engraved with the following sentences: *Imagem árvore de mim / Imagem arte de mim / Árvore imagem em mim / Arte imagem em mim* [Image Tree from Me / Image Art from Me / Tree Image in Me / Art Image in Me]; another title of the work *Trees*

the Parque Marechal Carmona, in Cascais, and which were produced under the scope of the first edition of the Land Art Cascais prize, held between 7 March and 30 April 2009, an initiative of Agência Cascais Natura and Cascais Câmara Municipal, under the artistic supervision of Fundação Dom Luís I and the curatorship of the art critic Luísa Soares de Oliveira.

As suggested by the title, *Art and Tree Forever* diverges from the other works by dispensing with the painted iron and glass frame that contains a living tree inside it and including bronze elements obtained from the casting of a lemon-tree. The sculpture marked a



EP25.3
Art Tree in Me / Tree Art from Me. Nature
2008–2009

Carob-tree, glass engraved with letters, iron painted black and weathering steel
Metallic structure: 200 × 200 × 200 cm
Location: Parque Marechal Carmona, Cascais, Portugal
Cascais Câmara Municipal Collection
Inventory no. 100743
Obs. The glass panes are engraved with the following sentences: *Natureza arte de mim / Árvore natureza em mim / Arte natureza em mim / Natureza árvore de mim* [Nature Art from Me / Tree Nature in Me / Art Nature in Me / Nature Tree from Me]; another title of the work *Trees*

return to the open vertical structure that had already been found in 2002 in the work produced in South Korea (EP19), but this time the use of weathering steel, which made it possible to obtain narrower sections, allowed for a more dynamic view of the work and a more immersive relationship with the living lemon-tree contained inside it.

Another formal solution that had been tested, but not developed any further, in the first studies for the work destined for Taiwan (EP21), was introduced here, namely the installation of a tree laid at the top of the work, which, in this case, consists of the various bronze



EP25.4
Art Tree in Me / Tree Art from Me. Body
2008–2009

Oak-tree, glass engraved with letters, iron painted black and weathering steel
Metallic structure: 200 × 200 × 200 cm
Location: Parque Marechal Carmona, Cascais, Portugal
Cascais Câmara Municipal Collection
Inventory no. 100744
Obs. The glass panes are engraved with the following sentences: *Corpo árvore de mim / Arte corpo em mim / Árvore corpo em mim / Corpo arte de mim* [Body Tree from Me / Art Body in Me / Tree Body in Me / Body Art from Me]; another title of the work *Trees*

elements of a lemon-tree that came from the artist’s own home.

The most obvious difference between this sculpture and the four that compose *Art Tree in Me* is the iron and tempered glass structure of these latter works, each of which (as if they were transparent houses that could be entered into and were open to the sky) has in its interior a tree planted for this purpose, namely a bay-tree, a carob-tree, an olive-tree and an oak-tree. These sculptures work upon notions that are customarily found in the artist’s lexicon, such as body, nature, image and concept, simultaneously highlighting their convergences



EP25.5
Art Tree in Me / Tree Art from Me. Concept
2008–2009

Olive-tree, glass engraved with letters, iron painted black and weathering steel
Metallic structure: 200 × 200 × 200 cm
Location: Parque Marechal Carmona, Cascais, Portugal
Cascais Câmara Municipal Collection
Inventory no. 100745
Obs. The glass panes are engraved with the following sentences: *Conceito arte de mim / Arte conceito em mim / Árvore conceito em mim / Conceito árvore de mim* [Concept Art from Me / Art Concept in Me / Tree Concept in Me / Concept Tree from Me]; another title of the work *Trees*

and polarities. The panes of glass, which Carneiro had already used with a similar intention in his work for the Serralves Park (EP15), besides multiplying the reflections of the trees on their surfaces, contain the word “me” written on them, in a game of associations relating the moment when the work was conceived by the artist with the moment of its enjoyment by the spectator, this latter figure being the one whose reflection becomes confused with that of the tree on the surface of the work and occupies an indistinct place between this and its author.



EP26
About the Forest
2011–2012

Granite, bronze, grass and engraved words
350 × Ø 600 cm (total); 33 props:
350 × 15 × 15 cm approx.; 33 engraved slabs:
20 × 25 × 50 cm approx.
Location: Almourol Contemporary Sculpture Park, Vila Nova da Barquinha, Santarém, Portugal
Vila Nova da Barquinha Municipal Council Collection
Inventory no. 3873
Obs.: The granite slabs on the ground have the following words engraved: *Arte, Vida, Água, Fogo, Ar, Terra, Norte, Sul, Este, Oeste* [Art, Life, Water, Fire, Air, Earth, North, South, East, West]; another title of the work *Mandala on the Forest – 14 Movements of Art and Life*

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ARTIST NOTES
This piece is part of my personal journey. Like all my pieces, it is autobiographical. The branches are from the orange grove where I played in my childhood. The granite props are the same as the ones that support the vines in my local region.

Almourol. Parque de Escultura Contemporânea. Vila Nova da Barquinha, Vila Nova da Barquinha: Câmara Municipal, 2012, p. 23.

ABOUT THE WORK
For *About the Forest*, Alberto Carneiro made use of the granite props that could be found in abundance in the rural landscape of his home village São Mamede do Coronado and which were traditionally used for vine growing. His resuming of the interrupted project for the work to be implanted on the land next to his house (EP11) roughly coincided with the elaboration of this sculpture. It is therefore natural that, during that period, the artist’s mind would have been filled with various possibilities for the artistic configuration of the slender

rectangular blocks of stone that were used to raise the bunches of grapes from the ground. Although the formal invitation to participate in the Almourol Contemporary Sculpture Park had been issued in March, 2010, it was only in the summer of 2011 that the project actually went ahead, with the artist signing the contract in July with Fundação EDP, the partner of Vila Nova da Barquinha Câmara Municipal, which, among other aspects, was responsible for the cultural consultancy and artistic curatorship provided by the art critic and curator João Pinharanda. During the rest of the year and until the following summer, Carneiro conceived and accompanied the technical specialities required for the implantation of his work, which was ready in time for the inauguration, on 6 July, 2012, of the sculpture park installed in the pre-existing Barquinha Parque, which had been awarded the National Prize for Landscape Architecture in 2007.

Located close to the main entrance, *About the Forest* functions, visually, as the metonymy of a forest, through the stylised representation of the tree that forms each of its elements. The thirty-three granite props that compose the sculpture vertically, topped by bronze branches originating from an orange-tree in the garden of his house, are accompanied by a similar number of engraved flagstones made of the same material, emerging from the grass on which the sculpture stands. As a whole, this is one of Carneiro’s works whose mandalic organisation is most clearly perceptible, since its circular form is not only evident from the outside, but also, when the floor plan is studied, it can be seen that the vertical props and the horizontal flagstones are fitted together in such a way as to draw sixteen rays on the ground that can be associated with the mandala and the universal energy and circularity of the concepts placed in relation with one another. *About the Forest* is also one of the works in which the highly coveted relationship between art and life is most deeply expressed through the playful use that the public makes of the sculpture. Due to the possibility of its being walked through and enjoyed from the inside, the work is permanently inhabited by children who incorporate it into their games when they visit the park, a situation that is made evident by the constant wearing down of the grass around it.



EP27
Peace Mandala
2011–2012

Granite, glass, bronze, olive-trees and engraved words
525 × 750 × 750 cm approx. (total); edging: 28 elements with 20 × 100 × 25 cm and 4 elements with 20 × 25 × 25 cm; 4 vertical prisms: 115 × 50 × 50 cm; central slab: 25 elements with 20 × 50 × 50 cm
Location: Garden of the Casa da Cultura, Paredes, Portugal
Paredes Câmara Municipal Collection
Inventory no. 45956
Obs.: The granite elements have the following elements engraved: *Primavera, Verão, Outono, Inverno, Terra, Ar, Fogo, Água, Ser/Ter, Natura, Cultura, Vida, Arte* [Spring, Summer, Autumn, Winter, Earth, Air, Fire, Water, Being/Having, Nature, Culture, Life, Art]; another title of the work *Mandala House of Art and Life*

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ABOUT THE WORK

Three olive-trees more than a hundred years old are the main protagonists of *Peace Mandala*, the work that Alberto Carneiro created for the Paredes Public Art Circuit, an initiative developed by Paredes Câmara Municipal, which, working together with CITAR (Research Centre for Science and Technology of the Arts) of the Universidade Católica Portuguesa, enjoyed the scientific coordination of the art historians Laura Castro



and José Guilherme Abreu and a board of curators that included, among others, the architect Belém Lima and the curator and essayist Delfim Sardo. Between the invitation made on 28 July, 2011, the first visits to choose the site for the sculpture, at the end of the summer, and the completion of the sculpture on 6 November of the following year, the work was made in parallel with the sculpture conceived for Vila Nova da Barquinha (EP26) and was also included in a wide-ranging programme for the conversion and enhancement of public spaces, sharing some formal solutions with it, namely the mandalic organisation of the sculpture and its orientation based on its position in relation to the cardinal points. The two projects have little in common, however. *Peace Mandala* has the particularity of being installed in the garden that surrounds the Casa da Cultura in Paredes,

not in the exact location chosen by the artist, in front of the side gate providing access to the enclosure, but to the left of the main gate, in front of the amphitheatre, which dictated the need for certain alterations to the final work, above all at the level of its total dimensions. All the vegetation and architecture surrounding this work, highly encoded symbolically, ended up making the presence of the sculpture in the space quite discreet. As had become a habit in the last few years, the artist found the olive-trees with the help of his private gardener. Their size and appearance, with their leafy tops seemingly welcoming the central square of granite flagstones and the four vertical granite prisms containing small bronze branches protected by engraved glass panes, make this work a calm, peaceful and somewhat devotional place, an idea that is reinforced by the way in which the

four seasons on the outer perimeter, the four elements in the prisms and the words “art”, “life”, “nature” and “culture” on the flagstones converge upon the word “being” in the centre of this square. Being a place that you don’t pass through inadvertently, but which you have to go in search of, this spot is ideal for contemplation and records one of the most complete mandalic formulations to be found in Carneiro’s work, in which the customary circle, announced here by the prisms whose acute angles converge upon the centre, is intimately linked with two squares – the one of the external perimeter and the one in the centre – whose angles are out of synch with one another, and with the triangle drawn by the relative position of the olive-trees.



EP28
Three Tree Metaphors for a Real Tree
2014–2018

Azulalia granite with engraved words, living olive tree, grass
3 stone elements: 700 × Ø 85 cm, 600 × Ø 75 cm, 500 × Ø 75 cm; flower beds: 1000 × 650 cm, 1850 × 400 cm
Location: Largo de São Domingos, Porto, Portugal
Porto Municipal Council Collection
Inventory no. 197
Obs.: The granite elements have been engraved with the words *Art* and *Vida* [Art and Life]

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ABOUT THE WORK
Although only completed after Alberto Carneiro’s death, in April 2017, the artist accompanied the work *Three Tree Metaphors for a Real Tree* in all stages of its conception and execution, in previously defined locations, except for the installation itself. In 2014, Carneiro was invited

by the then Councillor for Culture, Paulo Cunha e Silva, to create a sculpture as part of Porto City Council’s Public Art Programme, which was still in a preparatory stage. With the site previously chosen – two small flower beds of irregular shape, resulting from a recent urban and landscaping arrangement in the Largo de São Domingos – the artistic intervention consisted of an olive tree, over 100 years old, and three tall granite trees, distributed between two grass plots.

Produced by the Cooperativa dos Pedreiros (masons’ cooperative), with whom the artist had previously worked in 1989–1990, and in 1993, the granite elements were engraved with the words “life” and “art”, interspersing the longitudinal veins covering the entire surface. The use of words as a discursive element, inciting spectators to read, complemented by use of the real tree, a symbol of nature and the cycle of life, through the metamorphoses associated with it, due to the progression of the seasons, highlights the dichotomy between the natural and the artificial, which is a constant feature of the sculptor’s work. In this case the dichotomy is accentuated by the simultaneous use of a living tree and its “metaphors” in granite. The sculpture stands out against the intense movement of people, who are constantly crossing this square, not only because it includes a plant element, which is unusual in this part of the city, but also because of the vertical stylisation of the stone elements, which seems to emphasise the steep slope, that is a typical characteristic of this zone.

Inaugurated on 12 May, 2018, “Three Tree Metaphors for a Real Tree” is currently part of the Contemporary Art Route, one of the five thematic paths of the Porto Public Art Map, launched on 10 July, 2017, in the wake of the previously created public art programme.

TEXTS BY ALBERTO CARNEIRO

TOWARDS A MUSEUM OF CONTEMPORARY SCULPTURE IN PUBLIC SPACES OF THE MUNICIPALITY OF SANTO TIRSO

I have been asked to make a written contribution to this issue of the magazine of The Friends of Santo Tirso Hospital. I am delighted to accept the invitation, as I consider that each citizen's contribution is a civically indispensable act, if we are to turn solidarity into an act of love.

I initially thought of writing about the image makers of Coronado, craftsmen whose art is in danger of disappearing due to the lack of a collective awareness that might guarantee the preservation of this national heritage. It is something that belongs to everyone and deserves the greatest consideration and support on the part of all concerned. However, due to the lack of time that I had available for collecting and studying the indispensable historical data, I shall postpone my treatment of this subject until a more opportune moment at a later date.

I shall, however, talk about sculpture. The sculpture that is to be found in public spaces, and which thus represents a living and active cultural heritage for a region's citizens. I shall talk about the Santo Tirso International Sculpture Symposium and the Contemporary Sculpture Museum that we are planning to create in the public spaces of the municipality.

In 1986, I took part, as a guest sculptor, in the *Forma Viva* (Living Form) Symposium held in Kostanjevica na Krki, Slovenia. This is an international symposium that has been held, since 1961, in the cities of Kostanjevica na Krki (wood), Portorož (stone), Ravne na Koroškem (metal) and Maribor (concrete). Sculptors from all over the world have already participated in this symposium with monumental works that, in each of the urban centres, form a nucleus of the *Forma Viva* Museum, testifying to the cultural vitality of the Slovenian people and constituting a world heritage of contemporary sculpture.

During my stay in Slovenia, I had the idea of creating a museum of sculpture in public spaces in Portugal. One possible means for achieving this could be to hold a cycle of international symposia: this would be the most economical and culturally stimulating solution, because of the great uplift that it could provide for the city.

I therefore proposed this project to the Santo Tirso Câmara Municipal, who welcomed the idea most enthusiastically and approved it immediately.

The plan is to hold ten symposia over twenty years. Each symposium will last for thirty days, during which time the sculptors will execute their works in a common space that can be visited by the public. The public place where the sculptures will be installed is chosen in advance, so that each sculptor can conceive their work by considering the surrounding environment beforehand. All of the public spaces in the municipality considered appropriate for this purpose, and suitably prepared in advance, can house sculptures. Each symposium will have five participating sculptors, Portuguese and foreign, who have been invited to take part because of the works that they are

already known to have produced and their impressive curricula. The works that are produced in the course of the symposium will become the property of the Câmara Municipal, resulting in the formation of an active cultural heritage. In ten symposia, we will have a group of fifty sculptures embellishing various public spaces in different places of cultural conviviality. This group will certainly constitute a world heritage of contemporary sculpture. The material base for these works will be the Portuguese ornamental rocks, but the sculptors are also free to use other materials, depending on what may be required by their corresponding conceptions. A significant part of the expenses thus incurred can be paid for through sponsorship. However, the value of the sculptures will always be far greater than the costs of the symposia.

In this way, the sculptor's working processes are revealed through the public's direct contact with the sculptors during the execution of their works. The sculptors' reflections and ideas are exposed to public scrutiny, thus promoting debates and other cultural manifestations about questions relating to contemporary art. Today's art is fostered through the direct and permanent relationship of the works with the public in the definitive spaces of their communication. The variety of forms and the dynamism of contemporary sculpture are enhanced through the confrontation and comparison of the different expressions. The cultural agents and the public are made aware of the importance of works of art as a way of enhancing the spaces of sociability. The artistic and cultural heritage of the municipality and the country as a whole are thus enriched at less expense. Aspects of the Portuguese life and culture are afforded an international projection.

The first symposium was held in July 1991 with the participation of the Portuguese sculptors António Campos Rosado, Manuel Rosa and Zulmiro de Carvalho, the Galician Manolo Paz and the German Reinhard Klessinger. Five sculptors with highly regarded work, whose public recognition was confirmed by their curricula, published in the brochure announcing the symposium.

Sponsorships were sought after, the most significant being that of the Cooperativa dos Pedreiros, in the person of Joaquim de Oliveira Guedes, who contributed with the supply of rocks and a specialised labour force.

The sculptures are located in the garden next to the Town Hall, where they have the magnificent landscape of Monte da Assunção as their backdrop. Together, they form a diverse, impressive and valuable group of contemporary sculptures. They are already considered to be an important municipal heritage.

These sculptures, made from granite and other materials, such as glass and metals, enrich the spaces of the garden, which now offers another dynamic focus for people's gazes, giving

them the chance to touch the sculptures and wander around them. Through the relationship between their different forms and expressions, they have come to serve as a support for reflection upon contemporary art and its meaning in the everyday lives of each person and of the community as a whole.

Aesthetic education is provided through the example of the works, through the active relationship between them and the public, through the presence and permanence of the forms and the multiple meanings of art in our everyday life, through the need that we have for it. And this is also a vital question for our survival as people. Artistic sensitivity is innate, but it can also be cultivated as an acquired taste. This taste is thus educated through the consideration that we have for art and culture. The changes in taste cannot be predetermined for a given time. They happen and are recognised when each person's awareness is awakened to this reality: it belongs to them alone and the choice is their responsibility. What we can do is provide the means for this to happen in the full satisfaction of the changes in tastes and artistic pleasure, while simultaneously remaining aware of the construction of our own aesthetic intelligence.

The education of people's taste, which is presupposed by the developments in contemporary art, takes place through the assumption that each person makes about art, in other words by recognising the role that artistic objects can play in their life, satisfying their need for art and an aesthetic awareness – which cannot happen without ethics, without the sense of transformation that every creator (both the artist and the viewer) has to establish as a subject to be realised within themselves.

Today, the fundamental role of art may be that of expanding each person's field of artistic sensitivity, enriching their universe with new data and other premises: relationships of difference, changes in taste, changes in culture.

Sculpture is an art of the real space: it awakens it and lives within it. The forms are developed by always presupposing the movement of the body within the space of its aesthetic awareness, in the interpretation of the possible meanings of the work, of its consequent signification. The body moves simultaneously in the real space of the work and in the virtual space of the corresponding significations in search of a precise meaning that structures and fixes the interpretation, gives sense to the work within the framework of the aesthetic relations of whoever interprets it. Simply, because of its poetics, the true work of art always opens up the field to other significations: it is never fixed in one single meaning, is never exhausted as a source of aesthetic renewal.

The dynamics of sculpture, besides its perception through the movements of the gaze, implies the mobility of the body, its movement within the space. The perception of forms, of their corresponding relationships, is simultaneously optical and haptic: in other words, it presupposes a structural relationship between the visual and the tactile. It is movement (rhythm and time) that makes the synthesis of the forms within the space of the perception.

Sculpture calls for a direct touch, it mobilises the spectator's hand to follow the movements of the hand of the creator/sculptor. The material differences are thus significant. They immediately define the perception, give a sense of form to each person's aesthetic awareness, according to the factors that have determined their lives, and their previous experiences. They make us think about that. Our primordial relationship with the material that is used frequently structures our relationship with the works, our acceptance or our rejection of them. Sculpture

involves working on the substance in our search for the form and the concept. The material determines the form, the expression and the signification of the sculpture. Granite is also our body, our earth, our hill, our river; naturally we will not be able to explain the way in which it shapes the meanings of the five sculptures in the garden of the Town Hall. The granite is ours, we have it in our body, in the most recondite corners of our cultural identity, in that aspect of culture that we do not know how to explain, but which we feel as something that is quite real, something that we cannot do without. Are we really more granite than clay? What can the relationship between softness and hardness tell us? Thinking about the hand and the instruments that we have invented to handle and transform material with, we can immediately conclude that there are different means and forms, in other words, different expressions.

If we think about these sculptures from the viewpoint of their formal relationships and their consequent significations, we will certainly understand much more about the articulation and the meaning of forms, about how it is possible to see the world more clearly through art and its developments, about how the aesthetic field can be widened to allow for a greater realisation of life.

As we have seen, sculpture is closer to the identity of our body, because it inhabits the space in our artistic sensitivity. This is why the five sculptures in the garden of the Town Hall, five different conceptions of the world, and consequently of aesthetics (each sculptor's way of being and acting), have, as I believe, already performed some formative function, despite the sense of strangeness that they may have aroused in those who are not familiar with the forms, meanings and significations of contemporary art. The awareness and the consequent reflection and enlargement of the field of perception are achieved with the things and the words of art, with the way that each person feels and thinks about them, incorporating them as a vital necessity of artistic satisfaction.

Let us hope that, at the next symposium, in the summer of 1993, which will be attended by three foreign and two Portuguese sculptors, they will be able to enrich another public space with different contributions of forms and expressions, enabling us to think more productively about the meaning and the reason for art in our everyday lives.

Revista da Liga dos Amigos do Hospital de Santo Tirso, year VI, no. 6, Santo Tirso, March 1992.

ART IS PUBLIC WHEN IT BECOMES A METAPHOR FOR THE LOCAL IN THE UNIVERSAL

My participation at the conference “El arte como cuestionamiento del espacio público”, in the panel dedicated to the theme of “Arte Público y Universidad” is justified by my experience as a sculptor, teacher and the person responsible for the creation of the Santo Tirso Museum of Contemporary Sculpture, located in the public spaces of this city.

In this paper, I shall attempt to present topics from the Portuguese case that have reflections on the universal. I shall not limit myself just to aspects that have to do with the University, and shall try to touch upon questions that can inform the relational framework underpinning a series of topics that may be considered as being basic concepts and guiding principles in the field of public art. I shall centre my exploration of this subject on the mobilities and perceptions of the human body.

I believe that, today, it is of the utmost importance to reflect on the role that art can play in the development of public spaces and therefore on the formation of a contemporary artistic awareness that belongs to all citizens.

When we look at and think about the history of western art, from classical antiquity onwards, we can see that artistic objects, and sculpture in particular, tended to venerate human figures in a public recognition of their courageous acts or a celebration of their power, serving as confirmation of community values, whether secular or religious. Sculpture was transformed into a monument and became a way of enshrining personalities and ideologies. And the pedestal was created to circumscribe and accentuate the space of that enshrinement. After this, sculptures became statues and thus the concept was turned into a closed idea.

In the last two centuries, due to the new economic and political orders, and as a way of venerating the newly-emerging social classes and their corresponding ideologies, these monuments have multiplied in number and, in most cases, display only a mediocre artistic value. The themes imposed by circumstances meant that the artist’s work was nothing more than a literal illustration of the subject. This situation inevitably led to the rejection by artists and theoreticians of the monument as a presumed work of art. Hence the reluctance of many sculptors to accept the monument as a way of realising their artistic practice. However, Rodin’s idea of placing his *Burghers of Calais* at ground level among the city’s inhabitants, or the Russian constructivists’ proposals to glorify the “new man”, already pointed towards the formation of new concepts in this area.

Meanwhile, the developments of modernist and post-modernist art broadened the field and brought new reflections about the role and meanings of artistic objects in our everyday life. In this way, new concepts were defined and the conditions were created that now allow us to reflect, in a contemporary way,

upon the role that the work of art can have in the outdoor spaces of our social life, offering a support and a confirmation of other aesthetic possibilities and stimulating new considerations about the field of artistic realisations.

Today, we talk about the miscegenation of concepts, and about the crossovers of references from other cultures in the field of visual art. We also inevitably bring in subjects and ideas from many areas of knowledge, looking for other premises resulting from different experiences, which will open up fresh horizons for understanding the role of art in our everyday life.

But what do we understand as public art? If we are looking for definitions of its social and commemorative scope in the successive moments and circumstances of our contemporary world, we will certainly find that the logic of the pedestal no longer imposes itself. Indeed, this idea has already been negated by the functional understanding that the work of art must be located among people so that it can be realised and embodied at the full human scale and participate in the direct transformation of the spaces for the perception of artistic objects. And it is here, in this area, that we will have to direct our reflections to ensure that the work is indeed art and that it is public, and that it is realised through the substance that each spectator finds in it.

But public art, as art, forms part of the global movement of the respective transformations. By being reflected in the local, it is indeed universal. It is simultaneously figural and abstract. It is always seen as a figure, which represents, and as an abstraction, which represents itself, since if it is to last forever it will have to surpass what it has already revealed. And what it reveals to us is metaphors, other meanings for new notions of art. In its internal connections, it is consubstantiated in that place and simultaneously in all the places of the imaginary that each spectator projects upon it in the transformations of their understanding of that thing as art. In this way, the work is incorporated into the culture and the morphology of the place and creates its own meanings in order to be able to manifest itself as art: it generates variations of scale and proportion resulting from the structural movements between its inside and its outside, from its formal internal organisation and from the projection of this onto the morphological conditions of its surrounding environment, whether this is the city or the countryside, whether it is an urban square or the natural landscape. Through the specific studies about perception undertaken within the area of psychology, we now know that any element entering the field of the realisation and representation of our body becomes altered in its perceived dimensions and aspects and transforms the appearance of the surrounding environment, giving it another spatiality, in other words creating other conditions for our experience of it: aesthetics, in the case of art. The perceived space is changed through

the articulations between the interior/exterior spaces of the work and the interior/exterior spaces of the place, and is embodied in the meanings that the spectator finds there.

We can therefore see that the work of art generates its own spaces for its enjoyment and gives rise to transformations of scale, proportion and movement in the surrounding environment, determining a new aesthetic state of being for the body of whoever inhabits and enjoys these spaces. And these metamorphoses are not just physical or mental in nature, for they are projected onto the symbolic space of the community and become aggregators and transformers of the respective cultural values. What is understood as an artistic value derives from what each person understands and needs as art; in other words, as a vital aesthetic necessity. Hence the fact that the creators of art have to consider the physical and human conditions of the surrounding environment and to seek to understand the respective consequences relating to the field of perception of the work without sacrificing their freedom of creation.

Clearly, the existence of imposed themes is out of the question. Today, in the name of the identity of the work itself, no artist would accept the imposition of such themes, unless these also result from his or her profound convictions. In short, by realising the work at the site and integrating it into its surroundings, artists create spaces for its aesthetic enjoyment and clearly establish their ethical position. Placed in a public space, their work will be public because it belongs to everyone and may be realised in a pedagogical way, opening up the perceptive field of each person to the transformations of art as a socialising medium, as a process that changes forms and the corresponding artistic awareness.

The cultural identifications and references will be established by the citizens, who will incorporate these into the relational framework of the local values. It is interesting to note that the first values considered by ordinary citizens when confronted with works of art placed in the public spaces in which they live are those of prestige, the affirmation of the community identity and the assumption of universal qualifications.

As we have seen in the case of Santo Tirso, many citizens have gradually begun to realise that the artistic values and aesthetic qualities of the public works of art are rooted in the understanding of the universal art movements and of the differences that each artist demonstrates. Since 1991, and following the organisation of five symposia on a biannual basis, we have implanted 28 sculptures in the city's public spaces. All of these sculptures display each artist's creative freedom and identity, without any reference to any literal figure, such as, for example, the human figure. The sculptures are considered by the population to be abstract. Year after year, the public's adherence to the project is greater than ever before and the people already consider this valuable and prestigious heritage to be genuine works of art. We will hold another five symposia, resulting in a total of 60 sculptures. Here, each work underlines the transformation of the ethical/aesthetic awareness of its observers when they encounter something different that is attempting to break away from those systems and conventions which predetermine the meanings and significations that each of them has of art. Thus, the prime achievement of these sculptures, framed within the spaces of the city, and bearing in mind their morphological characteristics, their scale and their material identity, was a pedagogical one that led to the formation of an awareness of the values and qualities of contemporary art and the diversity of its expressions. The city's inhabitants began to understand that the

meaning of each work is not inscribed in a preceding theme, in any literal sense, but in its internal structuring, in its formal values with its own contents that open up the field of interpretations and give rise to new artistic significations and other aesthetic feelings, and which, in the end, are conceptualised as ideas and culture. I consider that this sense of forming an aesthetic awareness among people is one of the fundamental principles of public art, whose scope increases with the greater creative freedom given to the artists, complemented with theoretical information about what art is today, in that place and for the definition of its universality. And that is why the specific training that is given to the agents of public art – architects, painters, sculptors, designers, etc. – has to be reconsidered in the light of the presuppositions of the socialising role of art, in the aesthetic and ethical instances of these artistic phenomena that relate to, and are appreciated within, the community.

In defining the aims of its teaching, in drawing up the list of subjects to be studied and the corresponding programmes, the University certainly has the greatest responsibility, in a conscious, contemporary and creative training of the future agents of art and of public art in particular. In Portugal, there is virtually no reflection being made about public art either at universities or outside them. The reflections of architects, sculptors, painters and designers are almost always circumscribed to the scope of their respective activities and, when they do coincide in the same space, it is almost always through the juxtaposition of values, which sometimes create something of contemporary artistic importance. My pedagogical practice during the twenty-eight years I spent working as a lecturer on the Architecture degree course at the University of Porto, in which the subjects of the creation and representation of a space were systematically worked upon and studied, enabled me to reflect on questions that I consider essential for a theory of intervention in public spaces, in their organisation and development, from both a functional and an artistic point of view, and in the symbiosis of the values of both the artist and the community. Looking at the data arising from the spatial articulations (and here the essential questions are equivalent in the case of both urban and rural spaces), we can see that it is the human body that gauges the consequences of the changes in scale, through the way in which it moves both inside and outside itself, the way in which it perceives, reflects and acts in order to simultaneously situate itself in the physical reality of what lies outside it and in the understanding of what this means for the changing of what exists inside it. What is outside is measurable and can be objectively expressed through checks on the material data, the weights and measures, but what is inside, because it arises from something without any fixed goals or previous definitions, is changeable in terms of the cultural considerations that the people in question carry within them as their profound and largely inexpressible reality. What each person can understand as the evolution of their artistic culture can only be ascertained after they have experienced it for themselves. And this is just as true for those who are learning the means for making art as it is for those who are learning with art, with the presence of artistic objects. Those who are searching for art create and construct their own world, looking for a synthesis that is their artistic construct and statement. The construct, as we know, is the referential axis onto which each person can project themselves in order to find communicative meanings. Thus, the fundamental questions will always be raised through each person's own experience compared with that of others. Which also raises the

problematics of the contents that are reciprocally transferred between the works of art and the citizens and constitute a subject and a substance that can be communicated.

I have long believed that art cannot be taught, it can only be learned: you feel it and think it and, in this way, it is learned and evolves in the sense of broadening the aesthetic field and the artistic culture. What can be taught are the physical and conceptual means for performing the artistic act. In this way, when we organise the teaching of matters relating to art, we will have to draw up a list of manual and mental instruments that we can use and reflect upon as means for arriving at the creation of something that may be art. And we will arrive at the instruments for teaching about public art through a reflection upon the role that this may play, which, as I have already stressed, is, first and foremost, that of opening up the field for the spectator's understanding of the universality of art.

As soon as creators intuitively felt that the work of art should be taken out of the museum to be afforded a new dimension in the public space, they took responsibility for giving citizens the chance to reflect on the meanings of art. But today, the meanings of art are also made with history, with the concepts and the significations that the works have achieved in expanding the things and the situations that are considered as art after the modernist movements and the postmodernist reconsideration of these situations. There is a great deal still to be done at our universities, particularly in regard to theoretical reflection. We need to think about the framework within which new works will be produced, in the sense of each person discovering the context in which something gains significance through an increasing awareness of the transformations of their need for art.

I am always surprised and disturbed when I broach these questions with the people responsible for the organisation of public spaces – architects, sculptors, painters and designers – and I notice that they are profoundly distanced from the question. Frequently, they will admit to their ignorance about the importance that a contemporary public art can have for citizens as a means for providing the corresponding artistic training and aesthetic development.

For example, in the Architecture course at the University of Porto, there is no training provided in the field of contemporary art, nor is there any reflection on any of the aspects related with art in public spaces. Which may seem strange, although it isn't when we think that, in academic circles today, each faculty paradoxically tends to restrict its field of knowledge to its own specialities. And, in disciplines and activities that call for multidisciplinary, this closing off of knowledge is limiting and prevents any form of interactive and creative reflection.

On the other hand, in the new university buildings and campuses, except in very few cases, painters and sculptors have not been called upon to participate in the projects, in the design and development of the spaces. This means that there is no public art in Portuguese university spaces, nor has there been any concern shown with its role and importance as a way of developing a culture about contemporary artistic manifestations. This distancing is not only due to financial considerations, but, above all, to the ignorance of those responsible for the management of universities, and especially to the corporate interests of the architects, who are more concerned about the scope and prestige of their own work. In fact, we could say that many contemporary architects take more care over the artistic appearance of the spaces that they create than they do over their

functionality. Some of them even say that the participation of other artists, painters and sculptors would interfere with their design, with their architectural purpose. And, when they call upon a sculptor or a painter, they rarely reflect together about the reciprocal implications of the acts of creation, about the convergence of the contributions that each of them can make towards the design of the spaces to be lived in and experienced aesthetically.

But what can we – sculptors and painters – do to change this state of affairs? What contributions can we make towards the teaching of public art in our universities? Based on my experience as a sculptor and teacher, and repeating what I pointed out earlier, I shall say that it would be essential to draw up a list of the manual and mental instruments to be considered as necessary for a specific pedagogy.

In its physical, mental and subtle dimensions, the human body is what generates all the data relating to the scale of the corresponding spatial organisations. The body that is whole and indivisible in its physicality, mentality and spirituality. The body of matter and everything in it that transcends that matter as a capacity for creating language and generating abstraction and the multiple meanings of the metaphors.

In this way, the teaching of things relating to art would have the human body as a referent and a recipient. And what would be taught is the ethical awareness of the artistic act that presupposes the dismantlement of any prior ideas about what kind of art may be implanted in this or that place. It would be taught that the perception of artistic objects is linked, on the one hand, to the optical and haptic physical exchanges of the movements of the gaze and the body within the surrounding environment, and, on the other hand, to the structures of the spectator's aesthetic awareness, to the level and extent of his or her knowledge about art. It would not be a question of mimicking the physical or human reality of the place, but of inventing something that, by being christened as art, would arouse reactions, of acceptance or rejection, that would naturally stimulate thinking that would lead towards an understanding of the phenomena at stake. The artist's creative reality is that of questioning the answers of art, in the sense of opening up the perception to other feelings and thoughts of the body. Art is an empirical reality that opens itself up to intuitions and is projected onto the symbolic world of its spectators as a metaphor for a more profound reality of being, which can only be revealed after the experience and evidence of the creative act. This awareness that art communicates through metaphor and through the revelation of something that arouses feelings and thoughts that are embodied in the world of its spectators, transforming their aesthetic sensitivity and artistic understanding, is essential for anyone who works in the field of art and wishes it to be public. I would therefore say that, when reflecting with people about concepts and ideas, we would have to create conditions for experiencing public art that would permit each person, by testing their manual and mental instruments, to develop their work and use their creativity to question the performances and commitments of art. And so that we can definitively free ourselves from the genres and the respective cataloguing, we would have to state that all places, all materials and all forms are plastic and capable of embodying the substances of art. And this is so that we can begin the cultural transformations of behaviours and conceptions in the very first gesture of learning.

I say “transformations” and not “revolutions”. There are no cultural revolutions. There is an expansion of the cultural field,

the arrival of new data, of other references that allow for different understandings and consequent mutations. In fact, the cultural mutations of the community are slow and, as we all know, the social structures tend to become closed in their ideas and established paradigms.

And this is why the presence of works of art in public spaces is important. The continued presence of a work of art in a given place implies that the viewers will question it and will themselves be questioned over the time that they experience it. Whatever thoughts they may have about it, the work becomes part of their day-to-day life. There is a great difference between the active pedagogical role played by a work of art from a temporary exhibition, or even of one that remains permanently on display in a museum, and a work of art that is placed permanently in a public space. Here it becomes a body that is an integral part of the space of mobility of all bodies. It becomes familiar. Let us say that this awareness of the concomitance of the work of art and of bodies in a common space of artistic realisation is fundamental for someone who is learning and wishes to create their own work.

The scale of perception of the body is always that of its true size, the one that enables the body to act and experience through all its senses. The scale of values that the body carries with it, that it houses and transcends is gauged and readjusted in the act of the work of art’s (re)cognition. The work and the body become unified as a single whole. That notion of the primacy of the gaze, which many centuries of culture have stratified as distance, inhibition and a forgetfulness of the other senses, is transcended by the opening up of perception to other feelings, giving rise to new aesthetic sentiments and to the expansion of the signifiers of art.

Today, in fact, we once again recognise that sculpture placed within the spaces of realisation of our body is tangible from all sides, that it can be touched, felt and thought about through all the senses, with the whole of the body.

And it is on the movements of the body within the space that these changes are processed. In the perception of the artistic object, the centre shifts reciprocally from the spectator to the work and from the work to the spectator, with both of them being an essential part of the communication. The work of art is displayed and, in that revelation, it denies any literal meanings that we may find in it, giving rise to other significations. The referents of the work of art are never exterior to it, they are linked together within it and emerge from the inside out, acting upon the mobilities of the thoughts and feelings of its spectators. When the work of art lives with people on a daily basis, it is always public, it is a place that speaks about the universal through the force of metaphors. I shall end by saying that art resists and denies all prior definitions. It is art because it always transcends circumstances and is reinvigorated in the mutations of its metaphors. That is why I have chosen to use an axiom as the title of this paper: art is public when it becomes a metaphor for the local in the universal.

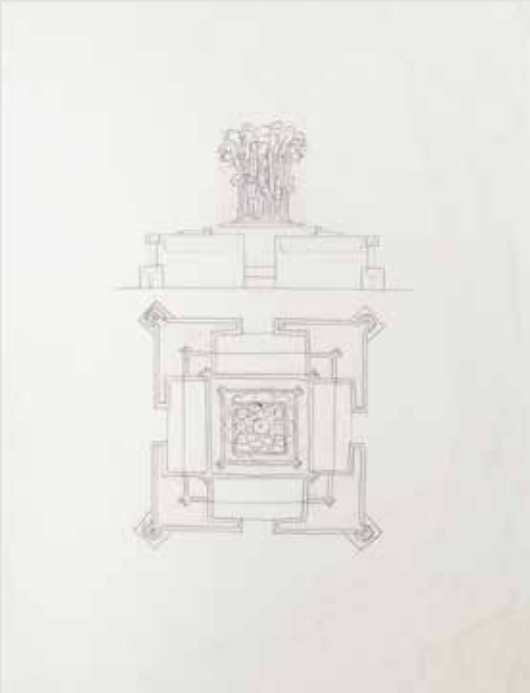
Thank you very much.

Alberto Carneiro
May 2001

Paper included in the panel “Arte Público y Universidad” and presented at the *Encuentros de arte público: “El arte como cuestionamiento del espacio publico?”*, organised by the Department of Sculpture, Universidad Politécnica de Valencia, 25 May 2001. Previously published in *Alberto Carneiro, Das notas para um diário e outros textos*, Anthology, organisation and bibliography by Catarina Rosendo, Lisbon: Assírio & Alvim, 2007, p. 166–172.

NON-REALISED PROJECTS

PROPOSALS FOR SCULPTURAL INTERVENTIONS WITH PROJECT



Sculpture/Fountain 1982

Work projected for the central terrace of the market complex, Santo André Urban Centre, Sines. Materials planned for the sculpture: Marble and lias stone. Unknown dimensions.

Drawing:
Untitled [Study for a Fountain]
[1982]
Ballpoint on tracing paper
28,8 × 21 cm
Catarina Rosendo Collection, long-term loan
at the Alberto Carneiro Art Centre, Santo
Tirso
Inventory no. Des1143
Photo: Miguel Ângelo

ABOUT THE WORK

On 20 November 1982, at the request of the architect Alexandre Alves Costa, responsible for the project for the redevelopment of the central terrace of the market complex in Santo André, Alberto Carneiro prepared a proposal for a sculptural intervention that consisted in “elaborating special elements for the enhancement of the spaces” and which would function “as an element that will generate aesthetic relations in a living space”. These ideas reveal the artist’s concern (which would become a common feature of his future public interventions) with integrating the sculpture into its surrounding area and thus enhancing the aesthetic relations between the work of art and the public. The study to be included in this proposal is a free hand

drawing, yet sufficiently rigorous and detailed to enable us to understand that this “Sculpture/Fountain” would be organised in the form of a mandalic structure with a series of steps that would provide access to the raised centre, from where water would spout, which would then be channelled along three successive platforms to the corners of the construction. According to Alves Costa, who accompanied Carneiro in the study that he made, among others, of the fountains of Praça do Giraldo and Portas de Moura in Évora, it was the sixteenth-century fountains, standpipes and drinking fountains of the late Renaissance squares of the Alentejo that provided him with the theme for the conception of this project. It further reflects his interest, which would also be renewed in the future, in working with elements – whether cultural, architectural, mineral or plant-based – that originated from the regions for which he was preparing sculptural projects.

Carneiro’s proposal formed part of the architectural project that was presented to the Sines Area Office, originally responsible for the commission, which ended up not pursuing the project for the redevelopment of the place in question.



Earth and its Fruits 1984

Work planned for the main entrance hall of the Portugal Building, belonging to the Bank of Portugal, Rua Almirante Reis, no. 71, in the parish of Arroios, Lisbon, Portugal. Planned material: Brazilian cedar. Planned dimensions: 330 × Ø 160 cm

Model:
The Earth and its Fruits
1984
Estremoz rose marble, tola wood and
Brazilian cedar
69 × 55 × 45 cm
Bank of Portugal Collection
Inventory no. 4240000480
Photo: Manuel Farinha, Bank of Portugal

ARTIST NOTES

The [...] forms [of the sculpture] are determined by the author’s research in the planning of the work, as well as by the sculpture’s site and proposed function.

The relationship between the inside and the outside is embodied in the opacity/transparency of the sculpture (matter sensitised for communication and aesthetic exchanges, space enhanced by tactile and visual exchanges).

The verticality of the germinated tree in the horizontality of the earth: organicity, latency and growth of aesthetic fruitions.

Serial modulation of the elements that expand horizontally and those that are extended vertically, growth perceived

beyond the physical limits of the sculpture and its spaces.

The forms of the sculpture in the definitive treatment of its surfaces and its textures respond to three levels of determinants:

1) Arising from the nature and characteristics of the built space (the materials, particularly through their respective textural values) and from the presence of the tapestry (a large aesthetically sensitised surface).

2) Implying the permanent continuation of nature and the laws of the wooden material (the tree that grows from the inside out) and, mainly for this reason, presupposes a structure that clusters together the modulated elements and those that fix it to the ground.

3) Arising from the symbolism and the aesthetic significant (the organicity naturally makes an appeal to the profound memories of the body through tactile and visual relationships – the horizontal elements can be touched in the diverse articulations of the textural values, and the vertical elements, although they are interrupted physically, are prolonged, in the imagination of the user, beyond the physical space that confines them, by the sequences of the structural modulation and subtle formal variations).

[...]

Project Description, *Earth and its Fruits*, General Design Project, Public Sculpture, AAC–BA/FCG.

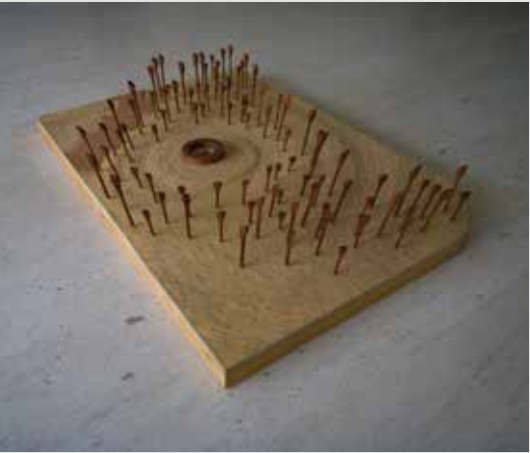
ABOUT THE WORK

Earth and its Fruits was planned at a time when Alberto Carneiro was rethinking his artistic methods, which resulted in his abandonment of more experimental options involving the direct contact of his own body with natural elements found in the landscape. It also brought a return to sculpture under the scope of the critical review of the artistic tradition that affected most of the art produced in an international context in the 1980s. Defined by a circular base of irregularly carved wood, on which would be built three elements of different heights, *Earth and its Fruits* was reminiscent, in its formal composition, of the work *Percursos na paisagem – Memória do corpo sobre a terra* [Paths in the Landscape – Memory of a Body on the Earth] (p. 23), which had been made slightly earlier, in 1982–1983. This association was established by the artist

himself in the description that accompanied the drawings and the model with which, in October 1984, he responded to the invitation that, on 27 July of that same year, the Bank of Portugal had addressed to three sculptors to present their proposed designs for a work for the main entrance of the Portugal Building, which was then under construction. The new work shared, with the aforementioned sculpture, the totemic verticality and the differentiated and tactile carving of the surfaces, whereas the intentional modular repetitiveness of the vertical elements suggested the growth that is inherent in living matter, as if they were tree trunks sprouting from the earth, and symbolised the notion of infinity, an idea that would again be explored by Carneiro, some years later, in a new commission for a public space (EP14).

The work also responded to the specifications of the design contest, which envisaged that the work would be free of walls and would be directly fixed to the ground, next to the glass windows of the building’s façade. This latter aspect enabled Carneiro’s sculpture to enhance the relationship between the interior and exterior spaces, a feature that had already been used since the late 1960s in his installations with natural elements. Here, it is reinforced by the rhythms created between the transparent and opaque values introduced by the empty spaces existing between the vertical elements, which allowed spectators to see through the sculpture and beyond it, and to feel as if it were sharing the same physical space as them.

In a letter dated 13 February, 1985, the Bank of Portugal thanked Carneiro for his participation in the design contest and informed him that it had abandoned the idea of incorporating any of the proposed sculptures into the design of the building’s entrance hall, “regardless of the aesthetic quality” shown by the two proposals that were presented. The work was therefore never realised.



Memorial to Doctor José de Azeredo Perdigão 1996

Work projected for the Gardens of the Calouste Gulbenkian Foundation, Lisbon, Portugal.
Planned materials: rolled boulder, bronze, engraved words, trees, shrubs, grass and earth
530 × 2000 × 3000 cm

Model:
Memorial to Doctor José de Azeredo Perdigão 1996
Mahogany, pine, platex and chipboard
26,5 × 100 × 150 cm
Signed and dated: ACarneiro 1996
Calouste Gulbenkian Foundation Collection
Unknown inventory no.
Photo: Catarina Gomes Ferreira, Calouste Gulbenkian Foundation

ARTIST NOTES

[...] Bringing together the marks of the personality to whom we are paying homage, the symbolism of this memorial is revealed through the combination of metaphors that the author has worked upon through his work. These metaphors relate to a life spent searching for the essential elements: those that can summon us to return to our origins, for the identification of a being.

The memorial is composed of 97 upright elements, made of bronze, with heights varying between 1 and 4 metres, a circular crown, also made of bronze, three metres in diameter and containing a square section of 50 centimetres, divided into quadrants, and a rolled granite stone roughly 40 centimetres in diameter.

The upright elements are a reference to the archetypal tree, simultaneously growing down towards the centre of the earth and upwards towards infinity. Its orientation is given by the central

stone at its core, and by the vertical axis that passes through the centre of this stone and through the centre of the Earth. Each upright element repeats a constant feature: the section of a 40-centimetre cube whose edge is cut obliquely in the direction of the central core formed by the circular crown and the rolled stone. The relative positioning of these elements and their differences in height design rhythms and movements of perception linked to the representation of a spiral.

[...] The circular crown is divided into quadrants, whose intervals mark the cardinal orientations: a circle intercepted by a cross that inscribes in it a square as an essential image of the relationship of the being with the universe.

Engraved on the surface of the crown’s quadrants are words, expressing the thoughts of Dr. José de Azeredo Perdigão.

The granite stone, a substance that was formed through the action of fire, weathered and rolled over time and worked upon through the hands of man, is the element in the memorial that refers to the beginning, to the origin of things. The granite stone [...] would be worked upon and marked as a central element, the core that brings together the centripetal and centrifugal movements of the spatial dynamics of the sculpture as a whole.

The terrain would be prepared with a slight relief of concentric circles around the central core. In this way, the ground on which it stands would be planted with a lawn in reference to the mandalic organisation of the memorial’s spaces.

Use will be made of the already existing grassy area, which opens onto the square of Largo do Dr. José de Azeredo Perdigão and extends into the gardens of the Calouste Gulbenkian Foundation, maintaining the surrounding trees and shrubs, with just the essential arrangements. The variations in height correspond to the pre-existing difference in levels.

The whole of the memorial would be penetrable and inhabitable. All of its surfaces would be cared for with textural variations, inviting visitors to touch it directly, so that the perception would open itself up to all the senses and would be incorporated into all the movements of the body and mind through the Memorial.

Project Description, *Memorial to José de Azeredo Perdigão*, General Design Project, Public Sculpture, AAC–BA/FCG.

[...] I developed the whole project by constantly changing the different forms in the model. My control of the scale is exercised through the articulation/conjugation of the four dimensions (here, time is essential). [...] the empty spaces in the sides of the model correspond to the volumes comprised by the existing trees and bushes. The monument overlooks the Praça do Dr. José de Azeredo Perdigão and spreads over the grassy space next to the pedestrian crossing over the park, as shown in the plan, in the cross sections and the model itself.

The circular part marking the limits of the model corresponds to a section of the wall facing Praça do Dr. José de Azeredo Perdigão.

[...] One of the main concerns in the design and conception of the project was to ensure its “natural” integration in the pre-existing spaces. [...]

Letter to José Marques Felismino, assistant director of the President’s Office of the Calouste Gulbenkian Foundation, 23 September 1996, *Memorial to José de Azeredo Perdigão*, General Design Project, Public Sculpture, AAC–BA/FCG.

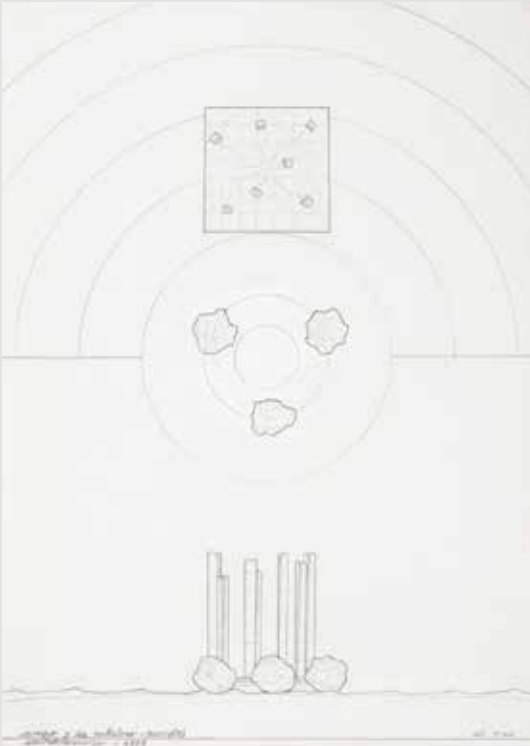
ABOUT THE WORK

Alberto Carneiro’s proposal for the monument to José de Azeredo Perdigão results from the invitation addressed to him by the Calouste Gulbenkian Foundation, on 29 May 1996, to participate in the competition designed to celebrate the first centenary of the birth of this lawyer, who was the first president of the institution’s Board of Directors. The detailed elements of the proposal, sent to the Foundation by Carneiro on 27 August of that year, enable us to understand some aspects of the work, which ended up not winning the competition. The artist had thought of using the whole area allotted for its implantation, previously determined by the promoters of the competition, to install in it a forest of bronze trees. Situated at the north-eastern end of the Foundation’s gardens, between the perimeter wall bordering the street and one of the paths connecting the Library to the Main Building, the site in itself invited people to stroll through one of the most secluded areas of the extensive garden. This offered the artist the ideal conditions for exploring the “penetrable” quality that he liked his works to have, encouraging the involvement of the spectator’s whole

body in the experience of the new place created by the work and enriching them both with the sense of discovery made possible through the relative organisation of the various elements of which they were composed. Just as was stated in the description of the project, the bronze trees would be arranged in subtle spiral movements, crossing over the terrain that would be modelled with gentle reliefs in the form of concentric circles, leading towards a crown, interrupted by quadrants and with its surfaces engraved with different sentences. In the centre of the crown would be a rolled granite stone, sculpted by the artist and resting on the ground.

The work would transpose some biographical details relating to Azeredo Perdigão to the artist’s favoured sculptural lexicon: bronze trees, ninety-seven in total, constituting a reference to the number of years that the figure being honoured actually lived, whereas the crown, symbolising leadership and legitimacy, would be engraved with some words that he had uttered during his lifetime and could be used as a seat. The stone was to be brought from Viseu, the city where the distinguished lawyer was born, and would have been carved by the artist, referring, as mentioned in the project description, to the origin or the beginning, and functioning as the great symbolic centre of the sculpture as a whole, generating multiple meanings that would set the whole work in motion, through the energies unleashed by the spectator’s presence in that space.

The fact that the work was never realised did not prevent some of the visual and plastic solutions that were experimented with in this case from being reintroduced into other sculptures shortly afterwards, as had already happened in the past with other projects developed by Carneiro. These solutions included, for example, the modelling of the terrain, a feature that was immediately used in another public sculpture project on which the artist worked, this time in Quito (EP9).



Untitled
1999

Work projected for Campo 5 de Outubro, Barcelos, Portugal. Unknown materials. Planned dimensions: 1850 × 1400 cm (total)

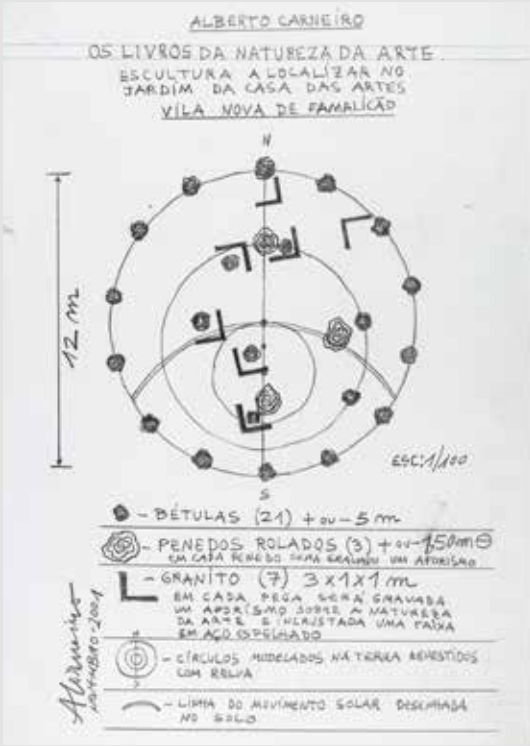
Drawing:
Untitled (Campo 5 de Outubro, Barcelos)
1999
Graphite on paper
42 × 29,7 cm
Catarina Rosendo Collection, long-term loan at Alberto Carneiro Art Centre, Santo Tirso
Inventory no. Des1103
Photo: Miguel Ângelo

ABOUT THE WORK

The only drawing that Alberto Carneiro produced for a sculpture to be installed in Campo 5 de Outubro in Barcelos, Portugal, dates from 1999. It is quite possible that the invitation came from his colleague at the Faculty of Architecture of the University of Porto at that time, the architect Manuel Luís Cabral Teles, who was also head of the Historic Centre Office of the Câmara Municipal, which was responsible for restoring the city’s old quarter. Presented on the scale of 1:100, the project shows the front elevation and the floor plan for a work composed of three rounded elements placed on the ground, behind which would be a group of seven rectangular vertical elements, with three plain faces and one that would be sculpted, arranged upon a rectangular base also sculpted in relief. Just like other works made by the artist

for the public space, it is reasonable to assume that this one would be made of stone and that the three spherical elements would be rocks originating from the local region. The surrounding land would perhaps also be worked on to produce the circular and semi-circular reliefs shown in the drawing. There is no additional documentation in the artist’s archives providing any further information about this project, which, for reasons unknown, never came to be realised, except for a mahogany model made during the same period, which entirely respects the configuration planned in the project.

Carneiro decided to include this model in the solo exhibition “Árboles”, which he held at the Centro de Arte y Naturaleza – CDAN, in Huesca, Spain, in 2006, where he showed a group of new works entitled *Paisagens íntimas* (Intimate Landscapes), composed of elements sculpted from chestnut and walnut, standing on tall tables of marble, granite and iron of varying sizes. When including the model in this exhibition, the artist added one of these tables to it, giving it the title of *Fonte* [Fountain], and the whole set has acquired the status of an autonomous sculpture, being exhibited as such since then.



The Books of the Nature of Art
2001

Work planned for the garden of Casa das Artes, Vila Nova de Famalicão, Portugal. Planned materials: granite, rolled boulders, reflective stainless steel, engraved words, birches, grass and earth. Planned dimensions: 300 × Ø 1200 cm (total); 300 × 100 × 100 (each granite element)

Drawing:
The Books of the Nature of Art
2001
Grafite in paper
29,7 × 21 cm
Catarina Rosendo Collection, long-term loan at Alberto Carneiro Art Centre, Santo Tirso
Inventory no. Des1140
Photo: Miguel Ângelo

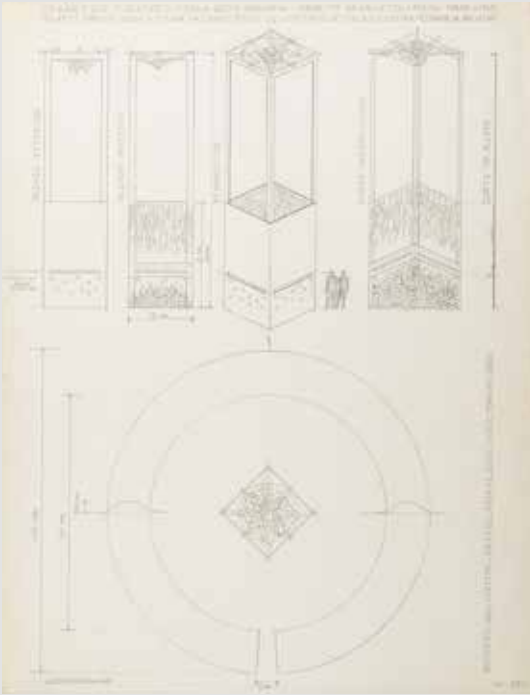
ABOUT THE WORK

The possibility of producing a sculpture for the gardens of Casa das Artes in Vila Nova de Famalicão was suggested by the owner of Galeria Quadrado Azul, Manuel Ulisses, with whom Alberto Carneiro was exhibiting at that time and who was working with the Câmara Municipal on a project that would provide the city with a group of sculptures, scattered around various places, designed by five artists whom he represented. Due to local government elections and the political change in the ruling council, the project never went ahead. Nonetheless, the artist’s ideas for the work to be made are clearly documented in the drawing, dated November 2001, and the model,

made at the same time. They enable us to see that the work would be based on the same type of sculptural and thematic premises as those applied in the sculpture for Carrazeda de Ansiães (EP16) on which the artist was working at roughly the same time. Perhaps the fact that both of these projects were intended to be placed next to buildings dedicated to culture and knowledge determined this sharing of forms and ideas, although these became more complex in the case of this latter project, as it involved more component elements and consequently had more ideas related with them.

The work to be produced was to be contained within a ring of 14 birches measuring 12 metres in diameter. Inside this circle were two other concentric circles, which would serve to shape the grassy terrain, while seven birches, three rolled boulders and seven vertical granite elements cut to form the shape of a book would be organised along an axis running from south-west to north-east and almost at right angles to a “line of solar movement” marked in the ground, as can be read on the drawing for this project. The symbolism contained in the numbers 3 and 7, linked to unity, balance and totality, would evoke the knowledge that came from nature, ideas that were reinforced by the fact that all of the stone elements would have aphorisms engraved upon them, and, in the case of the granite “books”, these aphorisms, “about the nature of art”, would be complemented with a strip of reflective stainless steel, a device that was recurrently found in the rest of Carneiro’s artistic production, as a way of causing the ideas of nature and art to converge upon the spectator reflected in the work itself.

Just as happened with the model of the sculpture that was not made for Campo 5 de Outubro in Barcelos, so also this model was added to one of the iron tables prepared for the series of works entitled *Paisagens íntimas* [Intimate Landscapes] with a view to its being included in the solo exhibition held at the Centro de Arte y Naturaleza – CDAN, in Huesca, in 2006, when, at this time, it was given the title of *O jardim* [The Garden] and gained its own autonomy as a sculpture.



Looking and Being the Inside and the Outside of this Landscape
2004

Work planned for the Sintra-Cascais National Park, Estrada da Malveira, Portugal. Planned materials: Weathering steel, bronze, stones, word engraved mirrors, earth and grass. Planned dimensions: 1200 × Ø 1500 cm (total); Ø 1500 cm (earth and grass circle); 12900 × 300 × 300 cm (central element)

Drawing:
Looking and Being the Inside and the Outside of this Landscape
2004
Graphite on paper
65 × 50,5 cm
Catarina Rosendo Collection, long-term loan at Albert Carneiro Art Centre, Santo Tirso
Inventory no. Des1111
Photo: Miguel Ângelo

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7 artistas 7 paradigmas. Prémio Tabaqueira. Porto: Livraria Civilização Editora, 2007, pp. 72–79 (b/w rep.).

ARTIST NOTES

The sculpture takes the surrounding nature as the centre of its conception, conceptualising the corresponding definitions, as art, about the transversality and invariants of its author’s work, relating to the structuring elements of its inherent plasticity.

The relationship between the inside and the outside and, after the visualisation of the sculpture’s interior elements, between the outside and the inside, corresponds to the dynamics of the empty and full spaces of the work as moments in the perception of the forms and the consequent apprehension of their visual and haptic values.

The sculpture is tree and forest.
Tree, as the outside.
Forest, as the inside.

Tree: projected, seen and perceived, against the values of the surrounding landscape and the line of the horizon. A unified plastic element that marks and describes the place, attracting interest in its enjoyment due to its scale and plasticity.

Forest: in the observation and perception of the interior of the sculpture, where the plastic elements (elevation of stones, bronze branches, mirrors and words) are constituted as images that can be transformed into landscapes through the consciousness of those who look at it, see it and are its own image, in accordance with the aesthetic appropriation of the work projected in the referents of their specific culture.

During the enjoyment of the work’s interior landscapes, reflected upon the surrounding nature, the dynamics of the forms between the outside and the inside, in reciprocal movements of aesthetic transformation, cause what is seen and perceived to mutate and can confirm and favour changes in people’s understanding about the sculpture’s meanings and its artistic importance, as a referent describing the landscape space.

The circle built in the earth, whose southern opening provides access to the forest of the inside of the tree, represents the boundary of the four-dimensional Mandala.

The Mandala – the universal symbol between the being and its universe and, in its open form, the realisation of the cosmic spirit – sustains the principles of the work’s conception and its identity in terms of form and space.

The path that is followed from the outside to the inside of the sculpture, looked at and seen as a landscape, encompasses the images of the spectator’s gaze; he is the work seen through the

interior and exterior spatial mobilities of his own body, according to the visual and haptic perceptions that awaken his awareness to the aesthetic delight of being art.

Symbolic elements that structure the conception of the work:

The surrounding nature, the positions of the sun according to the movements of the earth, the seasons, the four-dimensional Mandala, the odd numbers 1, 3, 5, 7, 11 and 15 and the number four, as a mandalic foundation. [...]

Project Description, *Looking and Being the Inside and the Outside of this Landscape*, General Design Project, Public Sculpture, AAC–BA/FCG.

ABOUT THE WORK

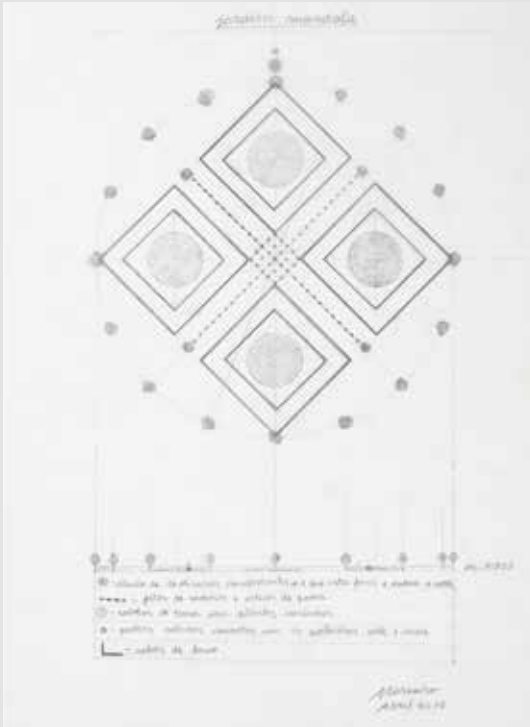
The work *Looking and Being the Inside and the Outside of this Landscape*, with which Alberto Carneiro won the Tabaqueira Prize in 2004, set up by this company in 1998 through a partnership with the then Institute of Contemporary Art, of the Ministry of Culture, was conceived to be installed in the Sintra-Cascais National Park, next to the road to Malveira and on the boundary of the two municipalities. Once again, through the unusual use of weathering steel, which he had experimented with shortly beforehand for the sculpture made in Andorra (EP22), this work returns to the use of small branches cast in bronze, which he had first included in the work for the Alameda underground station, in 1995–1998 (EP8.1–4) and which the artist would regularly return to in future works made for the public space.

In the centre of a large circular platform made of natural materials (earth and grass), a vertical element made of weathering steel was to stand out prominently in the imposing surrounding landscape that combines views of the hills of the Serra de Sintra with others of the Atlantic cliffs. This vertical element, which would be accessible on foot from the southern side, would invite spectators to explore its interior, and not what surrounded it, through openings made at the height of the visitor's gaze, providing visual access to the interior, namely to the ground covered with rolled pebbles of various sizes, the walls and the top of the structure covered with branches of trees cast in bronze and the mirrors fixed around the openings and containing

words engraved upon them, perhaps the aphorism that serves as the title for this work.

Like a tree made of weathering steel, which contains the metaphor of the forest within itself, the work functions as an inverted observation post, dedicated to the exploration of the landscape suggested in its interior as an evocation of the surrounding nature. Interior/exterior, forest/tree, landscape/nature are just some of the relationships placed in dialogue with one another in this work, taking as its essential referent the presence of the visitor, whose body and memory, just as in many of the artist's other works, would be called upon in order to enjoy the work to the full.

The fact that, for its installation, the project would require the preliminary shifting of a large area of earth led the Sintra-Cascais Natural Park to invoke reasons of environmental conservation to oppose its realisation, while the later suggestion that the work should be installed on an already existing roundabout was, in turn, rejected by Carneiro, so that, in the end, it was never executed.



Mandala Garden 2015

Work projected for Sítio de Infesta, Casa de Santar, Santar, Nelas, Portugal.
Planned Materials: rolled stones with inscriptions, stone props, olive-trees, grapevines, boxwood hedges, plants, grass and earth.
Planned dimensions: Ø 7000 cm approx.

Drawing:
Mandala Garden
April 2015
Graphite on vegetable paper
42 × 29,5 cm
Cláudio Carneiro Collection, long-term loan at Alberto Carneiro Art Centre, Santo Tirso
Inventory no. Des2184
Photo: Miguel Ângelo

ARTIST NOTES

The work consists of a garden in the shape of a mandala. A ring of 16 olive-trees + 1, which indicates North, marking out the external boundary of the mandala. Inside the mandala, 8 boxwood hedges mark out 4 squares and, inside each of them, a mound of earth will be planted with various plant species. Grapevines and stone props are aligned in the cross defined by the squares of boxwood hedges and form two concentric squares from the inner vertices of these same hedges. In the gaps of the outer edges of the boxwood hedges and in the continuation of the lines of vines and props, four rolled stones have the

words “art” and “life” inscribed upon them.

For the execution of the work, use must be made, wherever possible, of the trees, plants, props and stones already existing at the site, as well as of local labour. The work will be built in the largest area of land, as stated in the plan for its location. The framing of the work will be established at a later date.

Project Description, *Mandala Garden*, General Design Project, Public Sculpture, AAC–BA/FCG.

ABOUT THE WORK

The preliminary drawings for *Mandala Garden* were made following an invitation addressed by the Count of Santar to Alberto Carneiro to produce a work for the Santar Vila Jardim, a project created in 2013 to enhance the heritage and tourist value of the stately homes existing in this town in the municipality of Nelas, close to Viseu and forming part of the Dão Demarcated Wine Region. After paying a visit to the Casa de Santar on 22 March, 2015, one day after the inauguration of the *Sculpture-Garden* in Coronado (EP11), the artist conceived, for one of the pre-existing plots of uncultivated land, a garden that would combine olive-trees, grapevines, boxwood hedges, stone props, engraved rolled stones and the shaping of the terrain in order to produce one of the organic and mineral mandalas that were such an important part of the artist's imagination. In early 2016, Carneiro was informed that, due to changes in the support programmes, the project would have to be interrupted, and the idea was never again returned to.

PROPOSALS FOR REJECTED SCULPTURAL INTERVENTIONS AND/OR WITHOUT PROJECT

Undated
Invitation from the Albergaria a-Velha Municipal Council to carry out a work that comprises, as described in the contract proposal, “the project for the execution of the Fountain and the Centre of the Square attached to the Municipal Building [...] in coordination with the architectural project”.

1984
Invitation from Soure Municipal Council to create a bronze bust, with a limestone pedestal, to be installed in the Public Garden in Alfarelos, Soure, Portugal. The bust was supposed to represent Dr. Francisco da Costa, an eminent local figure. Alberto Carneiro stated that he was willing to explore alternative solutions for the work that did not involve figurative sculpture. The project was subsequently abandoned.

1985
Invitation to take part in the II International Symposium on Sculpture of Digne-les-Bains, Alpes de Haute Provence, France, organised by the École Municipale des Beaux Arts, to be held between June 14 and 30. Alberto Carneiro did not reply.

1986
Invitation to redesign the playground in the Parque Dom Carlos I, then managed by the Centro Hospitalar das Caldas da Rainha. The invitation was sent by the Hospital’s director, Jorge Varanda, but, according to his own information in 2019, it was limited to an initial contact and was subsequently abandoned.

1987
Invitation to take part in the III Symposium International de Sculpture de Digne-les-Bains, Alpes de Haute Provence, France, organised by the École Municipale des Beaux Arts, to be held between the June 11 and 28. Alberto Carneiro did not reply.

1987
Invitation to present a candidature to the Galaico-Minhoto Symposium on Stone Sculpture – Caminha/87, held between July 1 and 31. The event, organised by the Cooperativa Pedra a Pedra, based on an initiative by the Cooperativa Árvore (both based in Porto), featured a selection of sculptors previously chosen by the sculptor José Rodrigues and professor Joaquim Matos Chaves. Alberto Carneiro turned down the invitation because he did not agree with its conditions.

1989
Invitation from the Portuguese Institute of Cultural Heritage – Secretary of State for Culture, to take part in the limited public tender to produce a sculpture for the northern end of the building of the former Cadeia da Relação prison, in Porto. Alberto Carneiro did not reply.

1990
Invitation to take part in the limited public tender to produce a sculpture for the University Campus of Gualtar, in Braga, sent by the Nogueira da Silva Museum – University of Minho. Alberto Carneiro turned down the invitation because he considered that it failed to guarantee the possibility to participate with “full artistic freedom”.

1991
In March, Alberto Carneiro wrote the Project Description of the sculpture *Water on Earth – The Portuguese Sea*, which included the materials to be used (water and marble), the expected dimensions (400 × 300 × 300 cm) and the estimated cost (ten million escudos). The text is detailed in its artistic and symbolic specifications. Its fundamental references were the land and the sea, based on the references to Infante Dom Henrique in Fernando Pessoa’s poem “Mensagem” (Message), and the orientation of the work, taking into account the spatiality of the “centre patio” where it would be installed. He makes no further reference to the location of the sculpture or the hypothetical commissioner. There is no other documentation related to this project in the Alberto Carneiro Archive, nor any sketches or drawings suggestive of the description contained in the Project Description. The project was subsequently abandoned.

1994
Invitation to take part in the limited public tender to produce a sculpture for the University of Minho’s Computer Centre, located in the Gualtar Campus, in Braga. Alberto Carneiro turned down the invitation since he did not agree with the proposed tender model.

1994
The Office of International Cultural Relations of the Secretary of State for Culture contacted Alberto Carneiro to see whether he was willing to take part in the sculpture symposia to be held in the following year in Luxembourg, within the framework of the “Luxembourg Ville Européenne de la Culture 1995”. The suggestion was subsequently abandoned.

1996
Invitation to join the international group of artists selected for the project of artistic interventions in the Sintra/Cascais Natural Park, presented by the artists Pedro Portugal and Michael Biberstein to the D. Luís I Foundation, Cascais, and scheduled for completion between autumn 1997 and spring 1998. The project was abandoned.

1997
Invitation from the Cultural Institute of Macau to join the group of Portuguese artists who were entitled to produce public sculptures in Macau until its transfer of sovereignty to the People's Republic of China at the end of 1999. Alberto Carneiro agreed to the proposal, but the project was abandoned.

2001
Invitation from the Ayuntamiento de Sequeros local council, in Salamanca (Spain), to be part of the programme to create an Iberian cultural artistic park on the historic route known as the “Asentadero de los Curas”. Alberto Carneiro did not reply and the project was subsequently abandoned.

2002
Invitation to take part in the Biennale Art et Nature project, that was still being defined, to be developed in the cross-border region of Béarn (southern France) and Upper Aragon (northern Spain), through the Materia Prima association, based in Billère, in collaboration with the Conseil Général des Pyrénées Atlantiques, the Mairie de Pau and the Diputación de Huesca. The project was subsequently abandoned.

2002

Invitation from Oeiras Municipal Council to present a proposal to produce a work of art alluding to a poet to be installed in the Parque dos Poetas. Alberto Carneiro did not reply and the project was subsequently abandoned.

2004

At the invitation of the architect Francisco Barata Fernandes, author of the São Paio/Canidelo Detailed Plan of the Polis Programme in Vila Nova de Gaia, Alberto Carneiro presented a written proposal for a sculpture, whose “materials [...] will be stone and water”. The work, without sketches or drawings identified in the Alberto Carneiro Archive, was to be located in the Cooperativa dos Pedreiros (Porto). The project was subsequently abandoned.

2006

On the recommendation of the art critic Gérard Xuriguera, Alberto Carneiro agreed to take part in the Oloron Sainte-Marie open-air sculpture symposium (in the south of France), to be held in 2007. Organised by the Camino association and the Mairie de Oloron Sainte-Marie, the symposium had as subject the Ways of St. James. The project was subsequently abandoned.

2006

On the recommendation of Teresa Luesma, then director of the Centro de Arte y Naturaleza – Fundación Beulas, in Huesca (Upper Aragon, Spain), Alberto Carneiro considered the possibility of presenting projects and artistic interventions to be carried out within the framework of the requalification of the riverside zone of the river Ebro and included in the general programme of Expo 2008, in Zaragoza (Spain). The project was subsequently abandoned.

2006

Invitation by the architect Rui Mealha, responsible for the Asprela Pole at the University of Porto, to create a work for the planned Urban Park, following construction of the Porto Metro stations and the new university buildings. Alberto Carneiro presented “a sculptural proposal that integrates the water line [Ribeira da Asprela] and [may] resolve aesthetic issues related to the immediate surroundings to create a playful use of the space. [...] He produced sketches for the work, which included granite elements (rolled stones of different sizes and other irregular shapes) and five bronze trees, which used running water as an aggregating element.” There are no sketches or drawings suggestive of this description in the Alberto Carneiro Archive. The project was subsequently abandoned.

2012

Invitation from Santo Tirso Municipal Council to present an artistic intervention in the roundabout to be created in the Praça Camilo Castelo Branco (where there were already two sets of sculptures by the artist), within the framework of the urban renewal programme of the square and adjacent spaces, by the architect João Álvaro Rocha. The length of the process and the death of Alberto Carneiro prevented its realisation.

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Catarina Rosendo in collaboration with Teresa Azevedo

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