

SANTO TIRSO INTERNATIONAL MUSEUM OF CONTEMPORARY SCULPTURE

1990-2015

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Mayor's foreword

It is with great joy that I mark the completion of the Santo Tirso Symposia of Contemporary Sculpture, which I had the privilege of initiating in 1990. A unique, exemplary initiative in Portugal, it has remained faithful to its fundamental principles, as well as grown to be a cultural landmark in the city,



by consolidating the convergence of diverse interests and values, particularly in the fields of art, city planning and architectural and environmental heritage. This project, of great importance and wide cultural scope, has transformed the city into a vast open-air museum, where residents and visitors alike are given the chance to enjoy a sculpture collection of the highest standard of excellence. By creating a forum for the fruitful dialogue between different aesthetic and conceptual trends, the sculptures not only bear witness to their authors' cultural diversity, but also puts Santo Tirso on the map of the main European cultural capitals.

In order to encourage the understanding and interpretation of the MIEC_ST invaluable estate and promote its public dissemination, the town of Santo Tirso has become a unifying core and a privileged stage due to the construction of a visitor reception building, conceptually understood as a true "entrance hall" to the museum. Because of the nature and purpose of this building, the undeniable artistic relevance of the sculptors contributing to the collection deserved a space designed by an experienced and widely renowned architect like Álvaro Siza Vieira. In addition, this small architectural and artistic structure belongs in the town's most significant piece of heritage, the Santo Tirso Monastery, thus conferring a new dimension on the local collective memory and identity, not only through the preservation of historic landmarks, but, first and foremost, through the transformative capacity of the present.

This "entrance hall", rising in a prominent place within the town's urban network, will play a

centralising role in the consistent interpretation of the collection, by concentrating and organising all the material at the root of each sculpture symposium, as well as by providing comprehensive documentary support not only to read and understand the sculptures, but also to place them within their authors' artistic careers and the wider context of contemporary public art. Therefore, this space is expected to be the backbone of the promotion and revitalisation programme to be developed by MIEC_ST, as well as the heart of diverse museum-related activities to be carried out by the Council in the field of the plastic arts.

After the construction of this building and the conclusion of the sculpture symposia, the museum has reached maturity. The fifty-four sculptures in its collection make up a remarkable treasure, both in quantity and in quality. The next stage in its development will involve consolidating its mission and obtaining certification from the Portuguese Network of Museums, as well as carrying out a regular and consistent activity and earning a place for itself in the international museum scene. The interpretive centre and its agenda will provide students, art lovers and general public with the means to understand the museum by establishing the necessary links with the artists' careers and with other sculptures, here or anywhere in the world, and suggesting other readings beyond local boundaries, as the Santo Tirso International Museum of Contemporary Sculpture has long transcended its national scope, to claim a role in the world's history of contemporary sculpture and of public art in particular.

***Mayor of Santo Tirso
Joaquim Barbosa Ferreira Couto, Dr.***

SANTO TIRSO. THE TOWN AND THE TIMES

Álvaro Moreira / Conceição Melo

Astride the northern regions of Douro Litoral and Baixo Minho, today's Municipality of Santo Tirso spreads through a transitional area between the Atlantic seaboard, corresponding to the coastal plain, and the rugged, hilly inland, of which Mount Córdova represents the first noteworthy orographic feature. Throughout time, this privileged location has been favourable to human settlement, due not only to its natural conditions, but also to the social dynamics brought about by frequent trade and intercultural contact, as documented since ancient times. Continuous occupation, as well as craftsmanship and farming practices carried out throughout history, have given this region a peculiar personality, whose rural facies, though deeply altered by industrialisation and urbanisation processes, still dots the landscape here and there.

The examination of the numerous vestiges of human presence in Santo Tirso shows an area inhabited since prehistoric times, and their study accounts for the origins and development of the main population clusters. The interpretation of monument distribution and the analysis of the related material culture draw a picture made up of cultural sequences, from the first manifestations of basic agriculture, as attested by megalithic structures, to the particularly important role played by widespread mining practices during the Bronze and Iron Ages, when high population density and social stratification were closely related to the physical environment, particularly natural resources. This evolved into new forms of territorial organisation and increasing urbanisation, only to be disrupted by the Roman invasion and its consequent acculturation process, which not only imposed new economic, political, social and cultural paradigms, but had tremendous impact on territorial occupation and organisation, leading to population resettlement in areas more suitable for agriculture and the construction of infrastructure. It was in those areas that the main villages developed during the Middle Ages, following a remarkably enduring agrarian model, for the most part still alive in the region, despite the great impact of the industrialisation process taking place in the second half of the 19th century.

The origins of the town of Santo Tirso date back to the territorial organisation established under Roman rule. Vestiges found in Quinta da Devesa, together with a vast collection of other evidence, prove the uninterrupted occupation of the riverfront along the Ave and Vizela rivers, showing significant population density in the Iron Age, from the period of the Castro culture onwards. In addition, a remarkable diversity of settlement types revealed a new development

and organisation strategy, through territorial occupation and use closely related to the agricultural potential of the land as well as to its proximity to communication channels.

Built in the geopolitically complex period before the establishment of the kingdom of Portugal, several monasteries arose in Santo Tirso from shared socioeconomic, political and military circumstances, bearing witness to a long process of territory organisation based on scattered population clusters, which developed as a result of increasing infrastructure and consolidated the Romanisation underlying the Galician-Roman culture. Those monasteries were usually located near villages, road networks, available resources and, of course, pre-existing defensive structures.

A significant number of family-run monasteries could be found until the mid-11th century. Unlike the Santo Tirso Monastery, founded and supported by the powerful Maia dynasty, those small monasteries were certainly closer to the peasantry than to the wealthy gentry patronizing big abbeys.

In the late 11th century, particularly after the arrival of the Cluniacs in 1080, monastic life began to change due to the introduction of the Roman liturgy, the Gregorian Reforms and the Rule of Saint Benedict. Smaller monastic communities either adhered to the new orders – as was the case of the Santo Tirso Monastery, which adopted the Benedictine Rule in 1090 –, or gradually disappeared. However, those embracing the new precepts received new impetus; the principles underlying



Santo Tirso Monastery.

the Rule of Saint Benedict (*ora et labora*, “pray and work”) led to greater commitment to religious devotion, more frequent services and ritualised liturgy, as well as to the improvement of standards of living, growing economic activity and the construction of bigger and more artistically refined buildings.

That was the historic and geographic context at the time when the Santo Tirso Monastery was created following basic monastic rules, according to which the cenobium should have easy access to good farmland, water sources and forestland, in order to ensure the community’s self-sufficiency and seclusion. Set on a small hill on the south bank of the River Ave and flanked by Ribeira do Matadouro on the east, the site met all those requirements, as it was surrounded by fertile alluvial farmland and a ring of forest that kept it fairly isolated. In addition, the area was fitted with a good road network which connected it to the equally close main decision-making centres: Porto, Braga and Guimarães.

From its beginnings, the constructed area separated the *ager* (farmland on the floodplain) from the *saltus* (forestland that provided fodder and wood for building and heating), making up a large complex meeting all the requirements to become a regional economic power. Its economic development was strengthened in 1097, after obtaining a royal charter providing tax exemption and legal and administrative autonomy. The estate gradually expanded due to a number of donations and to a steady policy of land acquisition, which intensified after the Benedictine Reform, particularly of adjacent or nearby properties like Quinta de Varziela, Quinta do Penedo, Quinta de Pereiras and Quinta da Batalha.

As frequently observed in similar structures spanning several centuries, the current range of buildings went through a number of interventions carried out at different times, reflecting diverse aesthetic trends. This diversity bears witness to a continuous process of growth resulting from the endeavours of a stable, though dynamic, community.

The monastery’s architectural demeanour fully shows its adequacy to the precepts translating the Cluniac ideal – communal life, strict enclosure and perpetual vows –, although the standard organisation of the quarters, with respect to the ideal model, was not fixed until the entire complex had been concluded. Both the buildings and their artistic contents are exuberantly monumental. These, together with the protective wall, the gardens and the farmland, compose a true “ultimate work of art” in accordance with the Benedictine motto “*ora et labora*”. Thus, the Santo Tirso Monastery embodies the notion of “utopian perfection”, as the Order’s spiritual dogma may be found throughout the entire plan of the complex, some of whose characteristics may be understood as the materialisation of the Benedictine Rule itself.

The Liberal Revolution of 1820 led to radical changes in Santo Tirso. Institutional reforms resulting from the ensuing Civil War, as well as the administrative reform sponsored by Mouzinho da Silveira through Laws nos. 65 and 66, dated 28 June 1833, ratified previous Law n° 22, dated 16 May 1832, which had brought to an end former local judiciaries and divided the country into provinces, districts and municipalities. After this territorial reorganisation Santo Tirso became a municipality comprising



Apse of the Santo Tirso mother church.

the parishes of Santa Cristina do Couto, S. Miguel do Couto and Santo Tirso. On 30 May 1834, the dissolution of the monasteries was enforced, although the Santo Tirso monks had left two months earlier, before the arrival of the liberal army on 26 March.

As a result of land expropriation, the entire estate was partitioned and alienated. Part of the monastery was auctioned off to private investors, whereas a second portion contained the administration, the courthouse and the town council, and the buildings adjacent to the church were used as parish quarters. The sale of the grounds outside the encircling wall, as well as the legal, administrative and economic transformations brought about by the new circumstances, gradually changed the town and the surrounding territory at an irregular pace.

At the time of its creation, the municipality of Santo Tirso had approximately 1,000 inhabitants and 98 houses, 50 of which single-storied and 48 higher. Along the first half of the 19th century, particularly after 1830, the pace of industrialisation sped up, paving the way for the changeover of the town and its territory. Three decades later, the municipal seat – made up of the old monastery surrounded by a handful of buildings – was elevated to village status by a Royal Charter dated 14 December 1863.

The first signs of urbanisation appeared after the layout of the Porto-Guimarães road was altered and went across the centre of the village. The Rua [street], as traditionally called by the townsfolk, starts at the Monastery and heads south towards the road to Porto. That structuring axis led to the construction of new public spaces opened along its course, such as today's Praça Conde São Bento, Largo Coronel Batista Coelho and Parque D. Maria II, all imprinted in the "genetic code" of the village and later of the town.

At the turn of the 19th to the 20th century, further changes took place in Santo Tirso, resulting from the development of new means of communication and transport, together with the establishment of a few textile factories. Road and rail links providing easier access were also important infrastructures that contributed to population growth and the expansion of urban activities. Especially noteworthy were the roads connecting Porto and Guimarães and Santo Tirso to Vila Nova de Famalicão, the latter associated to the construction of a bridge over the River Ave, opened in 1883, as well as the train to Guimarães, which made its maiden voyage in the same year.

Parque D. Maria II, formerly Parque Conde São Bento as homage to the man who made it possible, is

probably the most representative project of that period. Of great urban sense, the park was begun in 1881 and soon became the village meeting point. Around that time, a number of buildings of remarkable architectural quality were also constructed.

In 1898, the first large-scale industrial factory was set up in Santo Tirso. The Santo Thyrsos spinning and weaving factory brought about economic growth as well as major changes in the social organisation and geographic layout of the village, as new areas were being reclaimed for urban use. By the 1920s and 1930s, the design of marketplaces, parks and public gardens received careful attention.

In 1925, the Santo Tirso Municipal Council commissioned architect José Marques da Silva to design several public buildings, such as the town hall, the magistrates' quarters, and the village entrance. Other improvement projects for the village centre included downtown-uptown stairs, gardens at the village entrance and Largo Coronel Batista Coelho. This square – the only one of the three projects to be carried out – is now one of Santo Tirso's main ex libris.

The Cidnay Hotel, another emblematic building of modernity, was designed by architect Rogério de Azevedo and opened on 7 February 1931. Rogério de Azevedo also authored a preliminary draft for urban renovation which, though never approved, set the guidelines for the subsequent development and urban organisation of Santo Tirso. The draft put forward the construction of an east/west axis, which would intersect the north/south main road, stretching from the municipal market to the Town Hall. The market was built soon afterwards, following Azevedo's architectural plan, whereas the east/west axis was eventually completed in the 1950's when Rua A. Pires de Lima connected the market to Praça 25 de Abril and the Town Hall. Opened in 1975, this square had been designed in the 1960s by architects Agostinho Ricca and Benjamim do Carmo.



1943, 1949 and 1967 city maps showing the town's development.

Conceived by Miguel Resende, prestigious engineer and city planner, the Preliminary Draft for the Urbanisation of Santo Tirso was the first urban plan, officially approved in 1949, guiding the town's urban development in the following decades.

The 1950s brought the golden age of both public and private investment. The two major companies, the textile factories of Arco and of Santo Thyrsó, intensified their activities and opened up to foreign markets. In addition to increased production and industrial modernisation, they also played a relevant social role by putting up entire workers' quarters, opening canteens and day-care centres, and providing medical assistance and other services. Located in the outskirts of town, by the rivers Ave and Sanguinhedo, these two industrial compounds became epicentres of urban growth. Therefore, Santo Tirso expanded to the west around the municipal market, firstly along São João de Deus and São João de Brito streets (built at the same time as the market itself), and later along Rua Luís de Camões and intersecting streets. As a consequence, there was also an increase in trade and tertiary activities in general.



Praça 25 de Abril (Praça do Município).

The Carnation Revolution in April 1974 marked the beginning of a new phase in local government. After a transitional period, in which municipal government was taken over by administrative commissions, the first free local elections were held on 12 December 1976. Some of the worst urban decisions in Santo Tirso were made at that first democratic period, including the demolition of the Cidnay Hotel in 1983

and the building permits granted to major real estate projects on Praça Camilo Castelo Branco, Rua Luís de Camões and Jardim dos Carvalhais.

Santo Tirso's most radical transformation began to take place in 1984, when the local council created a specific department devoted to city planning. Beside carrying out the Municipal Land-use Plan, this department centred its attention on the town of Santo Tirso (which was granted city status in 1988), by developing several urban regeneration initiatives, such as a new circulation plan and the consequent renovation of the axis defined by Largo Coronel Batista Coelho, Praça Conde São Bento and Praça Camilo Castelo Branco.

Conceived by sculptor Alberto Carneiro, the Santo Tirso Symposia of Contemporary Sculpture had their first edition in 1990 and paved the way for the creation of the International Museum of



Santo Tirso, 1970.

Contemporary Sculpture.

This open-air museum, comprising a number of sculptures set in public areas, is a pioneering institution due not only to its concept, but to its understanding of art as a public legacy qualifying urban spaces. However, more than a means for urban upgrading or a marketing tool (as has in fact proved to be), here art stands in its own right. The Santo Tirso International Museum of Contemporary Sculpture is a true museum, envisioned as such, with its own value thanks

to the quality of its collection. The undeniable positive results of this initiative may be seen in the population's knowledge and response as well as in its contribution to the history of contemporary art in Portugal.

Of great importance for the town's image and urban consolidation was the implementation of the Detailed Zoning Plan for Quinta de Geão. Strategically located in a hinge area between the organised city centre and the informally expanding neighbourhood of Sobregeão, Quinta de Geão was a challenging quarter inhabited by gypsy families. The solution found tackled social, housing, environmental and urban issues. The first two aspects involved the re-housing of the gypsy community providing them with better housing conditions, and the development of new real estate projects in Quinta de Geão, which has also received the City Library, the Geão Community Centre, the National Republican Guard Headquarters, D. Dinis Secondary School and, more recently, the Santo Tirso Fire Brigade, in a building designed by architect Álvaro Siza. The environmental and urban approaches allowed for the development of a neglected wedge which until then had prevented communication between two important urban areas. A recreational park, soon to be constructed by the River Sanguinhedo, will be an important step towards environmental rehabilitation and the creation of the Sanguinhedo ecological corridor.

For the first time since the 1950s, land development has taken place in a rational and organised manner due to public and private investment. Whereas Quinta de Geão was a public initiative, Quinta das Rãs, developed in the 1990s, is a private infrastructure comprising single- and multi-family homes. Also private, though based on urban guidelines issued by the municipal council, the land plots on the east slope were the town's main source of developed land in the late 1990s and early 2000s. Enjoying an exceptional view of the surrounding landscape, this area has a privileged location near the civic centre and a number of public buildings and services. In addition, it is fully

integrated into the city centre through Rua do Picoto, which in the late 2000s joined Rua Ferreira de Lemos and Carvalhais.

After the real estate boom in the first decade of the 21st century, boosted by the growing European economy and the access to community funds, the real estate sector and public investment have dramatically contracted in recent years, with deep repercussions in land and urban management. This economic and financial turmoil stresses the need for new guidelines of land-use and city planning, doing away with traditional methods and tools and focusing on consensus and opportunity management practices. These practices, already in use in Santo Tirso, give new prominence to planning and management processes.

Following a first phase of urban regeneration initiatives carried out in Santo Tirso, new interventions are in store. With a comprehensive scope beyond public space design, they take the city as a place of empowerment and urban life, including, but not limited to, the recuperation of buildings and their contents.

The most emblematic project in this new phase involves the regeneration of the Ave Riverbank. Exemplary in its methodology, it is based on an already approved and published municipal land



1979, 1999 and 2013 city maps showing Santo Tirso's development.

development plan – the Ave Riverbank Urbanisation Plan. A partnership contract has therefore been signed to carry out four key projects: the Ave Riverbank pedestrian mall, additional work in the Rabada Urban Park, the Hotel Management School and Centre for Environmental Education (in the ambit of the curriculum of the Conde São Bento Agricultural Vocational School), and the Cultural Centre in Fábrica de Santo Thyrsó. Also in Fábrica de Santo Thyrsó, the Cultural Quarters initiative is currently under way, involving two business incubation programmes, one of which, related to creative industries, has proved capable of tending a bridge between traditional

industrial activities and the new businesses catering for today's concepts and markets.

This project has been able to rediscover the city's original core by reclaiming the river and providing a whole new range of leisure activities.

However, it is precisely by the riverside that the most ambitious and significant project is under way. Located in the old monastery, the Abade Pedrosa Municipal Museum is going through restoration and expansion works in order to be the seat of the International Museum of Contemporary Sculpture.

As bonding element of a community's identity, culture is a driving force in urban and economic development. Based on this conviction, this is a unique and differentiated project resulting from the 25-year experience accumulated throughout the Contemporary Sculpture Symposia. The construction of the International Museum of Contemporary Sculpture will infuse a new breath into the building from which Santo Tirso has unfolded. This extraordinary fact will certainly contribute to enrich local history and culture, regardless of the passing time. Architects and sculptors from the 11th to the 21st centuries will be represented in the same place without disturbing the reading of history. In the very spot where the seed of Santo Tirso was planted, the town acknowledges its heritage and reaches out to the world.

WORDS OF TESTIMONY AND OF ACKNOWLEDGEMENT

Alberto Carneiro

It all began in 1987, when Mayor Joaquim Couto asked me to make a sculpture for one of the Santo Tirso squares. Unveiled in 1990, that piece was *Água sobre a terra* [Water on earth], rising in Praça Camilo Castelo Branco. A short time later, another piece, *O barco, a lua e a montanha* [The boat, the moon and the mountain], sought to draw a balance in the space of that same square. At the time, I informally told Mr. Couto that an important museum of contemporary sculpture could be created in the town, through ten biennial symposia featuring Portuguese and foreign guest artists along a twenty-year period. The first of those symposia was held in 1991, and for the third edition I invited my friend Gerard Xuriguera, French art critic with a deep knowledge of the international sculpture scene, to be in charge of selecting the foreign sculptors, many of whom were also his friends, whereas I was to choose the Portuguese artists. All these years, artists and curators have most graciously offered their expertise and creativity. If not for that generosity, their fees would have made this project economically unfeasible.

Standing as the ultimate realisation of all that we intended to achieve, the 10th Symposium has reached a total of fifty-four sculptures of great aesthetic quality – fifty-two produced along the ten symposia, plus my two initial pieces. This museum of contemporary sculpture, unique in Portugal, is thus a clear statement of cultural vitality and vision for the world to see.

Not until we have analysed the artistic endeavour of each sculptor represented in this museum and the importance of their work, can we fully understand the scope of this initiative, or its cultural significance for Santo Tirso and the country. These artists of high national and international prestige, coming from all over the globe – the East, Europe, the Americas –, are responsible for some of the world's best examples of contemporary sculpture.

All of them have come to Santo Tirso, completed their work and left, carrying with them the imprint of that event, together with the memory of the place where their sculptures have found their home. Thus, they have become disseminators of this sculpture museum wherever they go to show or install their pieces.

I would like to express my deepest gratitude to all those sculptors, to Gerard Xuriguera and to the Council of Santo Tirso, in the person of its Mayor. Despite some initial scepticism and a few setbacks, it has been possible to carry out this project and bring it to a successful conclusion through the publication of this general catalogue of the International Museum of Contemporary Sculpture and the celebration of the International Conference on Public Art.

AN EXEMPLARY ARTISTIC AND HUMAN ADVENTURE

Gérard Xuriguera

Sculpture is no longer an object with which one collides, as is the case when one looks at a painting, said Barnett Newman. Further, it has grown in status, gained volume and amplitude, and made its mark in the town diversifying our perception of it. There is a fundamental difference between an intimistic piece fashioned in a studio and another destined for monumental purposes. This type of endeavour, which needs a specific technical approach, by virtue of its scale and final location, stems both from an individual wish of the public and also from a collective participation, under the henceforth consecrated flag of Symposium.

This practice has developed gradually in a restricted number of European countries since the Second World War, when the reconstruction frenzy gave an opportunity to Art. Timidly at first, involving private initiative, and according to the degree of enthusiasm and means available, then more officially in France, after 1951 when the law passed by the minister of National Education Pierre Olivier Lapie stipulated that 1% of the cost of constructing public buildings financed by the State should include works of art. Principally sculpture, leaving the choice of artists to the architect. One can easily understand the ensuing controversy and protests, and the havoc involved especially when the architect considered that he himself was no mean sculptor. The consequences can still be seen even in our age.

This said, the recourse of the gathering of sculptors under the title Symposium, whose aim is to embellish the configuration of the town or to create an open air garden of sculpture, and which stems indirectly from the rehabilitation of the third dimension mentioned above, found a favourable echo in various regions of the world around the 1970s, and more precisely in the 1980s. One after the other, United States, UK, Italy, Canada... And to a lesser degree Eastern Europe, Spain, Egypt, Portugal, Mexico, France, the Caribbean introduced several Symposia but it was in SE Asia that they thrived most in South Korea, Japan, Taiwan and China. However, it is not an easy matter to convince narrow minded elites to accept the organization of a Symposium, with the consequent financial implications, there are also the unreasonable reactions of citizens guided more by social pressure than by the idea of Art's place in society.

So, we need lots of mental strength and conviction to resist adverse winds and complete such a project. There is a type of enlightened humanism, that diverges from contemporary ideas and has

nothing to do with the ins and outs of political and administrative life. It is capable of meeting a challenge in a town of limited resources and Santo Tirso has found this quality in the person of its Mayor Joaquim Couto and also his successor Castro Fernandes, who has shown us how to stay on the chosen road. However, the person who cannot be left without mention in this adventure, the one who conceived and watched over its development, is Alberto Carneiro, prestigious sculptor who needs no introduction, the accomplished theorist and valuable friend. Thanks to his tenacity and tact everything has been achieved and brought to fruition. It was also at his request that I was able to make my own contribution in the carrying out of the pre-conceived ten phases. Phases which include a national artist and four international guests, welcomed together or separately so that they can choose their locations and give the final touches to their work.

Dispersed in the centre of the town and the immediate surroundings, then spreading along the Ave river as far as the Rabada urban park, about fifty sculptures occupy an area "made to measure" for them. It will be seen that the artists were not limited to one common theme - all of them have expressed themselves in their own styles with complete freedom, the only condition to be considered being the final location.

Consequently, there is no dominant line of thought, but a huge variety of visions, talents and materials. From Europe, Asia, the Near East, and Latin America, the artists have all adapted to the logistic conditions and the agreed symbolic remuneration. The same for everyone. And this is not the lesser aspect of their generosity if one takes into account that most of them are well known artists. Nothing could have been achieved without their solidarity.

In an age dominated by the ready-made, the manipulation of technological codes, and virtual images, monumental sculpture in the open air is still the best way to confront our times and make the connection between art and life, at the same time enriching the public heritage. Whatever their tendencies, be they minimalist, constructivist, baroque, kinetic, conceptual, environmental, narrative or symbolic...these works of art make sense with the location where they have been placed, and have nothing more to declare except their forms and the impression they make on each viewer... art is always "projected". These sentries at the heart of an unstable world honour their creators, their financiers, Santo Tirso and its inhabitants who have welcomed them with open arms.

The artists themselves feel that they have inscribed the perennial mark of their language on Portuguese soil, for the benefit of present and future generations. It is a rare and singular achievement which should be regarded, besides its educational mission, in terms of pleasure, discovery, and as a dynamic means of cultural development and collective well-being. Few towns in Europe can boast such an artistic blossoming in which the public can share. Santo Tirso can take credit for having conceived this exemplary artistic and human adventure.

PUBLIC SCULPTURE IN SANTO TIRSO

Javier Maderuelo

IS SCULPTURE MODERN?

In the early 20th century, painting was crowned as queen of all arts by avant-garde movements. Not even poetry, music, architecture or sculpture managed to be as modern and cutting-edge as the paintings coming out from Expressionism, Cubism, Abstract Art, Suprematism and Surrealism. Overwhelmed by the arrogant thrust of painting, sculptors tediously repeated themselves.

Sculpture has always been acknowledged as the most classical of all arts. Due to this fact, it never rose to the status of avant-garde art, as poetry, painting and architecture succeeded in doing in the first decades of the past century. Hegel's acknowledgement of sculpture as the classical, hence anti-modern, art-form par excellence,¹ and Baudelaire's criticism in his 1846 essay, *Pourquoi la sculpture est ennuyeuse* [Why Sculpture is Boring],² are but two early examples of what would later become the general discredit of sculpture in the modern world and its outright rejection by the end of the 19th century.

For sculpture to be modern and avant-garde, sculptors had to give up some of the qualities best characterising their art, namely monumental size, compact mass, solid opaque volumes, noble materials, heroic subject matters and anthropomorphism, in an effort to come closer to painting and its commercial success.

In the spring 1907, after a brief stay in August Rodin's workshop, sculptor Constantin Brancusi, eager to make a name for himself in Paris, became aware of sculpture's subservient position and attempted its complete renovation. He understood that, if sculpture was to survive at all, something in its very definition and nature had to change, and to that change he devoted his life. He modernised forms, stylised figures, explored new subject matters and made simplified, abstract rough sculptures, seeking inspiration in primitive and cubist art in order to find the primordial essence of things – that is why Brancusi's oeuvre is so important. He could have carried out a true re-foundation of modern

¹ See HEGEL, G.W.F. (1989), *Lecciones de estética*, Torrejón de Ardoz: Akal, pp. 514-518. (Hegel's lectures were delivered between 1836 and 1838).

² BAUDELAIRE, Charles (1996), "Por qué es aburrida la escultura", in *Salones y otros escritos sobre arte*, Madrid: Visor, pp. 177-179 [1st French edition, 1846].

sculpture, but was not able to do without volume or mass, precisely those qualities which, according to Baudelaire, made sculpture boring.

Other sculptors, like Jacques Lipchitz, Alexander Archipenko and Umberto Boccioni, chose to make avant-garde sculpture and, following in the modernist painters' footsteps, adopted a cubist discourse made of overlapping planes, yet without going beyond the appearance of three-dimensional painting. Archipenko put forward the dissolution of the organic form, used contrasts between positive and negative space, and introduced solid/void oppositions, however his pieces still gave the impression of a solid mass. Boccioni, on the other hand, sought to expand the sculptural repertoire to new subject matters, like the still life, but his accomplished *Développement d'une bouteille dans l'espace par la forme* [Development of a Bottle in Space, 1912]³ betrays its condition as "in-the-round" painting, a fact stressed by the piece's reduced size and frontal presentation.

Naum Gabo and Antoine Pevsner, among other avant-garde artists, deconstructed form through geometric analysis, and replaced planes with suggesting edges which left inner voids in sight. They cleared the way for abstraction in sculpture, but many of their pieces, like Aleksandr Ródtchenko's suspended constructions, did not really look like sculptures. So radical was their departure from traditional practices, that their work could no longer be said to continue them.

Dadaists, particularly Marcel Duchamp, rejected traditional arts and introduced found, everyday objects into their work. The solid and volumetric qualities of most these found objects, as well as their minimal requirements for mechanical manipulation allowed for their incorporation and classification as sculptures without in fact being so. Actually, Duchamp himself never intended them to be sculptures, but "anti-artistic" objects or, as he came to name them, *readymades*. Treading a very different path, Alberto Giacometti aimed at developing a sculpture of space. He wanted to free sculpture from its heavy appearance, yet his pieces were but beautiful, very stylised anthropomorphic statues.

So far I have described the different trends followed by sculptors in the first half of the 20th century. Although these examples are useful to show the situation in a simple, straightforward way, the phenomenon was certainly more complex. In the meantime, painting continued its rising course until, in the aftermath of World War II, the United States began to assert their political and cultural dominance over the rest of the world. With no small amount of arrogance, New York galleries imposed Abstract Expressionism as the pinnacle of modernity, while sculpture was overcome with ontological doubt: what is or can be sculpture? In the 1950s, American painter Barnett Newman suggested a now famous definition: "Sculpture is what you bump into when you back up to see a painting".⁴

³ Bronze, copies in different museums. There are nine copies in existence, cast in 1931.

⁴ Quoted by KRAUSS, Rosalind (1979), "Sculpture in the Expanded Field", in *October*, Vol.8, Spring, pp.34-36.

THE SCULPTURAL REVOLUTION

The commercial success achieved by Newman himself, as well as Jackson Pollock, Mark Rothko and most painters of the New York School, was so astounding that some young artists giving their first steps in the early 1960s decided to stand up against that caste's supremacy and denied not only Abstract Expressionism but the very foundations of painting as an art-form. Americans like Donald Judd, Dan Flavin, Sol LeWitt, Dan Graham and Robert Smithson were but a few of those young artists who started their careers as painters, but whose work soon began to move away from the flatness of the canvass, the expressiveness of colour and subjective introspection, in order to be expanded through space by means of volumetric forms, industrial materials and other non plastic elements.

The sculptural revolution brought about in the mid-1960s was not limited to intrinsic characteristics like subject matter, form, size and materials, but extended to a range of other aspects, including sculpture's location, social function, meaning, physical presence, etc. It is undeniable that the search for new materials and applications led to innovative shapes of attractive textures and colours. However, sculpture's most dramatic change was related to the potential use of any material for artistic purposes, from bricks and mortar as humble as those used in buildings, to metal, plastic, resin and fabric, as well as mechanisms and machines, such as light bulbs, engines, TV or video screens, natural materials like plants or live animals, or even re-used waste materials and rubbish.

Sculptors working in the post-war period began to use such an amazingly extensive list of materials that the subject inspired American artist Richard Serra's *Verb List Compilation: Actions to Relate to Oneself* (1967-1968)⁵ - handwritten on two sheets of paper, Serra listed 84 verbs (actions) in four columns of script. In addition to the classical sculpting, carving and modelling, he added a whole set of new verbs intended to define the renewed art of sculpture: "to roll, to crease, to fold, to store, to bend, to shorten, to twist, to dapple, to crumple, to shave, to tear, to chip, to split, to cut, to sever, to drop, to remove, to simplify, to differ...".

As important as these changes in sculptural materials may be, they are far from being the most essential achievement since the 1960s. Together with the experimentation with new materials, artists also began to explore perceptual phenomena and viewer participation, as well as linguistic and conceptual aspects, as illustrated by Serra's verb list.

PHENOMENOLOGY AND PARTICIPATION

Every art-form defines the way in which it is perceived. Since protohistoric times, sculpture has been defined by its quality of being "physically present". Sculpture is so physically imposing that it has

⁵ Conserved at MoMA, New York. Pencil on paper, two sheets, 25,4 x 20,3 cm. each.

traditionally claimed the most prominent sites either in buildings (pediments, acroteria, portals, niches) or in cities, placed on pedestals or grouped in monumental clusters.

It was precisely their concern with phenomenology and perception that led some artists to demand a specific place for sculpture outside art galleries or museum halls, where, to paraphrase Barnett Newman, sculpture was seen as an obstacle impeding our progress through the paintings. This demand paved the way for a two-tiered trend – on the one hand, the search for new, different from the traditional, locations, and, on the other hand, the growing notion of space as a fundamental component of sculpture, which shifted the emphasis from the piece's inner mass to its surrounding environment.⁶

This idea was far from new, as it was already contained in the phrase “drawing in space”, written by sculptor Julio González between 1931 and 1932,⁷ while working as a constructor on the maquettes for Pablo Picasso's *Monument to Guillaume Apollinaire*.⁸ In that text, González put forward some key ideas about the treatment of space as essential to sculpture. The word ‘space’ was therefore capital to understand the true depth of this revolution, which resulted in a departure from painting's two-dimensionality in favour of sculptural three-dimensionality.

Reverberating with multiple meanings, the phrase “drawing in space” may be literally understood though as the capacity to do without mass while retaining volume. As in Julio González's sculptures, three-dimensionality may be conquered by expansion through space. That is the most ambitious goal, i.e., to generate volume by showing voids instead of inert, heavy, opaque masses, and to set sculpture free from its gravity-bound condition without giving up form, shape, subject matter or contour. As a consequence, many sculptors have suggested volume by intercutting their figures with voids, like Henry Moore, or, like Venezuelan Jesús Rafael Soto, traced parallel lines using dangling wire and other materials to create vibrating constructions, to give only two, very different, examples.

However, a more mature and daring attitude was needed regarding traditional sculptural categories, so that space could achieve full meaning. Sculptors' struggles to gain control over space began in the mid-1960s, taking place simultaneously in many different places. In a very short period, a series of initiatives and exhibitions held both in Europe and the Americas, broke the chains binding sculpture to the niche and the pedestal, and set it in motion, ready to occupy public spaces, spread through the countryside and even become landscape itself through mimetic integration with the territory.

Some labels coined by postmodern critique signpost those struggles, such as Conceptual Art, Art Project, Minimal Art, Arte Povera and Earthworks, a new interpretation of space lying behind each of

⁶ See MADERUELO, Javier (2008, 2012), *La idea de espacio en la arquitectura y el arte contemporáneos, 1960-1989*, Tres Cantos: Akal.

⁷ GONZÁLEZ, Julio (1986), “Picasso sculpteur”, in AA.VV., *Qu'est-ce que la sculpture moderne?*, Paris: Centre Georges Pompidou, pp. 369-372. Originally written in French, this text remained unpublished until 1978, when Josephine Withers included it in a volume devoted to González, as “Picasso sculpteur et les cathédrales”. See WITHERS, Josephine (1978), *Julio González: Sculpture in Iron*, New York: New York University Press, pp. 131-144.

⁸ Although the text seems to be referring to Picasso's work, González in fact benefitted from his friend's authority and celebrity in order to advance his own theories about sculpture. On the genesis of the Monument to Apollinaire, see LICHTENSTERN, Christa (1988), *Pablo Picasso: “Denkmal für Apollinaire”. Entwurf zur Humanisierung des Raumes*, Frankfurt: Fischer Taschenboch. It is also available in Spanish as *Monumento a Apollinaire. Proyecto para la humanización del espacio* (trans. by Celia Bulit), Siglo Veintiuno, México, 1996.

them. Although a detailed analysis of these trends falls beyond the scope of this paper, a few well-chosen examples will suffice: abandoning the erect position, American Carl Andre's pieces are made up of lines and patterns arranged on the floor and rising to ankle height; British land artist Richard Long's artworks result from long walks taking him far afield, along which he may leave a track, arrange some rocks or record the direction of the winds; whereas Danish Per Kirkeby makes brick sculptures (Backstein-Skulptur) comprising enterable spaces which, due to the construction techniques employed and to their shapes and sizes, may be taken for architectural structures.⁹

In the early 1980s, once geometry, space, perceptual phenomena and the potentials of different materials had been assimilated, some artists began to focus on the need for art to perform a social role and come closer to ordinary men and women. Going against the grain, those artists departed from conceptual trends (put forward almost as philosophical propositions embedded in expressionless forms), in favour of ordinary, every-day artworks to be encountered in their daily ramblings by those people who seldom go to museums or visit art galleries. The idea of art as the exclusive prerogative of an elite was gradually abandoned, as the notion of public aesthetic enjoyment gained weight.

Since the 1950s, rising awareness of the market has exposed the inner workings of art galleries, auctions and fairs, where creativity and innovation have been stifled in order to cater for those collectors willing to pay astronomical sums for artworks which, from then on, are usually withdrawn from public display. The artists belonging to the Situationist International intended to take the streets and turn the entire urban space into a play stage at the citizen's disposal.

Conceptual art stressed the notion of art as idea, denying traditional aesthetic, formal and material issues, understood as only vestigial remnants of creative processes. These notions had a very negative effect on painting, but, paradoxically, they allowed sculptors to focus on the "position effect" of the work. Thus, material concerns gave way to growing emphasis on space and location, so that the specific qualities of a chosen site became relevant factors in creative and decision-making processes. This new emphasis on space has had a tremendous impact on public sculpture - by disregarding form, expressiveness, manipulation and texture as intrinsic values, artworks no longer speak about themselves but highlight the characteristics of the environment. In the case of public sculpture, it brings to light the qualities of its urban background, breaking the monotony of everyday landscapes.

A PUBLIC ART EXPERIENCE

After staying motionless for several centuries, sculpture came a long way between the mid-1960s and mid-1980s. Sculptors' search and experimentation not only made sculpture a modern art-form at last, but managed to remove painting from its prominent position, as critical interest in the latter has

⁹ See MADRUELO, Javier (2012), *Caminos de la escultura contemporánea*, Salamanca: Universidad de Salamanca.

considerably diminished in postmodern times.

Sculpture may be said to have re-founded itself as an artistic field. In this new expanded field of sculpture,¹⁰ one of the most fertile, and at the same time most controversial, experiences has been the occupation of streets, squares, parks and gardens, getting art in touch with the ordinary people who use and inhabit those places on a daily basis.

Many different art genres have been developed since then, in order to occupy public spaces, get closer to ordinary men and women and re-invest the public space with its long-lost dignity. The initiatives taking place in Santo Tirso are a good example of the will to make “public art”, a term coined some forty years ago to name an international trend consisting in the construction of pieces specifically designed for urban spaces and characterised by their powerful physical presence and their capacity to ennoble common spaces.

At the beginning of the 1990s, the Santo Tirso Municipal Council commissioned a sculpture to Alberto Carneiro, which resulted in *Água sobre a terra* [Water on earth], later completed as a public sculpture: *O barco, a lua e a montanha* [The boat, the moon and the mountain]. Based on that first experience, a collaborative relationship was established between Carneiro and the Council, which led this artist to put forward Santo Tirso as a meeting point for sculptors from all over the world. In the last quarter of a century this initiative has become an international event, due not only to the continued presence of foreign artists but to its repercussions beyond local ambits. The First International Symposium of Contemporary Sculpture, curated by Alberto Carneiro, was held in June 1991. From the start, the project has aimed at providing Santo Tirso with a collection of public sculptures by internationally-renowned artists, making up a wall-less museum open to the entire population. In that sense, the statements of intent included in the catalogue of that first Symposium were crystal clear,¹¹ and the coherence of what has been achieved twenty-five years later leaves no doubt whatsoever.

A wise decision in these sculpture symposia has always been to invite artists from different countries and, particularly, with different stylistic characteristics, regardless of the personal tastes of Alberto Carneiro or Gérard Xuriguera.¹² The operating rules were clear and simple: a group of sculptors were selected and invited to design a piece. Their participation was not remunerated, but the Council covered all the expenses derived from the construction and maintenance of the artworks. Every artist had complete freedom to design his/her piece as (s)he saw fit, choosing the most appropriate materials and techniques, without restrictions or prerequisites. The result is a body of fifty-four great works of art which represent the diverse plastic discourses adopted by sculpture in the last few decades, foregrounding and even determining the specific qualities of the sites where they are located.

¹⁰ KRAUSS, Rosalind, “Sculpture in the Expanded Field”, *Op. cit.*

¹¹ See Mayor Joaquim Barbosa Ferreira Couto’s Foreword, published in the catalogue of 1st International Sculpture Symposium - Santo Tirso’91, Santo Tirso: Câmara Municipal de Santo Tirso, 1992, p. 5.

¹² Together with Alberto Carneiro, French art historian and critic Gérard Xuriguera has been co-curator, in charge of the selection of foreign artists, since the 3rd symposium.

Each piece is unlike the others, each artist poses particular challenges and raises different issues. This museum is not devoted to a single movement or school, as public art does not share any formal or material features making it possible to pin down stylistic affinities. Quite the opposite, public artists shun the possibility of showing common formal features.¹³ As a consequence, neither occasional viewers nor critics can list these sculptures' general essential qualities, or define them as a homogeneous group by summarising their phenomenological, formal or material characteristics. In truth, the collection of the Santo Tirso International Museum of Contemporary Sculpture is a selected assortment of pieces which suggest, rather than define or complete, a fascinating puzzle – that of contemporary artistic creation.

In contrast with the individualistic (egocentric if you will) imprint left by every artist in his/her work, the coming together of these sculptures in Santo Tirso opens up a dialogic channel implicit in any symposium.¹⁴ Like echoes of the guests' conversations at a dinner-party, these dialogues among the sculptures, these question-and-answer exchanges produce visual reverberations rippling outwards from the pieces to their surroundings, disturbing and rearranging them, as well as from the pieces to the viewers and from these to the environment.

We therefore come to the conclusion that these dialogues follow a script, which includes both the city of Santo Tirso itself and its inhabitants. It is so that public sculpture allows for new and diversified relationships between a town and the people living in it. The town becomes recognisable through the sculptures and their non utilitarian shapes, as they design an urban layout, landmarks a territory and define the personality of a place, highlighting the qualities of a park, a street, a garden or a tree. The sculptures, with their unusual forms and materials, compel the passerby's gaze, revealing the distant skyline or the pavement and the moss beneath the feet. Art is a kind of "school of looking" – it teaches us to see and makes us more aware.

A CULTURAL READING

What does public art actually teach? In contrast with the unambiguous messages of traditional monuments, subject to classicistic rules of proportion and iconic conventions, new public sculpture's experimental discourses talk about creative freedom, tolerance, dignity, mutual respect and dialogue, using languages that may be abstract, or even paradoxical, but determined. Every piece tells us something different about form, space, volume, colour, matter, and about its geographical context.

In spoken language, every word has a more or less literal or metaphorical meaning defined by the dictionary. A group of words may make up a sentence, which in turn carries a meaning way beyond the particular denotation of its constituents. Likewise, in the sentences made up by the pieces

¹³ See MADERUELO, Javier (1994), *La pérdida del pedestal*, Madrid: Círculo de Bellas Artes-Antonio Machado Libros, p. 72-78.

¹⁴ In ancient Greece, a "symposium" was a banquet or a drinking party in which a number of topics were discussed. Today, it is a meeting held to examine and debate a subject on the basis of empirical data. In the case of the Santo Tirso symposia, the subject is sculpture and the empirical data are provided by the actual construction of works of art.

contained in this Museum, each sculpture is like a word, talking about the particular concerns and ambitions of a specific artist, but the entire collection conveys universalistic messages dealing with humankind, coexistence, sensitivity...

These messages are obviously implied, not explicit, as in poetry, in which the meaning of words are never contained in dictionary entries. Metaphorically loaded, poems demand other readings. Likewise, public art poetics allows for a multitude of readings, not only of each particular piece, but of each articulated group and of the entire collection.

Every viewer, every citizen, may question the sculptures and get, perhaps recognise, a particular message. But the answer is different for each of us, since a work of art is like a mirror – those looking in them do not see the object, but their own reflections. The mirror/artwork, however, produces a reflection that is never accurate but distorted, as it enhances some characteristics while blurring others, underlines or plays down some features here and there, hides or reveals aspects that we would not have noticed without its mediation. That mirror is a medium to interpret the city, showing its positive sides, as well as its flaws and unresolved issues, not only in what concerns physical, operational or urban factors, but vital elements in the community, such as coexistence, civility and respect.

Public art gains even more relevance when we realise that it offers an image of the city which reflects the population's ethical standing. When a town like Santo Tirso shows contemporary public sculpture in the streets, it is presenting its people as sophisticated, modern, sensitive and noble. On the other hand, the will to create a museum (an illustrated institution, methodologically organised) shows Santo Tirso as also rational and historically aware.

Today, we know that culture is not a predetermined entity owned by enlightened elites in power, with exclusive rights to lay down the rules of good taste. We know for certain that all social groups develop their own social practices, and that the complex whole of those practices defines the culture of a human group. Politically or economically powerful groups have established class-based distinctions between high and low, or urban and rural cultures, thus defining elites and setting discriminating boundaries – the refinement of opera as opposed to the alleged banality of pop music, for instance. Fortunately, we may now find both cultural manifestations equally enjoyable, but that would not be possible without the contribution of those artists who have risked losing the privileges afforded by that cultural segregation.

By placing their works in public spaces, artists committed to public art¹⁵ have been breaching the gap opened by cultural distinctions made on the basis of class. Sculptors like those coming to Santo Tirso share their critical thoughts and the fruit of their work with the people.

¹⁵ Not only sculptors and plastic artists, but also musicians, actors, poets and others, who work outside the institutional circles of museums, theatres and salons, in closer contact with more popular forms of expression.

That gesture, however, is not enough – in order to wipe out for good the boundaries keeping cultural manifestations apart, ordinary citizens must also take a step forward and accept the gift offered by the artists. This is not often the case. Renowned artists in all the world have felt the pain of seeing their works damaged. American sculptor Richard Serra, to mention another well-known case, was involved in a lawsuit against a group of New York citizens who rejected one of his large-scale sculptures.¹⁶

Hundreds of examples of popular disapproval and rejection, often mounting to graffiti, vandalism, destruction or even scuffles, have been adding up in European and American cities along almost four decades of experimentation in public art. Due to its public exposure, sculpture is subject to an ongoing debate, and these discrepancies, including arguments for and against, complaints and disputes, identification, empowerment and rejection phenomena, are all a dialectic school of citizenship. Even in radical cases, when organised groups feel offended by symbols taken as debasing their religious, political or moral beliefs, public sculpture is supported by the clear-minded serenity of classical marbles to tone down heated words. Today's sculpture is certainly not made of marble, nor aspires to serenity, but continues to assert its suprahistoric qualities through a will of permanence and transcendence.

An encouraging sign of maturity on the part of the people of Santo Tirso, the sculptures have never been vandalised in these twenty-five years. A community shows its civic commitment through tolerance towards that which is hard to understand, as well as through its willingness to welcome the collection contained in this International Museum of Contemporary Sculpture and embrace it as a local institution belonging to the people. There is reciprocity in this learning process. The inhabitants of Santo Tirso receive aesthetic education through daily contact with the artworks and lose their fear to the unknown, usually at the root of the rejection of contemporary art, whereas artists “come down to earth” by working for the ordinary man and woman in the street.

If art may be understood as a school of looking, the Santo Tirso International Museum of Contemporary Sculpture may be interpreted as a school of coexistence. Lost in their personal, everyday concerns, people may use these sculptures to catch a glimpse of other worlds, other questions and issues that often escape logic and common sense. This world of seemingly absurd, disproportionate and pointless shapes, colours, materials and textures compel the gaze due to their phenomenological qualities: presence, location, materials, and hermeneutic possibilities leading to different readings. When standing before contemporary works of art, not even the layman remains untouched.

If the works, as in Santo Tirso, are always there, and citizens cross paths with them on their way through streets and gardens, they may see them as mere urban fixtures, a bench or a fountain making up the town's scenery, or an ornament put there for the sake of decoration. Yet, it does not take a very

¹⁶ See SERRA, Richard (1989), “*Tilted Arc Destroyed*”. In *Art in America*, May issue, pp. 34-47. BUCHLOH, Benjamin H. D. (1989), “Vandalismus von oben. Richard Serras ‘Tilted Arc’ in New York”, in GRASSIKAMP, Walter (ed.), *Unerwünschte Monumente*, Munich: Moderne Kunst im Stadtraum, pp. 103-119.

analytical mind to notice that many of the pieces in this museum, deliberately denying an ornamental role, seem to be asking the viewer: Hey you, what are you looking at?

Conversely, people question the sculptures, but these look speechless, like true oracles. The answer, however, does not lie within the sculpture, but within the person asking the question. The sculpture only elicits the question by giving the person the chance to ask. As opposed to the programmatic literary text that urges and commands, the plastic work of art is open to free interpretation, suggesting but never demanding.

After ten symposia, Santo Tirso has a collection of fifty-four public sculptures, together with a body of designs, sketches, maquettes and written texts explaining, illustrating and complementing the pieces, which may be used as an aid to understand creation and construction processes, i.e., the passage from ideas to objects, from dream to reality. At the end of the 4th symposium, a Council meeting held on 20 November 1996 agreed on the creation of MIEC_ST, an institution devoted to organising and carrying out the symposia, ensuring the maintenance and conservation of the pieces and the advancement and dissemination of all the activities pertaining to them. Today, that museum is about to open its doors in a building attached to the Abade Pedrosa Municipal Museum. Designed by architects Álvaro Siza Vieira and Eduardo Souto de Moura, the new facilities will provide additional information about the collection, giving new depth to the notion of public art.

In addition to exhibition and conservation, every museum must perform an educational role, and the International Museum of Contemporary Sculpture is no exception. By observing these sculptures, commissioned from prestigious artists, viewers may get acquainted with a number of artistic practices in recent decades, observe the work done with different materials, and recognise diverse styles and aesthetic trends. I believe, however, that the museum can offer something else: the possibility of learning about urban peaceful coexistence and tolerance, as well as the will to ennoble the urban common space.

According to idealist philosopher Immanuel Kant, art and beauty are purposeless.¹⁷ Art does not need to have a practical application to justify its existence; poets do not have to give any explanation for their verses except their need for self-expression. But the work of art taken to a public context outside strictly private contemplation has a role to play, and a purpose: to raise human dignity. That is the ultimate justification for the sculptures found in Santo Tirso.

Thanks to this whole group of sculptures, the question posed to viewers by the artwork does not remain isolated, but lives on and multiplies in a succession of questions informing a discourse of multiple challenges, like a choir singing the same tune in spite of their different tones and pitches: the music of freedom.

¹⁷ KANT, Immanuel (1914), "Third Moment: Of judgements of taste, according to the relation of the purposes which are brought into consideration therein - § 17.: Of the Ideal of beauty", in *Critique of Judgement* (Trans. by J. H. Bernard), London & New York: MacMillan & Co., pp. 84-90.

To freedom of creation, secured by artists after an age-long struggle, is added the viewers' freedom to make their own judgements of taste, thus removing the constraints imposed to the community from which cultural practices arise.

PIRANDELLO'S METAPHOR, OR ART IN SEARCH OF A MUSEUM

Laura Castro

I look at this urban-scale project envisioned by a sculptor and think of the opportunities for artists to penetrate, reshape and characterise the public space, redefining the physiognomy of a town. The project, which gradually developed into a museum and became one with the town, came to be named "Santo Tirso International Museum of Contemporary Sculpture" (MIEC_ST). By recounting that process we pay the best homage possible to the sculptor and to the museum that, one would think, exists *malgré lui*, as an artist is more likely to be interested in his/her own practice and the permanence of his/her oeuvre than in the specific requirements of its immediate confinement to a museum. Nevertheless, it must be pointed out that Alberto Carneiro's first proposal to the Santo Tirso Council in 1988 had in fact the purpose of creating an international sculpture museum, and that the then-mayor restated that intent¹ in the catalogue of the first symposium, held in 1991.

What to say then about a sculpture museum and the pieces making up its collection, except that they have been fused together with the city that contains them? How can those pieces be read if not by reading the city itself? What to say of a museum spread throughout the urban space, except that it takes its constituents from the city's own elements? And about the visitors to such a museum, but that they too inhabit the city? How can that museum be experienced if not by living the city?

These questions give away a slight distrust of the very notion of museum, not as physical, material, visible and tangible reality, but rather as conceptualization and idea. A paradoxical issue that springs up from the overlapping and complicitous paths trodden by both entities – city and museum –, as well as from their shared vicissitudes.

Twenty-four years ago, the first sculpture symposium was organized in the town of Santo Tirso, marking the beginning of a steadily growing public art collection. The attention and interest that they deserved led to the creation of the museum, following standard institutional processes. The first step was taken in 1996 at the time of the third symposium, when a Council meeting passed the proposal to create a municipal sculpture museum – the International Open-Air Museum of Contemporary Sculpture.

¹ I am grateful to Teresa Azevedo for clarifying the chronological sequence regarding the museum.

This museum as well as all its inherent formal mechanisms were put in place and organized in accordance with the works of art themselves, reversing the ordinary premises guiding the creation of such institutions. Instead of the pre-existing container, ready to welcome and house a collection, the museum followed an alternative path, taking into account the institutional requirements of each piece. Therefore, the distribution of the sculptures around the city, the relationship among them, their conservation, their grouping into clusters, the information about them, the design of possible trails, the account of relevant meanings for an interpretive reading, dissemination, and the organization of guided visits – they have all been developed along the museum’s very process of growth.

Did that course of action, assuming that was indeed the way it all unfolded, result in the population’s involvement with the works of art, the community’s empowerment, the apprehension of a certain “expository reality” by passersby? Did the works of art acquire meaning as a result of that experiential matrix? Or should that meaning be highlighted, strengthened and guided through the creation of a formally announced entity? If so, that formally announced entity – launched in 1996 and opened the next year – both validates and enthrones a praxis of ordinary people who are not only visitors but, first and foremost, citizens.

In addition to the excessive number of rhetorical questions in this text, I will resort to the figure of speech mentioned in the title. As in Pirandello’s play, whose characters were in search of an author, the Santo Tirso sculptures found a shared identity through the search of a museum, where they clearly belonged. As the symposia took place and new pieces were added in the town, the museum was silently and organically building up its collection, following a methodology that made it go partially unnoticed, a fact that is in itself representative of that process.

With the passing of time, the town got new areas, an expansion underpinned by artworks being placed in spots either fully consolidated or under development. The pertinence and importance of the museum derives then from its natural growth, as every museum needs to find authenticity and indispensability in the roots of its genealogy. In our case, Pirandello’s metaphor just makes this genealogy clearer and easier to read.

Since the 1980s, if not before, an unprecedented number of museums have been created from scratch or restored and re-qualified, favouring the spectacular in architectural design and consolidating the trend of temporary exhibits and travelling museums,² where leisure lounges and souvenir shops are increasingly bigger. In view of all this, the establishment of a museum as the corollary of the Santo Tirso public sculpture initiatives represents a phenomenon whose repercussions on history, culture and heritage are worth analysing further.

1.

Urban landscape transformation through art has consequences on heritage management due to the very nature of art in public spaces and to the growth of the collection.

² Term used by NOORDEGRAFF, Julia (2004), *Strategies of Display. Museum Presentation in Nineteenth-and Twentieth-Century Visual Culture*, Rotterdam: NAI Publishers.

Artworks usually move around the market, changing hands and going through different art circuits and contexts, before being confined to a museum. These circumstances subject artefacts to different legitimating procedures concurring to their ultimate configuration as heritage, in the sense that heritage must be understood as process.³ That time-spanning consolidation process is made up of ways of looking, interpreting and engaging, which guarantee the status of the artworks as heritage.

Public art also used to go through these processes of heritage formation. As it is well known, the construction of many public monuments in the 19th and 20th centuries depended on public-subscription and fundraising campaigns.

The, at least partial, end of those mechanisms today may have left a void as far as popular involvement and support are concerned in connection with non monumental interventions in the public space. Some of the reasons may be found in the fact that those interventions are usually imposed from the top down as a done deal, without taking into account collective initiatives, expectations or interests. Public art collections build up in accordance with the taste of agents who select artists and favour specific visual material, leading to works of art commissioned and conceived as heritage from the start. Instead of process, heritage is now seen as event, utterly detached from popular sediment. Such events produce heritage/artworks that do not result from any consistent process of screening and selection. MIEC_ST might be read as one of those events, advanced and justified by initiatives carried out among the student community.

Good practice recommendations include community involvement as a key aspect to any successful project⁴. The guest artists in residence provide the public with the opportunity to witness the development of the sculpture as well as to have an active participation. As a tool for engaging the local community, this shared experience also helps desacralise artistic practice.

2.

The already mentioned processes of heritage formation, contemporary cultural circulation and art museum development have informed the two and a half decades through which the Santo Tirso International Museum of Contemporary Sculpture (MIEC_ST) has taken shape along the backbone of the Sculpture Symposia held since 1991. Spreading across the town, the museum has the recognisable fluid and nomadic characteristics of today's models, yet allows us to identify the features pertaining to the age-long western tradition of open-air sculpture.

Three facts may be observed which not only foreground the museum's ties with the past, but recover rare values, involve specific issues and pose several challenges:

³ On the notion of museum as an instrument for heritage formation, see DAVALLON, Jean (1999), *L'Exposition à l'oeuvre. Stratégies de Communication et Médiation Symbolique*, Paris: L'Harmattan, particularly chapter 8, pp. 227-253.

⁴ In connection with a public art project specifically oriented towards community involvement, see ABREU, José Guilherme & CASTRO, Laura (2014), "Paredes' Public Art Circuit. A Public Art and Community Oriented Program", in *Lisbon Street Art & Urban Creativity 2014 International Conference*, Lisbon: FBAUL; see also: CASTRO, Laura (ed.) (2013), *Circuito de Arte Pública de Paredes*, Câmara Municipal de Paredes.

- the presence of open-air sculptures;
- the presence of open-air sculptures in an urban area;
- the presence of open-air sculptures making up a museum in an urban area;

2.1.

The reasons for placing a sculpture outdoors may be related to its intrinsic adequacy to that environment, namely size (large-scale pieces in particular), materials (especially weatherproof materials), shape, and harmonious integration into its surroundings. The existence of outdoor sculpture is determined by these characteristics as well as by the very definition of sculptural object, which would also account for the adequacy of other artefacts to indoor spaces.

The reasons, however, are not limited to those of ontological nature, and must take into account the particular features of the outdoor space, its suitability to contain a work of art, and the conviction that something new will happen once the piece finds a home there. According to Marc Treib, novelty does not lie in just placing a piece outdoors, but rather in exploring the specific qualities of outdoor spaces, which, unlike indoor spaces, do not freeze or fix the artwork being displayed.⁵ If the indoors is predictable and controllable, the outdoors is, on the contrary, unpredictable and uncontrollable, as display devices and other support are reduced to a minimum and prevented from being articulated with fixed, permanent structures.

In the interplay between sculpture and outdoor space, there are also instrumental aspects to which the MIEC_ST collection is certainly not impervious.

The first aspect is the formal distribution of the space – a direct dialogue is established between the sculpture and urban architecture and planning, highlighting different areas within that space and strengthening their geometrical disposition, generating modules, pointing out the main areas and contributing to their hierarchical organization. Therefore, sculpture allows for a sense of the overall spatial extent and of its crossing paths. It is used to dot an area, stress a composition, or top the end of a road or passage. A tool used for the sake of symmetry, repetition, modulation, or for its odd and random nature, sculpture is integrated into space as an essential part of its compositional structure.

The second aspect concerns user orientation – a sculpture may work as a reference point along a course, setting the pace and giving a measure of distance. Whether idle stroll or aimless ramble, any journey of body and mind has the sculpture as faithful companion. Likewise, it emphasizes everything at sight and creates focal points which may attract or deflect the observer's attention.

The third aspect has to do with symbolic legitimacy – sculpture provides codes to understanding the city, and is a means of cultural credibility and empowerment, as it opens the door to contemporary

⁵ TREIB, Marc (1988), "Sculpture and the Garden. A Historical Overview". In *Design Quarterly*, n° 141, Minneapolis Sculpture Garden, pp. 43-58. Online publication available at <<http://www.jstor.org/stable/4091201>>.

cultural channels as well as to urban regeneration and differentiation and to the development of tourism and, consequently, of the economy.

A significant part of the MIEC_ST collection is located in gardens, parks, grassy strips along streets or promenades, which is a reminder of the importance of garden sculpture in the western tradition. All the literature dealing with the subject from historical, technical or cultural viewpoints, and even that produced with an artistic purpose reflecting the author's preferences, pays close attention to this link, as shown by the following excerpts: «Garden art and sculpture have been complementary since Roman days. Some of the first Renaissance gardens were specifically designed for the display of statues, and until the 19th century, several types of sculpture were essential for the design of the largest gardens in the western world».⁶ Or: «The impulse to place statues in an ornamental setting is as old as civilisation itself. The contrast of the light colours of the statutes against the darker green background of trees or other plants [...], and the contrast between the unmoving statues and the changing, moving natural setting have had a universal appeal to all of mankind».⁷

From Antiquity to the present, sculptures have always populated gardens, according to aesthetic criteria seeking decorative balance, together with thematic and iconographic coherence. Those sculptures are usually found in transitional areas and spots, like portals, ramps, staircases, terraces and landings, roadways and grassy strips, colonnades and peristyles, plinths and niches. Classical statuary, perpetuated through replicas along the centuries, is associated with a rich set of plastic elements generating different theatrical compositions. In retreated private courts, under geometrically shaped reticular roofs, in vast extensions stretching as far as the eye can see, or within capricious and eccentric constructions, sculpture has characterized spaces, landscapes and ambiances.

Santo Tirso recovers that age-old legacy, as here and there the sculptures call its memory to mind. It would be wrong, however, to reduce these outdoor sculptures to ornaments or to architectural and urban milestones, aspects which used to typify the role of sculpture before contemporary times. Though partly descending from the sculptural tradition favouring the open air and gardens, MIEC_ST is mostly an heir to a way of thinking, acting and making the city – a city where, though monumentality and the sceneries from the past have faded away, urban settings, artworks and people are still closely intertwined.

2.2.

Although, as already pointed out, a significant part of the MIEC_ST collection is found in gardens, the urban structure poses challenges of a different sort. The dense and complex mesh of urban spaces, the limitations imposed by pedestrian and traffic circulation and the coexistence of different uses and

⁶ CROWE, Sylvia (1958), *Garden Design*. New York: Hearthsides Press, p.137.

⁷ MACDOUGALL, Elisabeth B. (1985), "Introduction", in FOY, George & LAWRENCE, Sidney, *Music in Stone. Great Sculpture Gardens of the World*, London: Frederick Müller, p. 8.

purposes, all lead to a degree of inner tension absent from places with more consistent and uniform uses.

The appearance of numerous manufactured or artificial landscapes catering for people's need for recreation and leisure has been a controlled experience in developed cities, especially since the 19th century, when wastelands were turned into public parks, gardens, malls and parades containing terraces and belvederes from which the entire city could be taken in: «the urban park is the most paradigmatic example of urbanised nature – nature coming close to the city by means of the machine and in the shape of a garden».⁸

These major transformations taking place in the 19th century signal the democratisation of parks, as their popular nature and urban setting was meant for social, public usage, in contrast with the elitist and strictly private use in previous periods. In addition, industrialisation, population growth and urban overpopulation made parks perform a social role, catering for social, recreational and educational needs, and setting new standards of morality and hygiene. In industrial factory towns, parks symbolised nature, health and affluence, and social evils were thought to be in direct correlation with the number of available open-air areas for the people, the factory workers, the “humbler classes”.⁹

The relationship between sculpture and those parks mostly depended on the commission of urban statues by means of public subscription campaigns showing collective civic commitment, public consensus and moral purposes.¹⁰ Nineteenth-century parks and gardens were filled with busts and statues in homage to artists, writers, nameless heroes, politicians and prominent masters of oratory.¹¹ Literary inspiration often took the form of narrative sculptures not only through images of mythological figures and great fictional characters, but through the representation of highly complex dynamic episodes. From an iconographic perspective, that type of sculpture pointed to antiquity, as far as it respected the relationship between the subject matter of the piece and its setting. Thus, there was a deliberate intention to create the appropriate environment for the artwork, which differed from the surrounding areas. Repeating well-known phenomenological procedures, plinths, either plain or profusely decorated with allegorical patterns or narrative sequences, inscriptions, staircases, platforms and railings defined a space for the statue, whose dignity was enhanced by its elevated position. Statuary's status as public art was consolidated by means of urban improvement programmes being carried out throughout Europe and North America.¹² City parks and their sculptures became civilisation tools with strong ideological power.

⁸ RIVAS, Juan Luis de las (1997), “La Naturaleza en la Ciudad-Región: Paisaje, artificio y lugar”, in MADERUELO, Javier (coord.) *El Paisaje. Actas del II Curso Huesca, 23-27 Septiembre 1996*, Huesca: Diputación de Huesca, p. 184.

⁹ CLARK, Frank (Summer, 1973), “Nineteenth-Century Public Parks from 1830”. In *Garden History*, Vol. 1, N° 3, pp. 31-41. Online publication available at <<http://www.jstor.org/stable/1586332>>. See also: MERCADAL, Fernando García (2003), *Parques y Jardines. Su Historia y sus Trazados*. Zaragoza: Institución “Fernando El Católico”, Diputación de Zaragoza, pp. 246-247.

¹⁰ The first international public art conferences, held by the turn from the 19th to the 20th century attest to the weight of civic values, education and nationalism. See, for instance, Eugène Broerman's appeal to participation in the *IIIe Congrès International de l'ArtPublic – Liège*, 1905, apud: ABREU, José Guilherme (2006), *Escultura Pública e Monumentalidade em Portugal (1948-1998). Estudo transdisciplinar de História da Arte e Fenomenologia Genética*. Doctoral dissertation submitted at the School of Social Sciences of Lisbon's Universidade Nova.

¹¹ BIGGS, Lewis (1984), “Open Air Sculpture in Britain: Twentieth Century Developments”, in DAVIES, Peter & KNIPE, Tony (eds.), *A Sense of Place. Sculpture in Landscape*, Sunderland: Sunderland Arts Centre, pp. 13-39. See also DUBY, Georges & DAVAL, Jean-Luc (ed.) (2002), *Sculpture from Antiquity to the Present Day*. Köln: Taschen.

¹² CURTIS, Penelope (1999), *Sculpture 1900-1945*, New York: Oxford University Press, pp. 5-9.

Back to Santo Tirso and our time, there is an enormous difference between this project and 19th-century statuary – figurative representation has been abandoned, commemorative statues and monuments have disappeared, iconographic reading has become fragmentary, bases and platforms have been removed, and the setting must respond to the piece. And yet, despite these differences, are not the Santo Tirso sculptures instruments of civility and urbanity, vehicles of education and citizenship, strategies for the identity and empowerment of an artistic culture?

2.3.

When the works of art found in the urban space are taken as a temporary or permanent exhibition, the notion of museum gains weight. Together with this notion, we must consider another, barely perceivable, element at play, which in this paper has so far been neglected: the public, that is, visitors, including locals and occasional or intentional tourists, determined to explore the town and to enjoy the experience of an unconfined exhibition.

In the 1980s and 1990s, a series of outdoor museums similar to MIEC_ST began to appear in Europe, containing collections built up from symposia, temporary exhibits, monographic initiatives by some artists, and urban routes. Different management models could be seen at every step of their development: project conception, intervention types, choice of sites, artist selection, project management and supervision, negotiations with local stakeholders, cooperation from corporate sponsors, artwork construction and installation, conservation, and public dissemination and advertising. This kind of art project involves a complex network of stakeholders and participants: artists, architects, city planners, donors, managers, promoters, selection committees, judges, coordination and conservation managers, each one with their own particular agendas, specific interests and personal preferences. As a consequence, these very complex processes usually demand tremendous efforts to articulate the work of different committees and consulting bodies, and to negotiate partnerships with regional or even national and international institutions.

Temporary outdoor exhibits received new impetus and increased in frequency during the late 1940s, though the term “open-air sculpture” was in fact related to practices like those of Henry Moore (1898-1986)¹³ and Barbara Hepworth (1913-1975). Several initiatives carried out in England consolidated the tradition of open-air exhibitions, such as the famous “Sculpture in the Open Air” exhibition staged in London’s Battersea Park, leading to a series of initiatives in this and other parks, promoted by the Arts Council, which also organised travelling exhibits of open air sculpture between 1957 and the mid-1960s.¹⁴

The London exhibitions were followed by similar initiatives committed to the democratisation of

¹³ It is worth quoting Henry Moore, who was responsible for disseminating outdoor public sculpture: «If I wanted the most fool-proof background for a sculpture, I would always choose the sky» (quoted by SPENDER, Stephen (1979), *Henry Moore Sculptures in Landscape*, New York: Clarkson Potter, p. 9); or «sculpture is an art of the open air» (quoted by SYLVESTER, David (1969), *Henry Moore. Sculpture and Drawings*, London: Percy Lund, Humphries & Company Ltd, vol. 2, p. xiv).

¹⁴ The second “Sculpture in the Open Air” exhibition was staged in the same park in 1951, but in 1954 it was moved to Holland Park. The catalogue included a foreword by Kenneth Clark focusing on the particular characteristics of open-air sculpture. The “Sculpture in the Open Air” exhibitions were held in London until 1966. See BIGGS, Lewis, *Op. cit.*, pp. 13-39.

urban life and easier access to art, such as those in Glasgow's Kelvingrove Park and in Sonsbeek Park in the Dutch city of Arnhem, where international sculpture exhibitions have been held since 1949. These events, featuring different curators each year, have evolved from the simple installation of sculptures in strategic areas of the landscape into the commission of site-specific pieces and the use of new artistic media, like videos and performative media produced within the community. In some cases, a museum has also been created, as in the case of Santo Tirso, one of the most noteworthy being the Middelheim Open Air Sculpture Museum in Antwerp. Used as a military depot during World War II, the park has been the stage of international exhibitions of open-air sculpture since 1950. The humanistic nature of the initiative was underlined in the opening of its first edition: «[...] here, where human recklessness and hatred have once caused destruction, works of the spirit from different countries have now found a point of contact and interpenetration».¹⁵

The banner of world peace and tolerance leading to rebirth and freedom, waved by these exhibitions – Battersea, Sonsbeek and Middelheim –, was also at the root of Documenta, held in the German city of Kassel, and one of the most relevant art programmes in post-war Europe. Rising awareness of the importance of cultural initiatives for a fairer world and as symbols for trust in humankind has privileged the use of outdoor spaces, as they clearly stand for the free circulation of men and women in a peaceful Europe.

The movement of international exhibitions of open-air sculpture has spread all across Europe since the 1950s, including countries like Italy, Germany and Spain. The Münster Sculpture Projects, launched in 1977 and held every ten years, are also expected to comprise a museum.¹⁶ That year, the Documenta exhibitions were extended to Kassel's outdoor spaces.

The creation of MIEC_ST continues this artistic and cultural tradition, though with the concurrence of another model of open-air exhibition resulting from strictly museum-related practices, such as the highly influential sculpture garden of New York City's Museum of Modern Art, designed by Philip Johnson (1906-2005) and James Fanning in 1953.

According to Elisabeth Kessler, this is an outdoor gallery, like a roofless hall inspired by the archetypical garden – secluded, protected, private:¹⁷ «for the garden to become a suitable place to look at works of art, one of the main challenges was the creation of spaces equivalent to those found in art galleries».¹⁸ Architect Philip Johnson commented during an interview that «it's actually a room, not a garden. It's an urban room with well-defined entrances and trails. And it's easy to get in».¹⁹

Despite MIEC_ST's varying ambiance and different topographic and textural characteristics, the paramount importance of free circulation and passage would certainly make it farfetched to look at it

¹⁵ Excerpt from L. Craeybeckx's address, quoted by BENTEIN-STOELEN, M.-R. (1987), *Middelheim. Catalogue de la Collection Musée de Sculpture en Plein Air*, Anvers.

¹⁶ (2007), *Sculpture Projects Muenster 07*. Köln: Buchhandlung Walther König.

¹⁷ KASSLER, Elisabeth B. (1984), *Modern Gardens and the Landscape*. Revised edition. New York: Museum of Modern Art, pp. 17-27.

¹⁸ (2007), *A Modern Garden. The Abby Aldrich Rockefeller Sculpture Garden at the Museum of Modern Art*. New York: The Museum of Modern Art, p. 19.

¹⁹ LEWIS, Hilary & O'CONNOR, John (1994), *Philip Johnson: The architect in his own words*. New York, Rizzoli, p. 67.

as a set of open-air galleries. In a city, the field of vision is radically different from that in a walled area; free circulation, with no obstacles or mandatory trails, has none of the constraints imposed by definite points of entry; unlike the opacity of galleries and museums, transparency and permeability encourage a certain type of behaviour. The population's presence and experience, and their casual encounter with the sculptures greatly differ from the conventional, controlled ritual of visiting a museum.

3.

Any museum offering free and unrestricted access poses special challenges concerning the conservation and maintenance of its collection. No strategy in this domain may afford to neglect preventive conservation, here understood as the shared responsibility as well as the set of behaviours and attitudes of a lay community taking a stand way beyond the positions adopted by a restricted group of conservation professionals.

Sculpture collections in urban areas require the use of every communication strategy through which museums convey their positioning within the information, programming and cultural production networks to which they belong. It is essential to promote a culture of proximity and fellowship which appeals to knowledge and a sense of identity. Communication plays a crucial role to raise awareness, by stressing the importance of authors and their work, the diverse trends on display and their international relevance. Information is the first step from indifference towards critical thinking. For those already used to the presence of the sculptures, access to systematic, accurate information is likely to turn a cursory glance into an attentive stare.

Only rarely do teams in charge of a project's conceptual design and implementation include conservators-restorers, although their expertise would certainly allow them to play an active role. Hiring conservators only when the first problems arise possibly makes the work of these professionals less effective. Good practice recommendations point out the need for very precise and careful policies and programmes at every stage previous to construction, and even suggest the presence of a conservation consultant from very early stages, in order to follow up the entire process and put forward solutions regarding the installation of the pieces and their future maintenance and conservation, as well as to avoid any conditioning factors to artists and curators that might result in a departure from initial conceptual premises.

The conservation and maintenance of collections like that of MIEC_ST are complex tasks, due not only to their outdoor urban setting, but also to their very nature as contemporary artworks. Although this issue is clearly beyond the scope of this paper and not within my field of expertise, it is worth pointing out, though without going into details, some of the aspects most often dealt with by preventive conservation.

The study of the artwork and of its components, materials and technical processes, together with knowledge about industrial manufacturing processes and growing exchanges between production and distribution centres are all vital aspects of conservators' scientific research, who are able to

provide vital information allowing for responsible practices and firmly based interventions. Having made treatises and prescriptive handbooks obsolete, contemporary art has evolved beyond the repetition of formulas which used to allow for comparability between artistic processes. Dramatic changes in the artistic and aesthetic fields and the conceptual reconfiguration of art are being heralded by a myriad signs, such as constant individual experimentation, hardly-inferable singularities, absence of fixed rules, potential artistic use of any material (making it difficult to predict its aging behaviour, particularly when integrated into a whole set of other materials), incorporation of mechanical and electronic components, a wide variety of production processes, including those related to in situ interventions and installations, the increasing prevalence of the work-in-progress over the finished object, the overlapping of production, presentation and reception, the ephemeral and fragile nature of certain practices, and the widespread use of new media, among others. Conservators-restorers are also faced with the challenges resulting from a practice no longer based on schools, academies or specific landmarks, as well as from artists' fragmentary discourses and mutable methods. The high degree of variability and low predictability of today's practices is gradually being made up for by deeper academic knowledge, taking into account the artist's direct testimony through interviews as one of the main, though intrinsically contingent, strategies.²⁰

In addition, the materials used in contemporary art are often inalienable from the work's conceptual matrix and meaning. Any intervention affecting those materials may therefore compromise the way in which a certain piece is interpreted – an infrequent phenomenon in previous periods, when meaning derived mostly from representation.

Due to the inherent complexities of contemporary art practices and of public art, including the specific difficulties of building up a collection like that of Santo Tirso, MIEC_ST has enforced operational procedures in order to follow up production and installation and to create a file about each sculpture. These files record material and technical characteristics, describe any maintenance procedures required during production stages, identify vulnerable aspects and special needs, specify cleaning methods to be used, and even suggest regular stress tests. They are consequently mandatory tools for regular supervision, carried out to detect any cracks, corrosion, discoloration or dirt accumulation, caused by weather exposure, pollution, vandalism or involuntary damage. The training of city workers in permanent contact with the works, such as roadmen, street sweepers and gardeners is also essential to encourage the entire population's support and commitment to the project.

The sculptures have changed Santo Tirso's skyline, giving rise to a new city through the never-ending process of transformation brought about by public art. Beside redefining the cityscape, the works have modified the citizenship's ties to the place and allowed for vivid dynamic perception and motion awareness.

²⁰ On the relationship between contemporary art and conservation, see MACEDO, Rita A. S. P. (2007), "Da Preservação à História da Arte Contemporânea: Intenção Artística e Processo Criativo". In *@pha: Boletim nº 5 – Preservação de Arte Contemporânea*. Boletim da Associação Portuguesa de Historiadores de Arte. Regarding public art specifically, see also: BEERKENS, Lydia & LEARNER, Tom, (eds.) (2014), *Conserving Outdoor Painted Sculpture: Proceedings from the Interim Meeting of the Modern Materials and Contemporary Art Working Group of ICOM-CC, Köller-Müller Museum, Otterlo, the Netherlands, June 4-5 2013*, Los Angeles, CA: Getty Conservation Institute, online publication available at <http://hdl.handle.net/10020/gci_pubs/conserv_outdoor_painted>. See also CONSIDINE, Brian et. al. (2010), *Conserving Outdoor Sculpture: The Stark Collection at the Getty Center*, Los Angeles: Getty Conservation Institute. As contemporary art conservation and restoration reports are hardly available, corpora made up of MA and PhD dissertations dealing with these issues are of utmost importance.

The pieces of the MIEC_ST collection have made their home in this museum. Here, we cannot see the typical tension otherwise observed in indoor museums, filled with uprooted, decontextualized artefacts, encapsulated in galleries and display cases; there is no contradiction between every-day objects, intimately related to their owners, and the artificial environment of the museum they now inhabit. On the contrary, these works of art are gradually taking root in the place and becoming a natural feature. As mentioned before, the museum has resulted from the sculptures themselves, highlighting their presence in the town, where they are meant to be.

THE CATALOGUE

Teresa Azevedo

Set up in 1996, the Santo Tirso International Museum of Contemporary Sculpture (MIEC_ST) officially opened its symbolic doors in 1997, after the 4th International Sculpture Symposium. Providing the town with an international museum of outdoor sculpture, however, had been the joint initiative of the Santo Tirso Municipal Council and sculptor Alberto Carneiro since 1991, when the latter put forward the idea. Therefore, one of the main goals of the ten symposia held in Santo Tirso has been to acquire an art collection by national and international sculptors, accounting for both individual practices and the overall diversity and heterogeneity in contemporary art. The coherence of this open-air sculpture museum has grown into a pioneering project in Portugal, comparable to some of its best international counterparts.

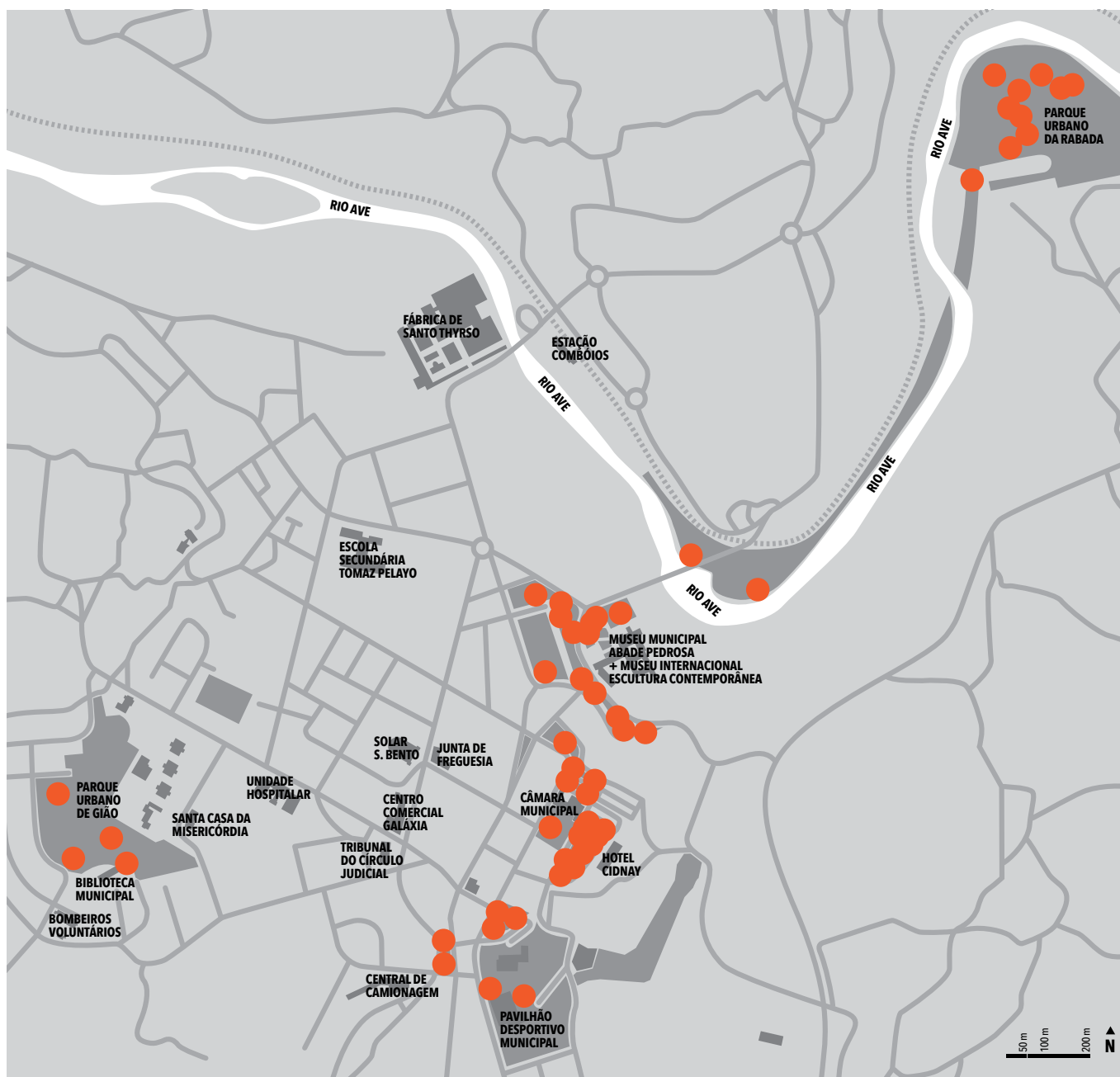
After ten symposia, MIEC_ST has achieved its initial objectives, comprising fifty-four sculptures distributed all across town (fifty-two built along the symposia, and two by Alberto Carneiro), as well as a considerable amount of contextualising documentary material. From now on, the museum will be responsible for the maintenance and conservation of the public sculptures; in addition, its soon-to-open new facilities will launch a new phase regarding the record, documentation, study and dissemination of the artworks and their authors, as all the material concerning the sculptures and their construction (photographs, drawings, written texts, maquettes and designs) will be contained in a structure built for that purpose.

If it is true that this catalogue marks the closure of the ten-symposium cycle, it also celebrates the beginning of a new phase for MIEC_ST, i.e., the creation of a space dealing with contemporary art and, particularly, with public art in Santo Tirso. Thus, these pages aim at offering not only an overview of the entire event, but also a starting point for potential new readings made possible by the artworks themselves and all their supporting material. For each symposium there was an individual catalogue featuring relevant texts about the sculptures, written by nationally and internationally renowned critics. This catalogue is intended as a complement to those already published by providing, instead of a detailed analysis of each piece, a comprehensive view of the entire museum now open in the city.

The catalogue is divided into two sections. The first section presented a set of papers (including Mayor Joaquim Couto's foreword, as well as the texts written by the national and international curators, Alberto Carneiro and Gérard Xuriguera, respectively) dealing with the different ways of approaching public sculpture and outdoor sculpture museums, all of them centred on MIEC_ST and its background. On behalf of the Municipal Council, Álvaro Moreira and Conceição Melo trace the history of Santo Tirso from its origins to urbanisation and heritage formation processes, of which the International Sculpture Symposia and the subsequent International Museum of Contemporary

Sculpture are essential parts. Javier Maderuelo's paper is a much welcome account of the history of sculpture since the early 20th century, going through the main avant-garde research and experimentation that led to the development of sculpture in and for the public space, and placing MIEC_ST within its international context. Finally, Laura Castro's reflection on sculpture revolves around three main topics: outdoor sculpture, outdoor urban sculpture, and outdoor sculpture in a city museum. Touching on the western tradition of sculpture in parks and gardens, the author goes into different museum models and their relationship with MIEC_ST, including issues concerning heritage formation and conservation.

The second section, following this brief introduction, contains a presentation of the 54-piece collection, organised according to the documentary research carried out in the MIEC_ST archives. It follows a chronological order starting in 1989-90, when Alberto Carneiro's two sculptures were erected in the city, thus paving the way for the following symposia. Whenever possible, each sculpture is illustrated by authorial notes available at the MIEC_ST archives. The inclusion of this material serves two purposes. On the one hand, it allows for a deeper understanding of each sculpture by providing drawings, designs, maquettes, short notes, drafts or photographs that show the artists' main concerns and choices during design and / or construction stages. On the other hand, those documents now seeing the light of day are also part of the MIEC_ST collection and, as such, they are contained in the new museum facilities, ready to be studied and analysed as essential complements to the public sculptures in the town. Making up a heterogeneous group of sculptures, which do not stand for any specific trend but rather for the varying configurations that contemporary public sculpture may take, each artist's methods, and the documentary material they have produced, are also diverse. This section attests to that diversity through the assorted material accompanying each piece. It is worth pointing out that the photo credits belong to José Rocha, who captured the sculptures as well as their surrounding areas, thus documenting each specific environment.



Map of the sculptures' locations

700x500x500cm





1 Water on earth, Alberto Carneiro 1989-1990, Granite and water



"Water flowing over the surface of the earth and moulding its movements as it encounters matter. Water and stone: the river and the mountain. Stone revealing itself through the vibrations of the water. Life grooving the earth for the body's anamnesis. The elements have left their trace on the surface of the rocks. Water streams down the mountain looking for the flatness of earth. Liquid scintillations make the stone fluid and appeal to the body's gestures. Mandalic space where water seeks the centre. Cosmos of the unity of body and universe."

Alberto Carneiro, 2001 (In Alberto Carneiro. Das notas para um diário e outros textos. Antologia. Lisbon: Assírio & Alvim, 2007, p. 118)

2

The boat, the moon and the mountain, Alberto Carneiro
1989-1990, Granite and earth



"Time and the elements have brought these rocks together. They are mountains. They have been shaped by the passing time and by bodies recognising themselves in the earth. Chosen to identify the mountain that contains them, the moon that heralds the night and the boat sailing in search of the mystery, these stones propitiate nature. Slipping through the fingers, they are the grain of sand and they are infinity. They reveal the body through the intimacy of simple things bringing us aesthetic enjoyment. Archetypal awareness taking us back to the beginning of time as a future passageway to a state of nonbeing. Triangles are added to the spiral designed by the course of earth. They call out for the sanctity carried by the body within its cosmos."

Alberto Carneiro, 2001 (In Alberto Carneiro. Das notas para um diário e outros textos. Antologia. Lisbon: Assírio & Alvim, 2007. p. 119)



170x1000x1000cm





3 *Nature, love and coughing, António Campos Rosado
1991, Granite and iron*





4

*Family, Manolo Paz
1991, Granite*





210x330x130cm

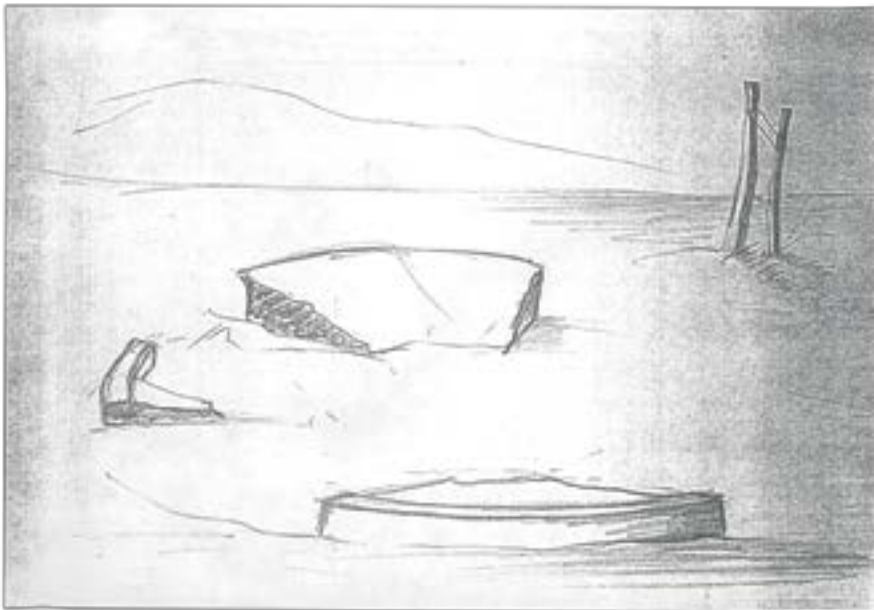


5

Voltaic arc, Manuel Rosa
1991, Granite



6 *The nature of stone, Reinhard Klessinger*
1991, Granite, iron and glass





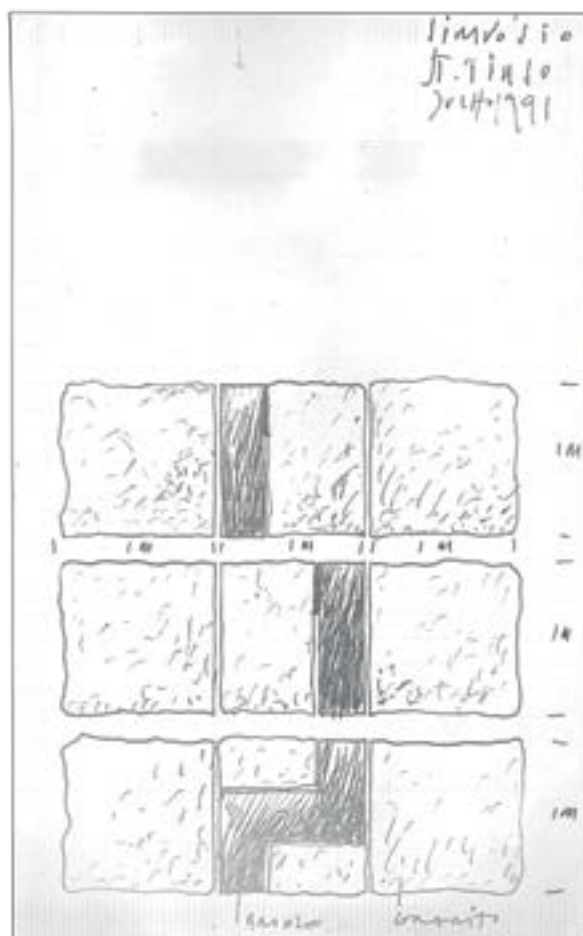
32x1370x800cm

145x460x170cm



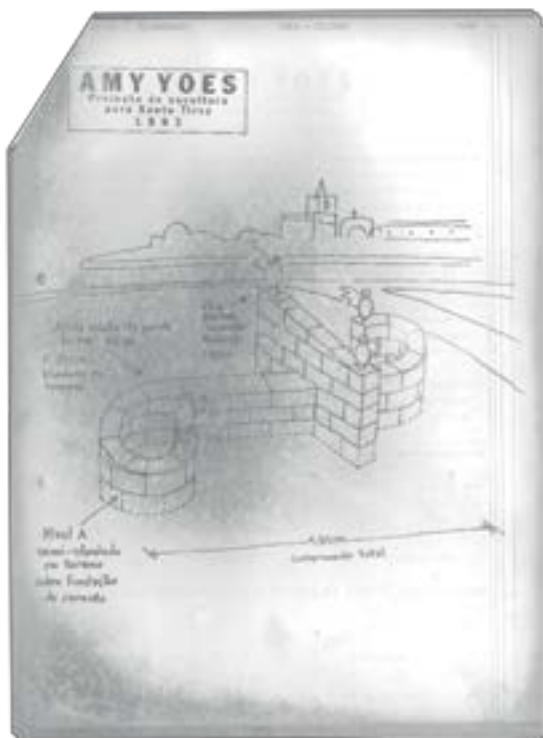


7 *Untitled, Zulmiro de Carvalho*
1991, Granite and bronze





8 *Capriccio*, Amy Yoes
1993, Marble





260x500x245cm

100x365x390cm





9 *Rocking stone no. XXII, Carlos Barreira*
 1993, Marble, schist and stainless steel

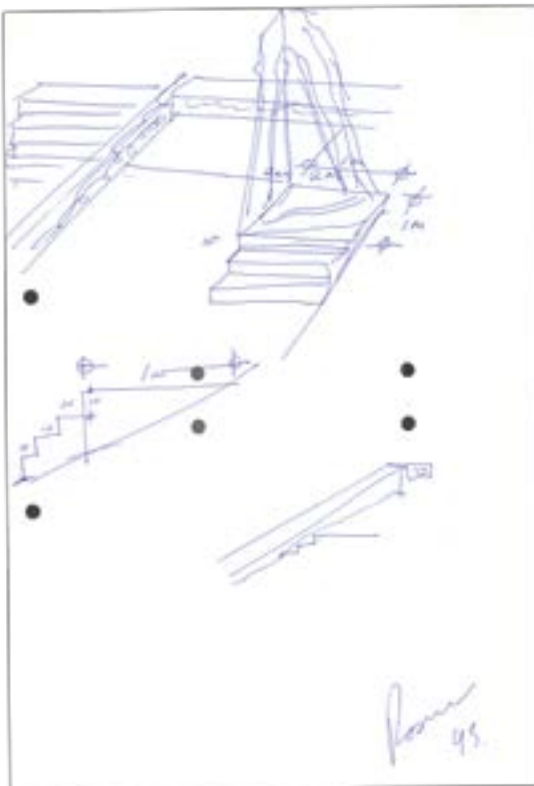


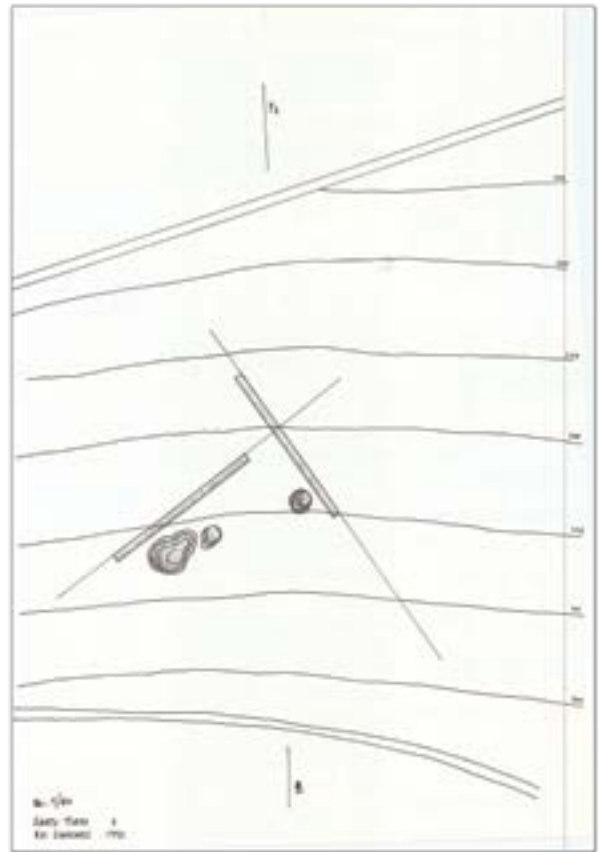


470x85x80cm

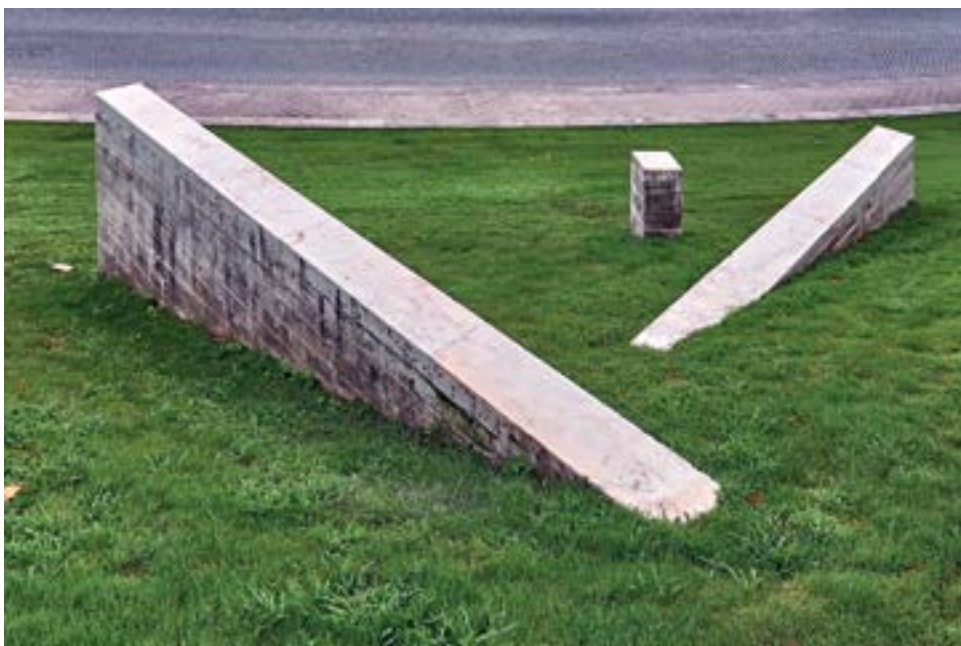


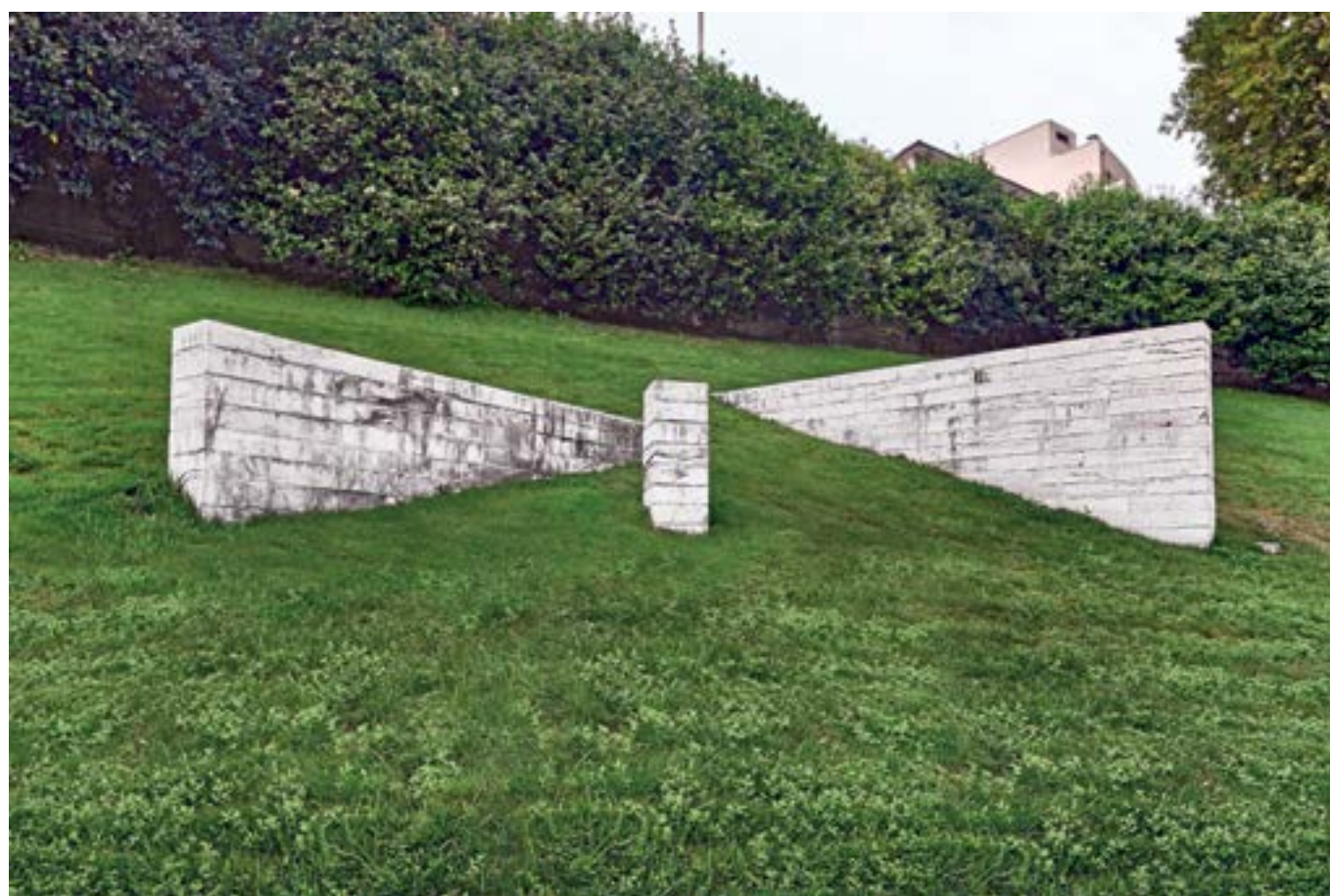
11 *Spine, Peter Rosman*
1993, Marble, granite and iron





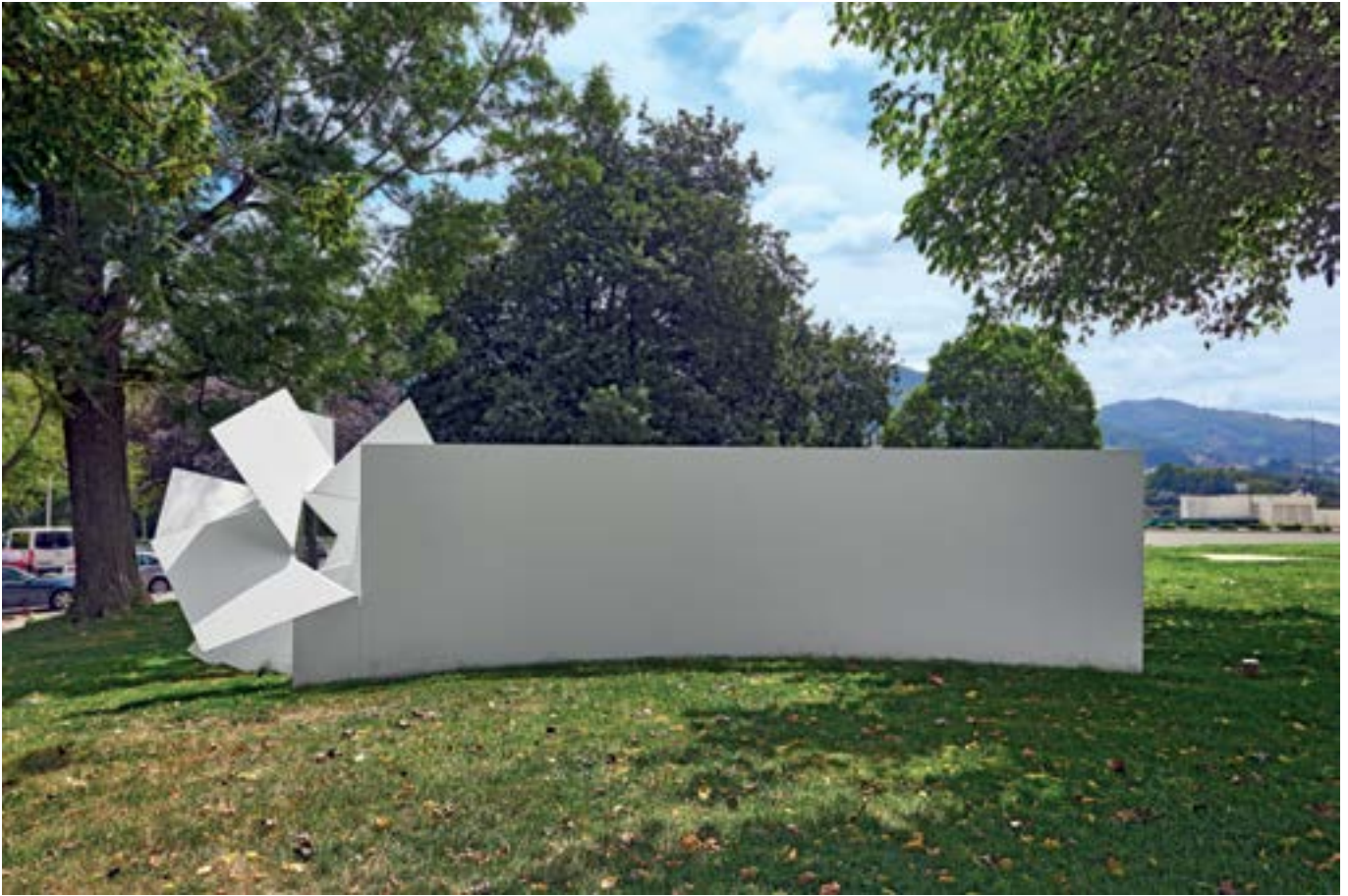
12 *A space for Santo Tirso, Rui Sanches*
 1993, Marble





152x670x420cm

245x770x360cm

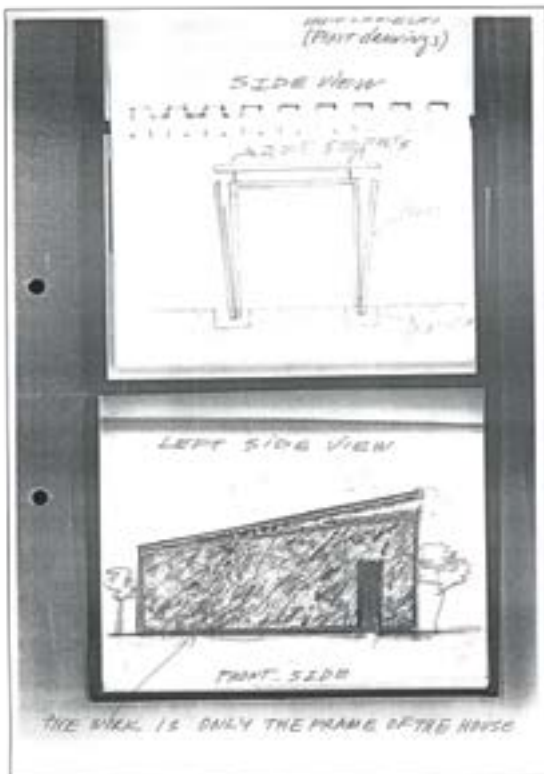




13 *Untitled, Ângelo de Sousa*
1996, Iron



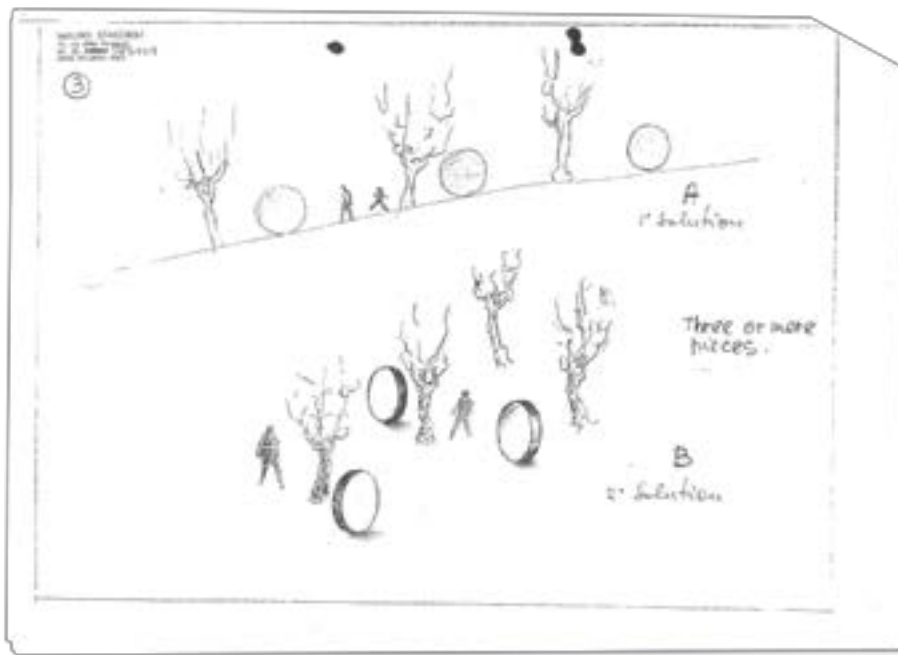
14 *Look inside yourself, David Lamelas*
1996, Iron and marble





312x410x580cm





15 *Sculpture – Santo Tirso '96, Mauro Staccioli*
 1996, Concrete and iron





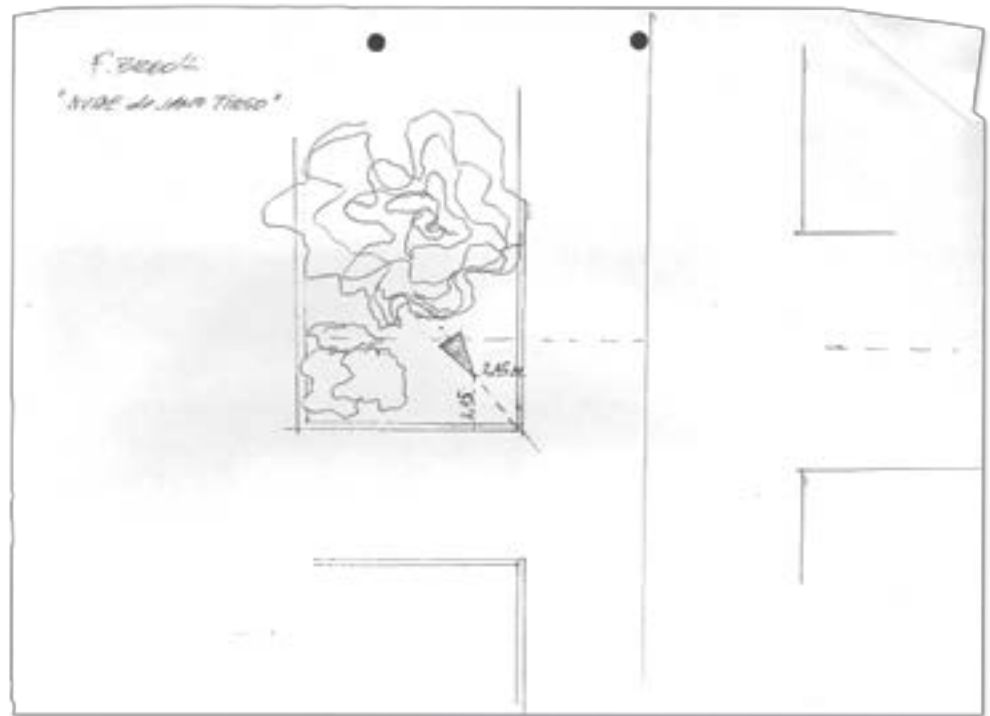
300x500x245cm

450x210x200cm



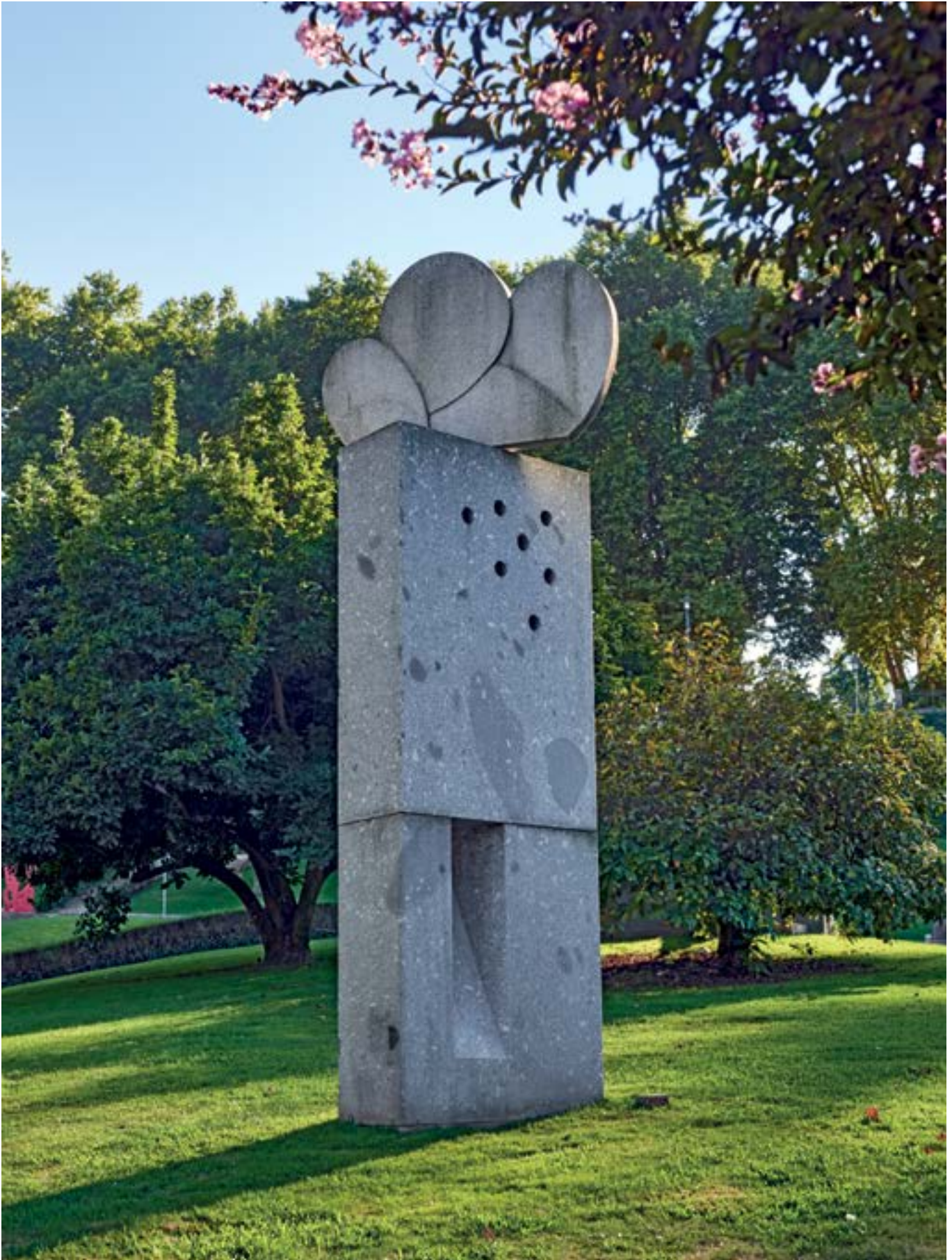
17 Without your name, Rui Chafes
1996, Iron





18 *The cloud of Santo Tirso, Federico Brook*
1997, Granite



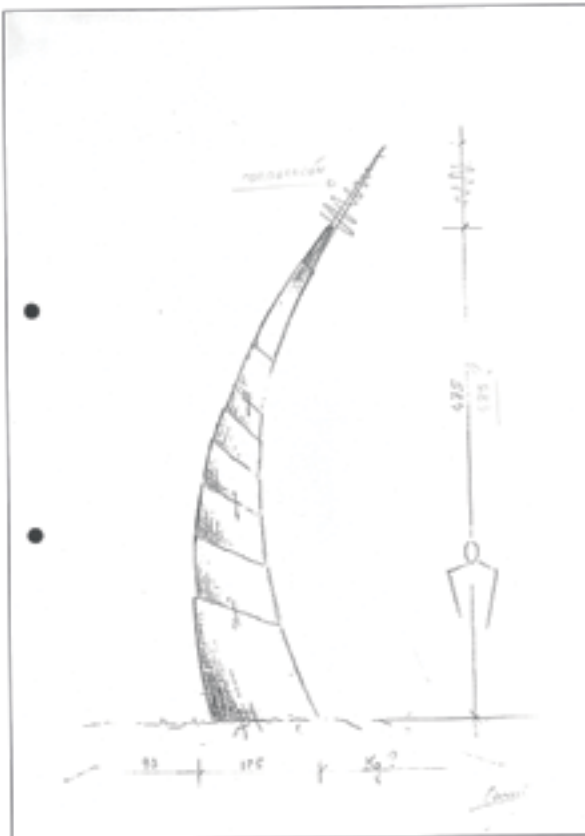


460x135x58cm





19 *Fern, Josep Maria Camí*
1997, Granite





20 *Ascension, Julio Le Parc*
 1997, Stainless steel



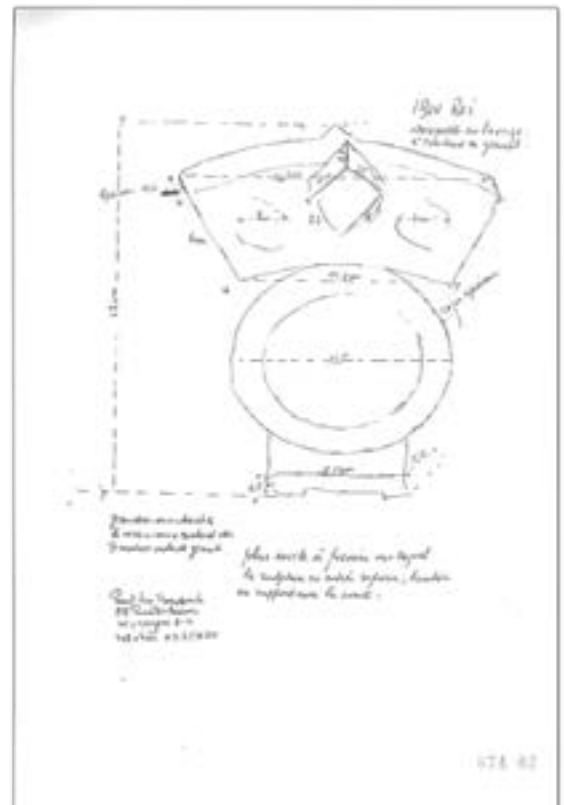


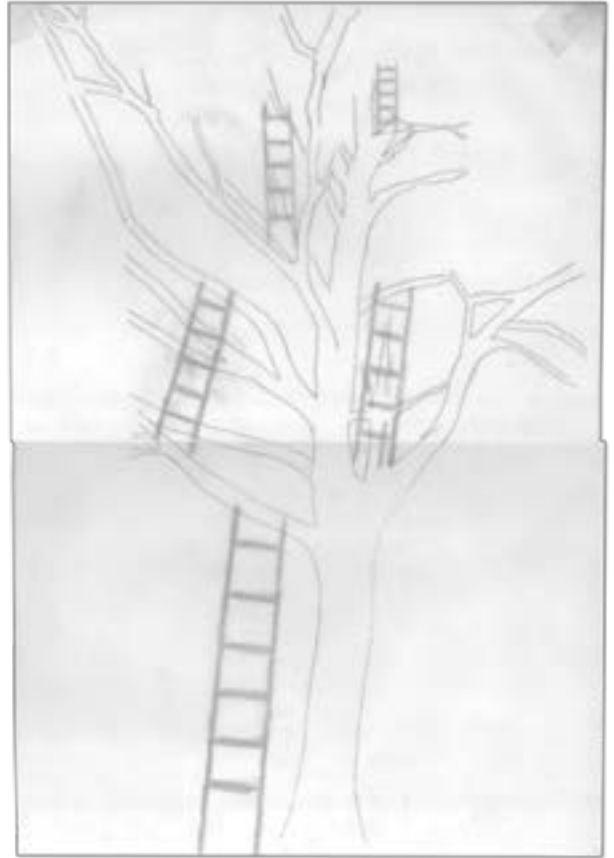
460x100x100 cm





21 *A fool's failure is found everywhere, Paul Van Hoeydonck
1997, Granite*





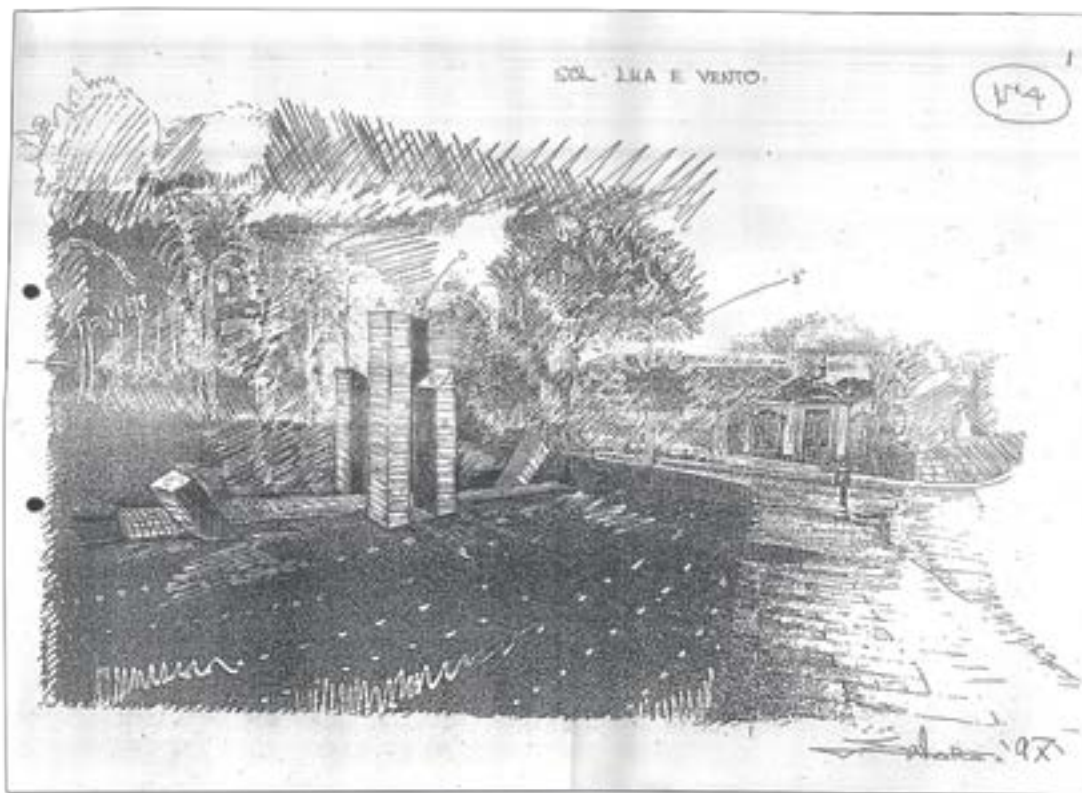
22 *Ladder, José Pedro Croft*
 1997, Galvanised iron





800x250x350cm



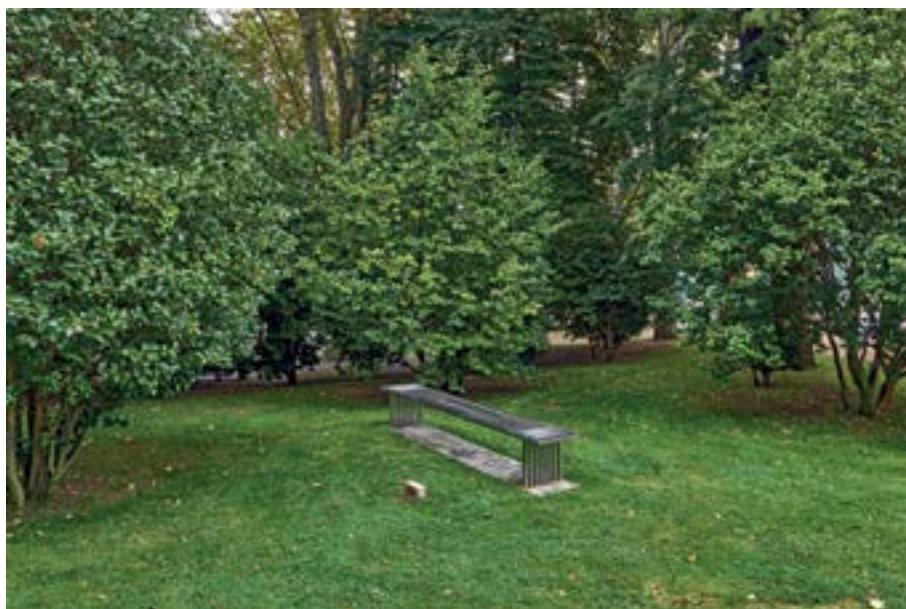


23 *Sun, moon and wind, Satoru Sato*
1997, Granite





24 *I am waiting, Fernanda Fragateiro*
1999, Stainless steel



"[...] Made up of two parts, this piece was conceived to be placed under a tree shade, in a public garden.

[...]

This piece is a place. It speaks of time and hope at the same time. It may be a point of reference in town. A place where people can wait for someone, which then may turn it into a meeting place.

The word eternity is also suggested through the image of an angel. Eternal, because waiting is eternal. One waits for ever. It may be a different person who waits, a different person who is waited for. We wait for different someones or somethings. So this place is truly revealed and comes into being when the act of waiting is fulfilled, or when encounters take place, on and on and on. [...]"

Lisbon, 9 August 1999. Fernanda Fragateiro



45x300x51cm

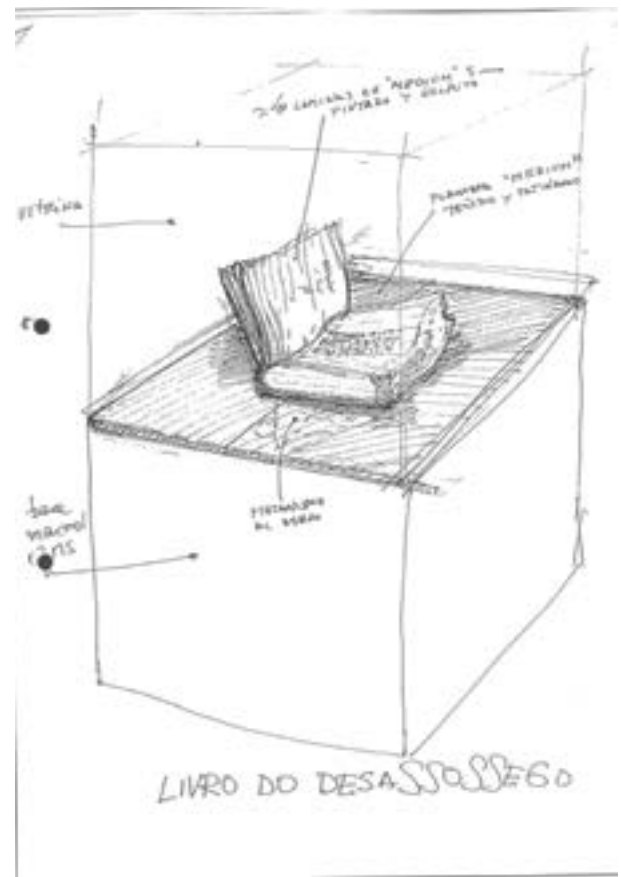
550x85x120cm





25 *Hangul Character - 1999, Hang Chang-Jo*
 1999, Iron





26 *The Book of Disquiet, Jack Vanarsky*
1999, Wood and mechanic system





220x125x125cm



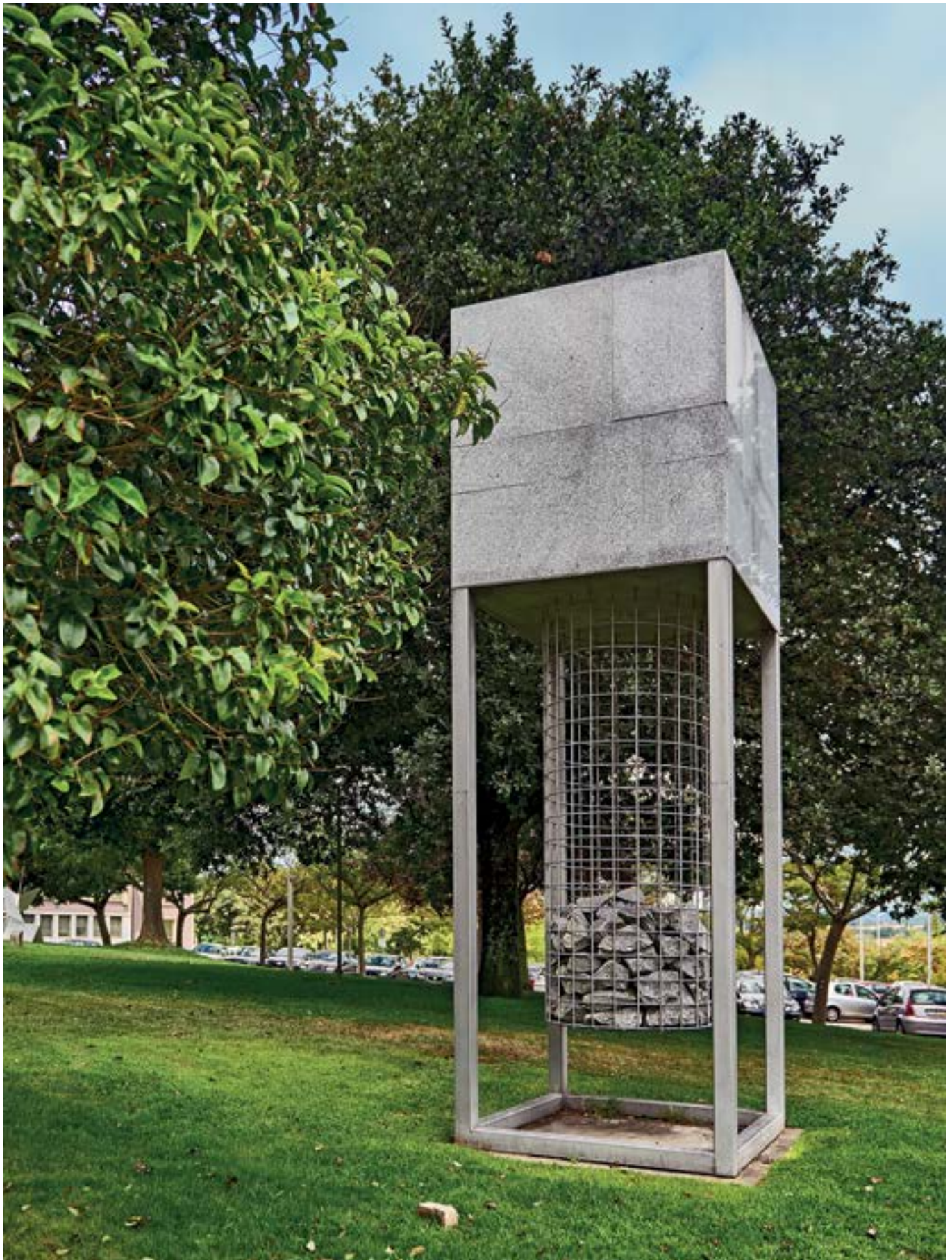


27 The guardian of the sleeping stone, Mark Brusse
1999, Granite



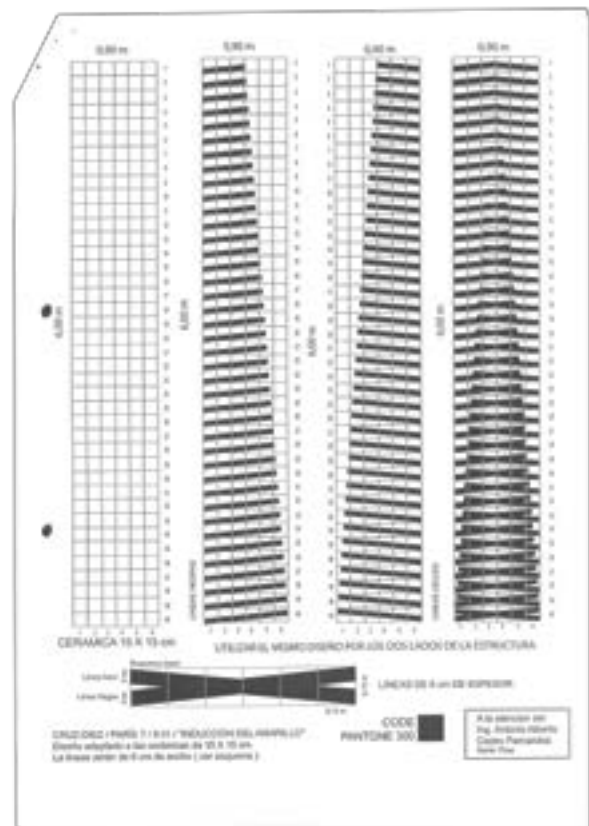
28 *Fragments, Nissim Mercado*
1999, Granite and iron





535x180x178cm





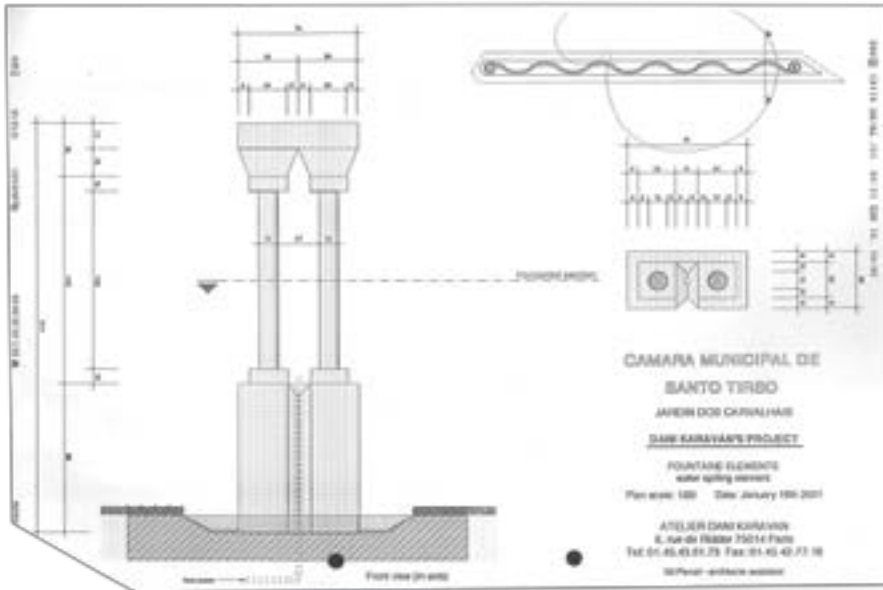
30 *Induction to yellow, Carlos Cruz-Diez* 2001, Concrete and tile





650x520x220cm





31 *Untitled, Dani Karavan*
1999, Concrete, tile, granite, basalt and water





32 *Untitled, Guy de Rougemont*
 2001, Concrete and tile



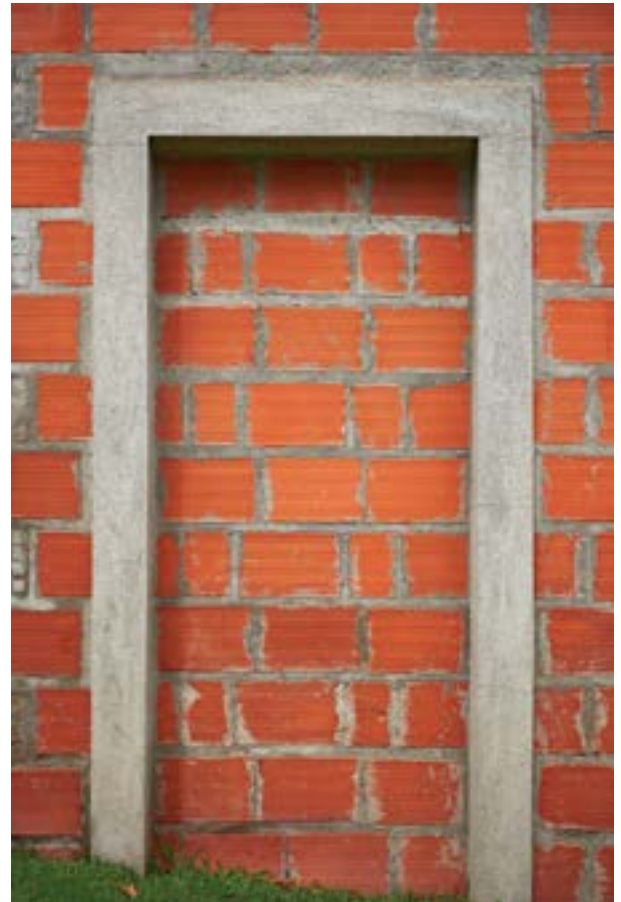


400x70x70cm



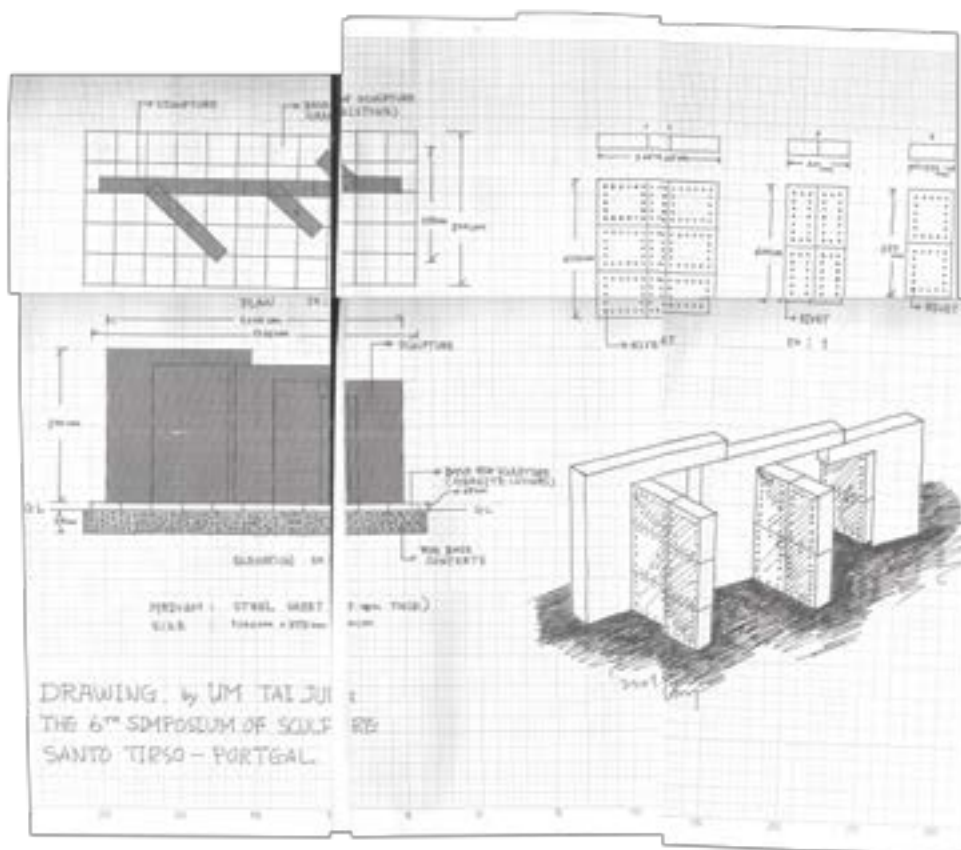


33 *A sculpture for Santo Tirso, Pedro Cabrita Reis*
 2001, Concrete and ceramic brick





34 *Untitled, Um Tai Jung*
2001, Iron and granite



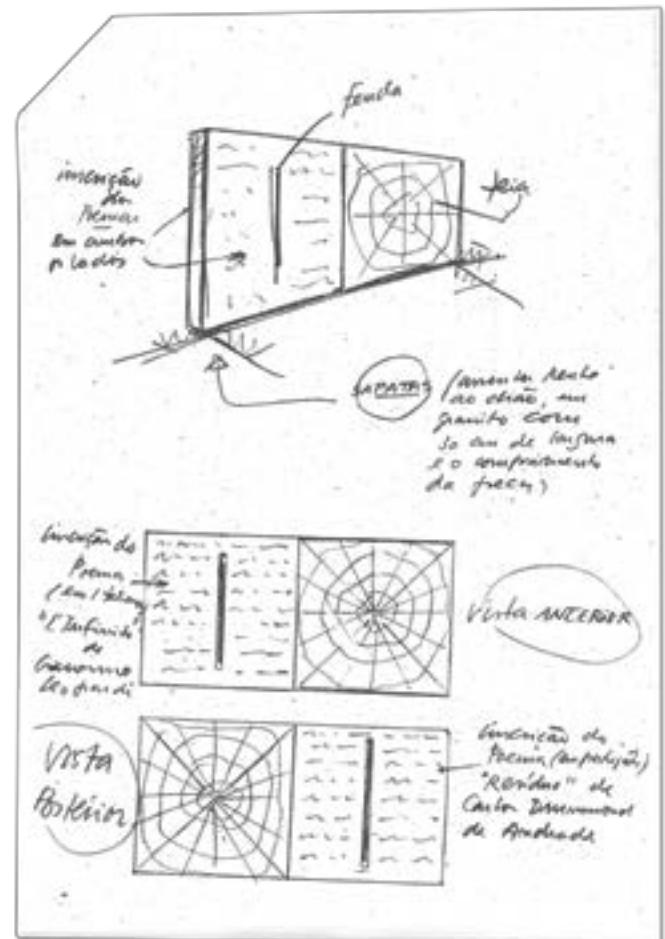


296x596x300cm

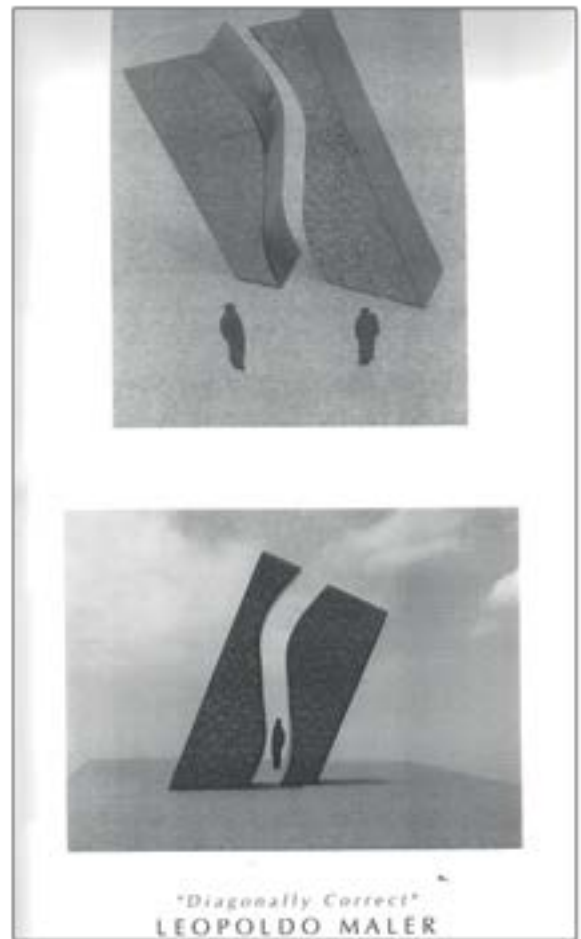
E la sua
 e la sua parte
 nte il giorno occlude
 rando l'interminati
 la, e sovrannanti
 di riva quiete
 furore per poco
 E come il vento
 questo punto, lo quello
 a questa voce
 mi sono l'attesa,
 la presente
 mi così con questa
 la mia



35 Infinity, José Barrias
2004, Concrete and steel



36 *Diagonally correct, Leopoldo Maler*
2004, Concrete





540x510x120cm



37 *2 Arcs, Peter Klasen*
2004, Iron and concrete



38 *Untitled, Peter Stämpfli*
2004, Concrete and tile

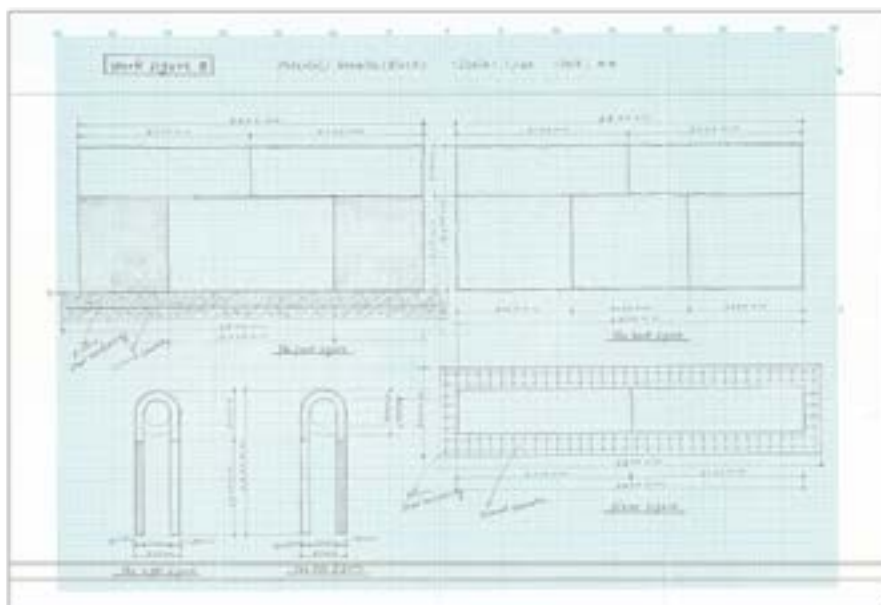




395x240x180cm

247x620x85cm





39 *Untitled, Suk-Won Park*
2004, Granite



40 *Two faces, Wang Keping*
2008, Concrete and steel





400x400x30cm





41 *Sedimentation, Jean Paul Albinet*
2008, Galvanised iron and wood



42 *Adam and Eve, Michel Rovelas*
2008, Concrete and iron





580x590x230cm

350x800cm





43 *Sesriem – The six-strap well, Ângela Ferreira* 2008, Concrete and iron



"Sesriem – poço das seis correias is a site-specific piece for the Rabada Park, aimed at giving continuity to two important aspects of my artistic discourse:

1 – The construction of outdoor public artworks intended, first and foremost, to be functional and useful.

2 – The ongoing discussion of issues that call into question the relationship between Europe and Africa.

The first aspect has its obvious realisation in the playground-like quality of the sculpture.

The second aspect requires some explaining:

a recurring strategy in some of my recent work has been the appropriation of structures (whether architectural or other) found in certain African locations, and their "importation" into Europe. See Double-Sided (1996-7), Zip Zap Circus School (2000-2002), Die Vlermius Hius/ A Casa Morcego [Bat House] (2006). As a whole, this is an attempt at counterbalancing the sequence of events in European history, as they have been persistently exported to Africa. In the case of this project, I chose a natural referent: the Sesriem camping site in Namibia's Namib desert. This camping site is a unique spot created around a well with such deep water table that, so the story goes, it was necessary to tie six horse reins together in order to draw water. Today, Sesriem is a small park in the middle of the desert, containing eighteen camping plots. Living conditions are so harsh there that each plot can give shelter to only one "family" of campers. Every plot provides its temporary dwellers with a small round patch of land enclosed by a low wall and containing a big central tree and a water tap. Being in the middle of the desert, the survival of the tree depends on how often the tap is used, allowing for the water to drip into the soil and feed the tree, which provides much needed shade. A small natural ecosystem is thus created, ensuring the campers' survival."

Ângela Ferreira

Lisbon, 10 December 2006



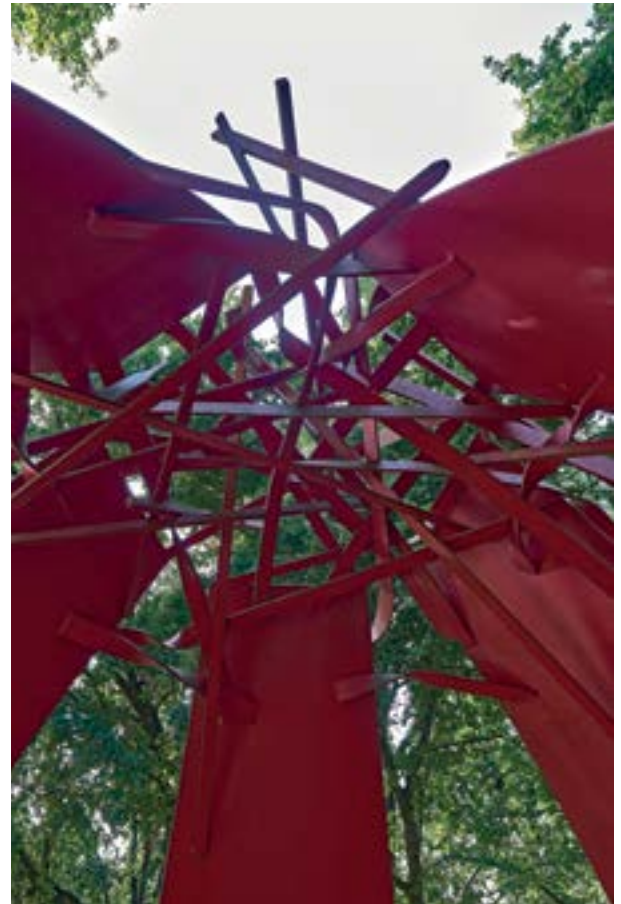
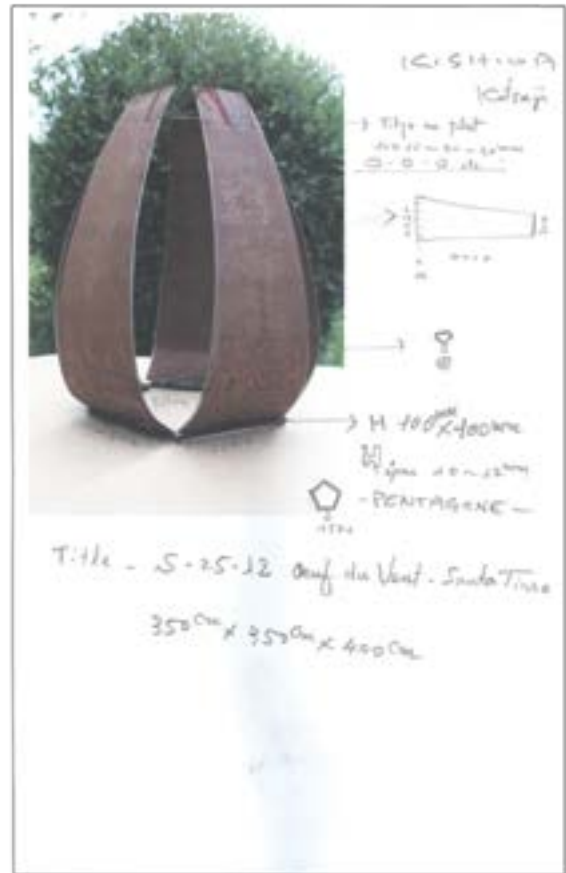
44 *Long house with trees inside, Carlos Nogueira*
2012, Concrete





210x900x150cm





46 *Canyon, Pino Castagna*
2012, Concrete and weathering steel





280x440x270cm

300x151x15cm





47 *Razorblade, Philippe Perrin*
2012, *Stainless steel*



48

*Cube, Jacques Villeglé
2012, Concrete and tile*



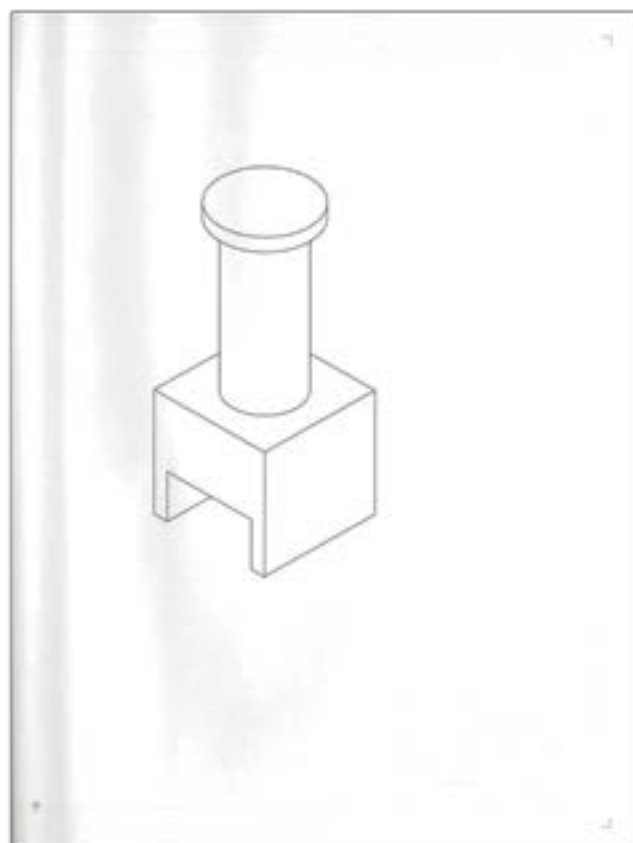


232x140x140cm



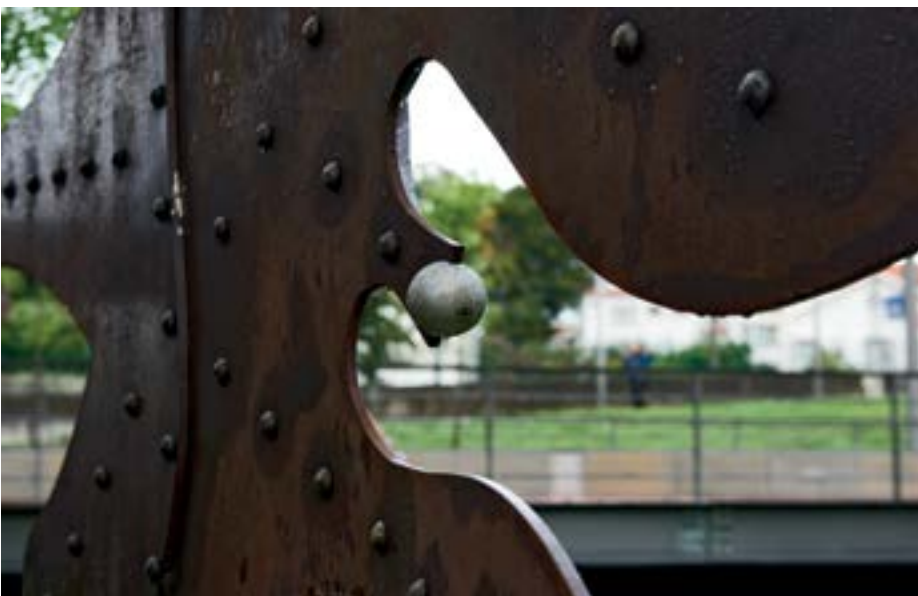


49 *Passageway house, Miquel Navarro*
 2015, Reinforced concrete





50 *Pas de Trois, José Aurélio*
2015, Weathering steel



"The sculpture put forward for the urban park of Rabada, to be built during the 10th Santo Tirso International Symposium of Contemporary Sculpture, will be made of 12-millimetre-thick untreated weathering steel of natural colour. Time and the weather will give the piece its own tinge, through no necessary conservation efforts.

Suggesting a vegetal composition surrounded by the tall trees in the Rabada Park, the sculpture has been conceived taking into account the contrasts between the lush environment and the rusty brownish steel, as well as the counterpoint between the particular features of the landscape and the piece, whose different size scale evokes another world. This contrast between the elements at play, those of the landscape and the sculpture, will encourage a relationship with the viewer, who will be able not only to playfully interact with it, but also enjoy multiple viewpoints as (s)he walks around or through it.

As far as its construction is concerned, this challenging piece is supported by only three feet, whereas its constituent parts are joined by only three points of contact."

*José Aurélio
Alcobaça, August 2014*



400x400x400cm



52 *Le porteur de vide, Denis Monfleur*
2015, Granite





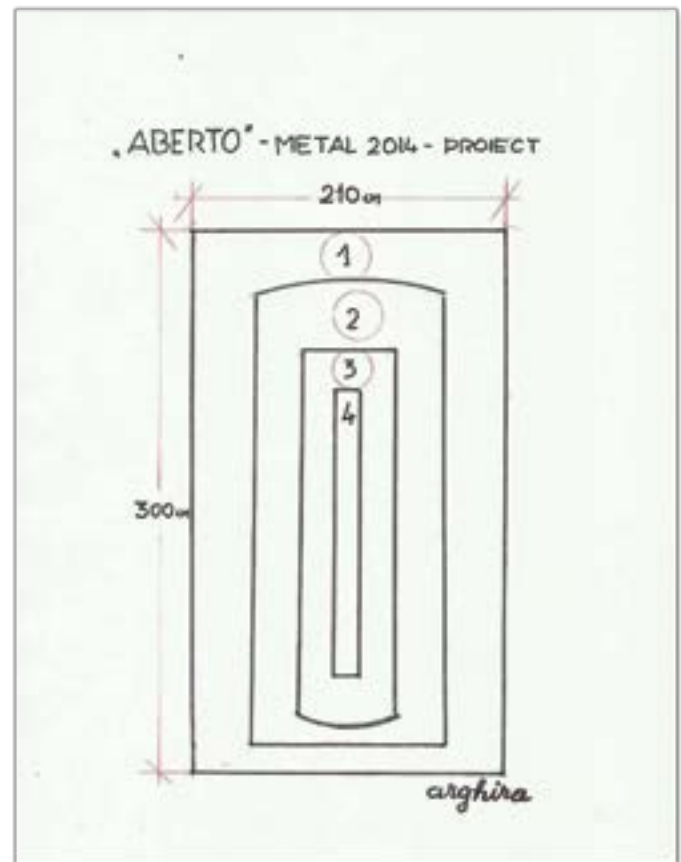
320x100x100cm





53 *Untitled, Rafael Canogar*
 2015, Weathering steel





54 *Open, Arghira Calinescu*
2015, Weathering steel





400x244x210cm

Alberto Carneiro

Portugal, 1937



Alberto Carneiro was born in 1937 in S. Mamede do Coronado, Portugal, where he currently lives and works. From 1947 to 1958 he learned a trade as an image maker in the religious art workshops in his home town. After obtaining scholarships from

the Calouste Gulbenkian Foundation, he studied sculpture at the Porto School of Fine Arts (1961-1967) and at Saint Martin's School of Art in London (1968-1970). During his stay in London, he came in touch with avant-garde movements, like Land Art and Conceptual Art, from which he kept some characteristics after personal and original interpretation and re-elaboration. He took up the study of Zen, Taoism, Tantrism and Deep Psychology, and travelled extensively through East and West in order to have first-hand experience of different cultures. Under the influence of those philosophies, Carneiro's work has sought to reinterpret western sculptural traditions through harmonious articulation of sculpture with nature and its materials (wood and stone, his media of choice). In addition to his vast sculptural oeuvre, Carneiro has produced a plethora of drawings. As a teacher, he has conducted research on art and teaching. He had his first solo exhibition in 1967, and represented Portugal in the Paris (1969), Venice (1976) and São Paulo (1977) Biennales. From a long list of solo and group exhibitions throughout his career, especially noteworthy are the recent "Alberto Carneiro: Arte Vida / Vida Arte - Revelações de Energias e Movimentos da Matéria", featuring pieces especially created for Porto's Serralves Museum (2013), and "Alberto Carneiro. Esculturas e Desenhos. 1963-2015", held in Fábrica de Santo Thyrsos in 2015. Alberto Carneiro has participated in several symposia of open-air sculpture, and carried out a number of public sculpture projects in Portugal and abroad, such as the International Park of Contemporary Sculpture in Carrazeda de Ansiães (2002-2009), and the Santo Tirso International Museum of Contemporary Sculpture, resulting from the International Symposia of Contemporary Sculpture held since 1991. He has been distinguished with numerous awards along his career, including the very recent Amadeo de Souza-Cardoso Achievement Award (2015).

António Campos Rosado

Portugal, 1952



António Campos Rosado was born in Lisbon in 1952. In 1977 he completed a BA programme in Fine Arts at the Bath Academy of Arts, United Kingdom. Also in 1977 he participated, together with Joseph Bueys, in Documenta 6, held in Kassel, Germany,

as well as in the Free International University created by Bueys - a not for profit university intended to generate new political, social, economic and environmental models based on the socialisation of art and culture. In 1979, he worked with João Cutileiro in an intensive course on stone carving using power tools. From 1984 to 1987, he won a Fulbright scholarship and obtained an MA on Fine Arts - Sculpture at the School of the Art Institute of Chicago, USA. Campos Rosado's work has been represented in solo and group exhibitions since the early 1980s, as well as in sculpture symposia, such as the 1981 International Symposium of Stone Sculpture - Evora 81 and the 1st Santo Tirso International Symposium of Contemporary Sculpture held in 1991. Despite his initial training as a sculptor, he has lately devoted himself to cultural management. He was the head of the Art Theory and History Department of Ar.Co - Art and Visual Communication Centre in Lisbon. From 1994 to 1998, he ran the thematic pavilions of Expo'98, to which he designed an urban art programme along with architects Manuel Salgado and Vassalo Rosa, and from 1999 to 2002 he was responsible for programming, curating, producing and organising the exhibitions staged at the Portuguese Pavilion. In 2006-07 he was the director of the Exhibition Centre in Belém Cultural Centre.

Manolo Paz

Spain, 1957



Manolo Paz was born in Pontevedra, Spain, in 1957. In 1978-79 he attended Mestre Mateo School of Arts and Crafts in Santiago de Compostela, and from 1980 to 1990 he taught sculpture at the Poio Stonemasons' School, Pontevedra.

With a scholarship granted by Unión Fenosa for Artistic Creation Abroad, he lived and worked in New York between 1992 and 1994, after having already visited that city in the 1980s. Focusing mainly on stone sculpture, particularly granite, in 1986 he started to combine stone, wood and, particularly after his stay in New York, metal. Most of his pieces around that time were site-specific, giving up the plinth and exploring the relationship between the piece and its environment, whether enclosed place or open nature. He has had exhibitions since 1979, as well as participated in several group exhibitions and sculpture symposia and biennales. Especially noteworthy among his most recent exhibitions are "Manolo Paz: La distancia que nos une", a one-man exhibit at the Spanish Cultural Centre, Casa do Soldado, Panama, and "Auga Doce", a group exhibit at the Gaiás Museum Centre, Santiago de Compostela, both held in 2014. Paz's public art projects include *Menhires por la Paz* [Menhirs for Peace], built in 1994 for the public sculpture park next to the Hercules Tower in A Coruña, Spain, or *Menhir*, 2011, located in the roundabout leading to the Santiago de Compostela airport. In 2011, he was appointed permanent member at the Royal Galician Academy of Fine Arts of Nosa Señora do Rosario (sculpture section). That year he was also the recipient of the Galician Culture Award for Plastic Arts and of the Ramón Cabanillas Prize awarded by the Municipal Council of Cambados. In 2010, he opened the Manolo Paz Foundation for Contemporary Art in a building next to his hometown workshop, with the aim of developing a sculpture museum devoted to the advancement of research, knowledge and dissemination of his oeuvre and of contemporary art in general.

Manuel Rosa

Portugal, 1953



Manuel Rosa was born in Beja, Portugal, in 1953. In 1987 he completed the sculpture programme at the Lisbon School of Fine Arts. In the early 1980s he studied and collaborated with João Cutileiro. His work was first represented in the

1st Symposium of Stone Sculpture, held in Evora in 1981, and his first exhibition took place in Módulo Gallery - Centro Difusor de Arte, Lisbon, in 1984. Working in stone (particularly limestone), bronze, glass and metal, Rosa explores the intrinsic characteristics of those materials through abstract shapes usually with figurative referents, which gives his work a symbolic dimension. In addition to solo and group exhibitions, he has participated in sculpture symposia and designed public art projects, such as *Homenagem a D. João II* [Memorial to King João II], 1998, a public sculpture located in Parque das Nações, Lisbon, in the ambit of Expo 98. Manuel Rosa was in charge of Editora Assírio & Alvim, where he continues to work as a freelance contributor, until 2012, when this publishing house was taken over by Porto Editora.

Reinhard Klessinger

Germany, 1947



Reinhard Klessinger was born in Hochschwazwald, Germany, in 1947. In 1965 he studied painting with René Acht, and sculpture with Johannes Burla and René King at the Basel School of Applied Arts. From 1966 to 1968 he attended the Dusseldorf

National Arts Academy, where he was coached by painter Rupprecht Geiger. Due to a scholarship awarded by the German Service of Academic Exchange, he attended St. Martin's School of Art in London between 1968 and 1970, under the supervision of Barry Flanagan and Anthony Caro. In 1970, he completed an MA programme supervised by Rupprecht Geiger at the Dusseldorf Arts Academy. In 1972-73, he was a Philosophy student at the University of Dusseldorf. A multifaceted artist, Klessinger has had exhibitions since the early 1970s, as well as participated in several group exhibitions, public sculpture symposia and artist-in-residence programmes. His oeuvre – sculptures and installations closely related to their surroundings – combines glass, mirrors, stone, paper and zinc plates; also noteworthy is his work on artist books and book objects. Reinhard Klessinger is a member of the German Artists' Association and of the Artists' Association of Baden-Wuerttemberg. He currently lives and works in Ihringen, Freiburg, Germany.

Zulmiro de Carvalho

Portugal, 1940



Zulmiro de Carvalho was born in the parish of Valbom, Porto, northern Portugal, in 1940. From 1963 to 1968 he attended the Porto School of Fine Arts, where he later lectured until 1995, when he retired as assistant professor. Between 1971 and 1973 he attended

St. Martin's School of Art in London, due to a scholarship granted by the Calouste Gulbenkian Foundation. After a first exhibition in 1964, his work has been extensively represented in solo and group exhibits in Portugal and abroad, such as the 17th São Paulo Biennale held in 1983, and the more recent one-man exhibition featuring 1980-2012 sculptures and drawings, staged at Santo Tirso's Abade Pedrosa Museum in 2012. He started working with metal (iron, bronze and steel), which he later combined with other materials, like stone and wood, to produce usually geometric pieces made up of simple, repeated modules. With minimalistic traits, Carvalho's oeuvre also shows a concern with the surrounding space as a relevant element in the entire sculptural composition. Devoted to both sculpture and drawing, he has designed a number of public art pieces and participated in several national and international public sculpture symposia.

Amy Yoes

USA, 1959



Amy Yoes was born in 1959 and grew up in Houston, Texas. From 1979 to 1984 she attended the School of the Art Institute of Chicago, where she graduated as a Bachelor of Fine Arts. She has lived in Chicago, San Francisco and, since 1998, New York.

She works in a multifaceted way, alternately employing installation, photography, video, painting, and sculpture, including public sculpture. An interest in decorative language and architectural space permeates all of her work, as seen in some of her site-specific pieces. Since the mid-1980s, her work has been seen in many solo and group exhibitions both in the United States and in Europe, Portugal included.

Carlos Barreira

Portugal, 1945



Carlos Barreira was born in Chaves, northern Portugal, in 1945, but made his home in Porto in 1967. In 1973, he completed the sculpture programme of the Porto School of Fine Arts, where he also lectured from 1977 to 2009. In addition to his

practice as sculptor, he is also a designer and graphic artist, and has worked as stage and costume designer. In 1975-76 he was a member of the SAAL Project (Travelling Service of Local Support) and was the technical manager of the Seixo Brigade in S. Mamede de Infesta. He co-founded the Cerveira Biennale in 1978 and had his first one-man exhibition, "Carlos Barreira: Escultura", in 1986, organised by the Porto Northern Delegation of the Portuguese Secretariat of State for Culture. Combining diverse materials, such as stone, wood, polyester, iron or steel, most of Barreira's pieces are deliberately playful and dynamic, merging with the site where they are located and often requiring viewer interaction. He has developed serial sculpture, built up intermittently at different times in his career. The piece created for the 2nd Santo Tirso International Symposium of Contemporary Sculpture belongs in *Bulideiras* [rocking stones], one of the most productive series, started in 1984-85 – made of stone, featuring a movable upper part resting on a rectangular base, they are aligned with the "mother stone", a natural rocking stone near Chaves. Carlos Barreira has often participated in sculpture symposia and workshops, as well as in art biennales, and built several public art sculptures. In 1999 he was awarded the grand prize at the Cerveira Biennale, and in 2009 the Matosinhos City Library dedicated him a retrospective exhibition, "Carlos Barreira: uma questão de matéria".

Jorge Du Bon

Mexico, 1938-2004



Jorge Du Bon was born in the Mexican town of Chiapas in 1938, and died in 2004 in Paris, where he had resided for approximately thirty years. He attended "La Esmeralda" National Painting and Sculpture School, and later the School of Architecture of

the National Autonomous University in Mexico City. He later completed his training at the Paris Institute of Urban Planning, and participated in the 2nd and 3rd Paris Biennales, held in 1961 and 1963 respectively. In 1964-65 he was a student at Harvard University, USA, where he obtained an MA in architecture, and in 1967 he attended the Slade School of Fine Art in London. Also in 1967, he was guest artist at the New York School of Visual Arts. He obtained scholarships from the Guggenheim Foundation on three different occasions (1965, 1968 and 1979), and received several important awards and distinctions throughout his career. Du Bon's geographically diversified training was reflected on his multifaceted practice as sculptor, architect, city planner and designer, as well on the dissemination of his oeuvre in many European and North American countries. Made mainly of stone, metal or wood, his sculptures show the artist's concern with the way in which each piece becomes part of its urban or natural environment and relates to the surrounding architectural landscape. Du Bon was featured in a number of symposia of outdoor sculpture and authored several public sculptures; especially worthy of note is the monumental concrete sculpture built for *Ruta de la Amistad* [The Road of Friendship], an unprecedented cultural project conceived for the 1968 Olympic Games held in Mexico.

Peter Rosman

Australia, 1944



Australian sculptor Peter Rosman was born in Melbourne in 1944. From 1963 to 1965 he was an Architecture student at the University of Melbourne, though he did not graduate. In 1968-69 he attended a sculpture post-graduate programme at St. Martin's School of

Art in London, and in 1973 obtained the Arts Diploma at the Preston Institute of Technology, Melbourne. In 1974 he received the Education Diploma at the former State College of Victoria, Melbourne. Rosman's multidisciplinary practice includes installations combining materials like stone, wood and metal, as well as explores different techniques, such as printing on paper, wood or steel, in order to produce artist books. These have been developed over time and may be taken as autonomous objects or incorporated into new installations and sculptures. Since his first solo exhibition in 1976, his work has been extensively represented in several group exhibitions and symposia of outdoor sculpture in many countries – apart from his presence in the 2nd Santo Tirso International Symposium of Contemporary Sculpture, other events must be pointed out, such as the 4th International Sculpture Symposium held in 2008 in Davos, Switzerland and, more recently, the 18th Cerveira Biennale, Portugal 2015. Peter Rosman has also developed a web gallery, *Terminal Artworks*, online since 2008 at www.anywhere.com.au.

Rui Sanches

Portugal, 1954

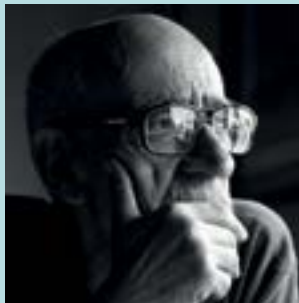


Rui Sanches was born in Lisbon, Portugal, in 1954. He was a medical student for three years at the University of Lisbon, but left university in 1974, in order to study painting and drawing at Ar.Co – Art and Visual Communication Centre in Lisbon.

From 1977 to 1980 he attended Goldsmiths College, University of London, where he graduated as a Bachelor of Arts, and between 1980 and 1982 he completed the degree of Master of Fine Arts at Yale University, USA, due to a scholarship awarded by the Calouste Gulbenkian Foundation. During his stay in London, Sanches moved away from painting in order to try his hand at different means and discourses, which eventually led him to sculpture and installation. In the 1980s, his work showed clear references to 18th- and 19th-century art. Wood and wood-derived materials (plywood, chipboard and others) have been his media of choice, sometimes in combination with pipes, steel or, especially since the 1990s, glass and mirror. Since the 1990s, Sanches has given up historic intertextuality and introduced new modelled elements, while exploring innovative construction techniques of three-dimensional pieces by adding up layers of thin flat plates, which currently make up the bulk of his work. In addition to sculpture, he has developed a significant body of work based on drawing. Rui Sanches had his first one-man exhibition in 1984, held in Lisbon at the Modern Art Gallery of the National Fine Arts Society. In 1987 he was among those artists who represented Portugal at the 19th São Paulo Biennale. In 2001, the Modern Art Centre of the Calouste Gulbenkian Foundation organised a retrospective exhibition on his oeuvre. Sanches has also built some public sculptures, such as *Um Espaço para Santo Tirso* [A Space for Santo Tirso], his first public art piece, created in 1993 for the 2nd International Symposium of Contemporary Sculpture, and, more recently, *Monumento a Maria José Nogueira Pinto*, Lisbon, 2014.

Ângelo de Sousa

Portugal, 1938-2011



Ângelo de Sousa was born in Maputo, Mozambique, in 1938, and died in Porto in 2011. From 1955 and 1962 he studied painting at the Porto School of Fine Arts. He lectured in that school between 1962 and 2000, when he retired as a full

professor. He co-founded Cooperativa Ârvore in Porto in 1964. In 1967-68 he attended St. Martin's School of Art and the Slade School of Fine Art, both in London, after being awarded a scholarship by the Calouste Gulbenkian Foundation. In 1968, together with Armando Alves, Jorge Pinheiro and José Rodrigues, he founded the group known as "Os Quatro Vintes" [The Four Twenties] – as the four of them had graduated with the top grade –, which remained active until 1972. Though initially a painter, his oeuvre encompassed other art-forms, such as sculpture, drawing, filmmaking and photography, incorporated as experimental approaches to different techniques and subject matters, taking place intermittently along his career. Some features, however, remained unchanged throughout his life: absence of representational elements, economy of means and shapes, and the recourse to the art series as a means to explore possible variations on a single theme or idea, such as his sculptures made of folded and painted metal sheets or plates. After his first solo exhibition (together with Almada Negreiros), held in 1959, his work could be seen in a number of one-man and group exhibitions both in Portugal and abroad, particularly the 13th São Paulo Biennale in 1975 (where he was awarded an international prize) and the 1978 Venice Biennale. In 2001, the Serralves Museum organised a retrospective exhibition (there had been a first retrospective also in Serralves, in 1993), which for the first time featured Sousa's experimental work in photography and filmmaking. In 2003, the Modern Art Centre of the Calouste Gulbenkian Foundation staged an exhibition featuring selected drawings. In 2008, along with Eduardo Souto Moura, he represented Portugal at the 11th Venice International Architecture Festival. In addition to the public sculpture created in 1996 for the 3rd Santo Tirso International Symposium of Contemporary Sculpture, it is worth mentioning the piece made in 2006 for the atrium of the San José Building, in Porto's Avenida da Boavista.

David Lamelas

Argentina, 1946



David Lamelas was born in Buenos Aires, Argentina, in 1946. In 1966 he graduated as a Bachelor of Arts from the Fine Arts National Academy of Buenos Aires, where he studied painting and sculpture. In 1968 he settled

in London, where he attended St. Martin's School of Art. Though he started out as a sculptor, his practice while in London acquired a more conceptual focus, involving the appropriation of tools and techniques usually pertaining to mass media, particularly the television and film industries. He began to use film, photography, video and installations, in order to develop projects showing very personal notions of time, space and language, three subjects that permeate his entire oeuvre. In 1976 Lamelas made his home in Los Angeles, USA, where he has pursued a multidisciplinary practice questioning the boundaries of temporality in art, as well as art's potential to create alternative communication processes. With a certain sense of humour, which does not deny conceptual rigour, he seeks to understand the specific characteristics of the artwork's intended environment, as each location exerts a strong influence on the final configuration of the piece. Lamelas had his first solo exhibition in 1962, participated in the 9th São Paulo Biennale in 1967, where his work was distinguished with an award, and in the 36th Venice Biennale a year later. He has homes in Buenos Aires, Los Angeles, New York City and Paris, and his work is extensively represented in both solo and group exhibitions held in Europe and the United States. Especially worthy of mention are his recent participation in "Uncommon Ground: Land Art in Britain 1966-1979", a travelling group exhibition held in 2013-14, and his latest solo show, "David Lamelas - V", 2014, in Kunsthalle Basel.

Mauro Staccioli

Italy, 1937



Mauro Staccioli was born in the Italian city of Volterra in 1937, and graduated from the local Art School in 1954. His career as an artist was initially related to teaching and political and intellectual activities – in the 1960s he settled in Sardinia to teach in

Cagliari, where he founded Gruppo di Iniziativa [Initiative Group] along with other young artists and intellectuals; he directed the Brera Academy of fine Arts, Milan, in 1974-75 and again in 1978-79, as well as the Lovere Art School in Bergamo. Starting out as a draughtsman and printmaker, he shifted to sculpture in the late 1960s, paying particular attention to the relationship between art and society and pursuing a sculptural practice in which the pieces and their locations were tightly intertwined. In 1972, he organised "Sculpture in città", an exhibition featuring a series of urban sculptures/interventions in Volterra, and a turning point in the development of his career. His work was represented in the 37th and 38th Venice Biennales (1976 and 1978, respectively). Since then, Staccioli's sculptural discourse has been characterised by the predominant use of concrete and iron, and of essential shapes like circles, arcs and rings, determined in accordance with the architectural or natural background of each site. Mauro Staccioli's first one-man exhibition was held in 1972. Among the numerous solo and group exhibitions showing his work in Europe and the United States, it is worth mentioning "Places of Experiences", one of his most representative solo exhibits, staged in Volterra in 2009, and the two 2014 shows held in Brussels: "Mauro Staccioli" (Chateau de Seneffe) and "Mauro Staccioli - Drawings and Sculptures" (Nardone and Artiscopo galleries). He has also created public sculptures located in cities and gardens around the world, such as *Aruch*, one of his most recent pieces, built in 2013 for the International Sculpture Biennale staged in the Royal Castle of Racconigi, Cuneo, Italy.

Michael Warren

Ireland, 1950



Michael Warren was born in Dublin, Ireland, in 1950. He attended Bath Academy of Art in England in 1969-70. In 1970-71 he was a Psychology, Philosophy and English student at Trinity College, Dublin. From 1971 to 1975, he studied at the Brera

Academy of Fine Arts in Milan, Italy. His oeuvre mostly consists of site-specific, large-scale sculptures employing materials such as wood, stone, metal or concrete, left as close as possible to their natural states. Though massive, Warren's sculptures are marked by fineness of structure, usually in tune with the underlying history of each site, which the artist explores as an essential element in the design of the piece. He intends his public sculptures to make an impact on both the surrounding landscape and viewers. Bringing his sculptural practice close to architecture, Warren has frequently collaborated with architects to carry out outdoor projects; in 2012 he was awarded honorary membership of the Royal Institute of the Architects of Ireland, Dublin. Warren's work has been represented in a great number of group and, since 1980, solo exhibitions. One of the most recent among the latter is "Those Who Go / Those Who Stay", staged at the Limerick City Gallery of Art, Ireland, in 2014. His public sculptures may be found in several countries in Europe, the United States and the Far East, such as *Antigone*, built in the Seoul Olympic Park for the 24th Olympics held in Korea, *Cloch na gCoillte* (2013), located in Clonakilty, County Cork, Ireland, and, of course, *Trade Winds*, made in 1996 for the Santo Tirso 3rd International Symposium of Contemporary Sculpture.

Rui Chafes

Portugal, 1966



Rui Chafes was born in Lisbon, Portugal, in 1966. From 1984 to 1989 he attended the Lisbon Academy of Fine Arts, and after graduation went to Germany, where he was coached by Gerhard Merz at the Dusseldorf Arts Academy in 1991-92. That

stay sparked his interest in German culture, particularly German art and literature – he has translated Novalis's *Fragments* into Portuguese, which he often quotes. Initially using short-lived materials, such as wood, reed or plastic, he created ephemeral installations like the piece found at his first solo exhibition, *Pássaro Escondido* [Hidden Bird], held in Lisbon's Galeria Leo in 1986. Around 1987, however, he started using black painted iron, which has become his sole material of choice. The ambiguity of matter and form conferred by the apparently light and organic shapes taken by iron is one of the main and most distinctive characteristics of his work. Other constants may yet be identified in his oeuvre, such as the importance of his pieces' titles (often pointing to the artist's personal universe), the relevance of the site where his work is to be located and the relationship between each piece and the surrounding natural environment. Therefore, Chafes carefully examines the space, whether a gallery, museum hall or part of a landscape, as well as the way in which the piece "sits" in it. He has made several outdoor sculptures, of which *Sem o teu nome* [Without your name], built in 1996 for the 3rd International Symposium of Contemporary Sculpture, is but one example. In 1995 Rui Chafes represented Portugal at the Venice Biennale (along with José Pedro Croft and Pedro Cabrita Reis), and in 2004 he was at the São Paulo Biennale presenting *Comer o Coração* [Eating the heart], a project in collaboration with Vera Mantero. Among his vast number of solo exhibitions, held both in Portugal and abroad, it is worth pointing out "Durante o Fim", staged at the Sintra Modern Art Museum of Pena National Palace (Sintra, 2000), as well as "O peso do Paraíso", his first retrospective, at the Modern Art Centre of the Calouste Gulbenkian Foundation, 2014.

Federico Brook

Argentina, 1933



Born in Buenos Aires, Argentina, in 1933, Federico Brook completed the Fine Arts programme at the University of La Plata in 1954. Since 1956 he has made his home in Rome, where he obtained the Fine Arts Academy diploma. Brook's

artistic endeavour has been characterised by constant structural research into space, first through kinetic pieces, followed by large-scale sculptures in tune with their natural and urban sites, such as *La Nube de Santo Tirso* [The Cloud of Santo Tirso], built in 1997 for the 4th International Symposium of Contemporary Sculpture. This sculpture is also a representative example of the shapes frequently chosen by the artist - large, stylised clouds standing out from the surrounding natural landscape. Using materials like stone, metal, acrylic or glass, Brook has created a number of public sculptures for symposia and biennales of open-air sculpture in several countries. A recent example may be seen in Jardim do Arco do Cego, a public garden in Lisbon, where he built *Monumento a Jorge Luís Borges* in 2008. After his first solo exhibition in 1960, he has participated in a number of sculpture events, namely the 31st and 36th Venice Biennales, in 1962 and 1972 respectively.

Josep Maria Camí

Spain, 1947



Josep Maria Camí was born in Esplugas de Calba, Lérida, Spain, in 1947. He has lived and worked in the Spanish town of Badalona since 1965, and taught at the Barcelona Massana School since 1978. He attended the Barcelona School of Arts and Crafts

until 1976, and completed the sculpture programme at the University of Barcelona in 1985. He has co-authored several books dealing with sculpture. In 2005, Camí co-founded the BDN d'Escultura workshop, which he currently directs. After his first solo show in 1982, he has participated in several solo and group exhibitions in many countries. His media of choice include wood, stone and iron, though he has recently incorporated more organic materials. His work is usually developed through conceptual series, such as *De Natura Mutante*, *Letargia*, *Tylopsis*, *Volaverunt*, *Trobes*, *Memento* and, more recently, *Temps de Sibils* (2006). Camí's sculptures have evolved from an initial "symbolic geometrism" into a personal discourse with deep poetic undertones, making use of austere shapes and exploring the expressiveness of his materials. Found in a number of countries, his public art re-examines major sculptural assumptions, as is the case of *Fito* [Fern], created in 1997 for the 4th Santo Tirso International Symposium of Contemporary Sculpture.

Julio Le Parc

Argentina, 1928



Born in Mendoza, Argentina, in 1928, Julio Le Parc attended the Buenos Aires Academy of Fine Arts. In 1958 he was awarded a scholarship by the French government and settled in Paris, where he currently lives and works. In 1960 he

and other artists created GRAV - Groupe de Recherche d'Art Visuel [Visual Art Research Group], active until 1968, which created pamphlets and collective pieces, and staged group exhibitions advocating for the viewer's direct engagement with the work of art. In the early stages of his career, he produced abstract geometric paintings, followed in the early 1960s by three-dimensional pieces incorporating moving, projected and/or reflected light which reconfigures space and the way it is perceived by the spectator. That feature became more frequent after 1964 through the introduction of distorting mirrors and walk-through, maze-like pieces. Since then, Le Parc's work has shown a growing concern with kinetic art, as seen in those pieces dynamically transforming space by means of mirrors and light as prevailing materials. Julio Le Parc had his first solo exhibit in 1966, when he also participated in the 33rd Cerveira Biennale and was awarded the International Grand Prize for Painting. In 1967, the Buenos Aires Di Tella Institute, Argentina, organised a retrospective exhibition of his work, the first of many that have followed in some of the world's most important museums. He has been represented in numerous solo and group shows, such as those at the Tokyo Palais (2013), Casa Daros (Rio de Janeiro, 2014) and London's Serpentine Sackler Gallery (2014-15), to name but the most recent ones. His public sculptures, like *Ascensão* [Ascension], created in 1997 for the 4th Santo Tirso International Symposium of Contemporary Sculpture, are also part of the artist's experimentation with kinetic art.

Paul Van Hoeydonck

Belgium, 1925



Born in Antwerp, Belgium, in 1925, from 1945 to 1951 Paul Van Hoeydonck studied History of Art and Archaeology in his home town. Self-taught artist, his work quickly developed from the still life to geometric abstraction, in which colour and collage played a key role,

particularly in the early 1950s. After 1955-56 he produced monochromatic collage, usually white reliefs, followed in the late 1950s by his first pieces featuring small plexiglass structures. In the 1960s he incorporated readymades, as well as combined drawing and photography. Human interaction with space, a particular interest in the moon and a fascination with technology and the future are central concerns, as shown by his subject matters as well as by his use and appropriation of materials and objects. Van Hoeydonck authored the first work of art ever to be taken to outer space, *Fallen Astronaut*, officially placed on the surface of the moon in 1971 by the crew of Apollo 15. In 1958 he co-founded the G58 group, working and exhibiting in the Hessenhuis building, Antwerp, where he co-organised the important exhibition "Vision in Motion - Motion in Vision". Though he had already had a one-man exhibition in 1952, featuring figurative paintings, his first significant solo show took place in 1961. Since then, he has been represented in a great number of solo and group exhibitions in Europe, Japan and the United States. Especially worthy of note is "Paul Van Hoeydonck: The Abstract Works", a retrospective staged at FeliXart Museum, Brussels, in 2011. In 1962, he was guest of honour at the 31st Venice Biennale, and in 1964 he participated at Documenta III, Kassel. He has regularly contributed to outdoor sculpture symposia, creating pieces that reflect the concerns shown in the rest of his oeuvre, like the monumental robots built in 1990 for Parque de las Naciones, Madrid, or *Le non d'un fou se trouve partout* [A fool's failure is found everywhere], created during the 4th Santo Tirso International Symposium of Contemporary Sculpture in 1997.

José Pedro Croft

Portugal, 1957

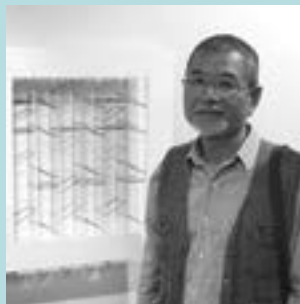


Born in Porto in 1957, José Pedro Croft attended the Lisbon Academy of Fine Arts from 1976 to 1981. Though initially trained as a painter, he started to produce stone sculptures in the 1980s – faintly figurative pieces reminiscent of

funerary art –, under the influence of sculptor João Cutileiro, with whom he collaborated. In the late 1980s he began to use gesso and bronze to create household utensils (especially bowls) and small solids. In the 1990s, he stopped using stone altogether and introduced objects like tables and chairs, as well as materials such as transparent glass, mirrors and bronze. Through simple shapes and economy of means, Croft's work manages to deconstruct familiar objects, as well as questions spatial relationships through contrasting concepts like inside vs. outside or weight vs. volume, and bringing the environment and viewer participation into play. His first one-man exhibition took place in 1983, having participated in several solo and group shows both in Portugal and abroad. He represented Portugal in the 46th Venice Biennale in 1995; in 2002 a retrospective of his work was shown at Belem Cultural Centre in Lisbon. José Croft has also paid considerable attention to public art, which earned him the 2001 Tabaqueira Public Art National Award. In addition to *Escada* [Ladder], created in 1997 for the 4th Santo Tirso International Symposium of Contemporary Sculpture, he produced a public sculpture for Jardim dos Coruchéus, a public garden in Lisbon, in 2010. He lives and works in Lisbon.

Satoru Sato

Japan, 1945



Satoru Sato was born in Ishinomori, Miyagi, Japan, in 1945. In 1969 he graduated from the Toyo Art School, Tokyo, where he worked as graduate assistant. Also in 1969, he became a student at the Paris Academy of Fine Arts, where he was coached by Gustave Singer

until 1974. From 1991 to 2007 he lectured at the University of Paris VIII. In the 1970s, Sato produced geometric, constructivist paintings, which in 1979 evolved into a reflexion on verticality, a notion permeating most of his work. Sometime along the 1980s he stopped using canvas and introduced diverse materials, like wood or plexiglass, to create reliefs keeping the verticality and geometrism of previous pieces. The artwork's integration into its environment has been one of the artist's major concerns, as shown by some of his granite outdoor sculptures. His first solo exhibition dates back to 1966, having participated in many one-man and group exhibits in several countries, such as the recent "Les Espaces de Satoru", staged at Wagner Gallery in Paris, in 2015. He has participated in a number of outdoor sculpture symposia and produced monumental works around the world, such as *Sol, Lua e Vento* [Sun, Moon and Wind], built in 1997 during the 4th Santo Tirso International Symposium of Contemporary Sculpture, and a more recent public sculpture built in Wadgassen, Germany, in 2010. The Satoru Sato Art Museum opened its doors in 2007, containing Sato's permanent collection as well as pieces by artists he has met throughout his career in Paris.

Fernanda Fragateiro

Portugal, 1962



Born in Montijo, Portugal, in 1962, Fernanda Fragateiro currently lives and works in Lisbon. From 1978 to 1981, she was enrolled in the Antonio Arroio School of Decorative Arts in Lisbon, where in 1981 she had her first exhibit, "Panoramas", along

with António Campos Rosado. In 1981-82 she attended Ar.Co - Art and Communication Centre in Lisbon, and between 1983 and 1987 she completed the sculpture programme at the Lisbon School of Fine Arts. In the 1980s she worked as an illustrator for several publications. From 1997 to 1999 she taught drawing at Ar.Co, and in 1999-2000 lectured at the postgraduate programme in Urban Design of the Portuguese Design Centre in Lisbon. Fragateiro's work is located at the crossing juncture of sculpture, installation, ceramics, architecture, design and illustration, producing interdisciplinary pieces in dialogue with the environment as well as the viewer, who is often required to engage in a performative action that completes the artwork. Her public art, developed for non conventional spaces, often consists of subtle interventions or additions to the site or the landscape, like *Jardim das Ondas* [Garden of Waves], created in 1998 for Expo 98 in Lisbon. In addition to *Eu espero* [I am waiting], built for the 5th Santo Tirso International Symposium of Contemporary Sculpture in 1999, some of her public art projects include *Desenho suspenso* [Suspended Drawing] (Pisão Natural Park, Cascais, 2011), and *Concrete Poem* (Vila Nova da Barquinha, 2012). Fernanda Fragateiro had her first solo exhibition in 1987, and her work has been represented in several group exhibitions in Portugal and abroad. Especially noteworthy among her solo exhibitions are "Quarto a céu aberto", a retrospective staged at Culturgest, Lisbon, in 2003, as well as the more recent "Stones against diamonds", staged at NC-Arte, Bogota, Colombia, in 2014. She has been distinguished with several awards, including the 2001 Tabaqueira Public Art Award, Azores, 2001.

Hang Chang-Jo

South Korea, 1943



Born in South Korea in 1943, Hang Chang-Jo was an art student at Seoul's Hongik University from 1967 to 1976. Between 1981 and 1983 he attended the National Academy of Fine Arts in Paris. He had his first one-man exhibition at the Total Design

Centre in Seoul, and has been featured in a number of solo and group exhibitions both in Korea and in Paris, especially in the 1980s. In 1987-88, as a member of the Organising Committee of the Seoul Olympic Games, he was responsible for the local Olympic Sculpture Park, which earned him a recommendation letter by the South Korean President in 1988. Hang Chang-Jo has participated in several outdoor sculpture symposia, including *Hangul character* - 1999, created for the 5th Santo Tirso International Symposium of Contemporary Sculpture, 1999.

Jack Vanarsky

Argentina, 1936-2009



Born in General Roca, Argentina, in 1936, Jack Vanarsky moved to Paris in 1962, where he lived until his death in 2009. He studied Architecture in Buenos Aires, Argentina, while frequenting some artists' workshops around

town. His production in the 1950s mostly comprised expressionistic drawings and paintings with a powerful social message. In 1965 he created his first animated sculptures, which have characterised and distinguished his oeuvre ever since. After 1968, Vanarsky's mobile objects were made up of moving lamellae powered by a hidden mechanism – a system that he used in all his subsequent production. In 1967, he co-founded the Automat group, which participated in the Venice Biennale that year, as well as the Latin-American Space in Paris, in 1980. In 1990, he became a member of OuPeinPo (Potential Painting Workshop). In addition to his animated sculptures, Vanarsky was well-known for his transfigurations of famous works of art, his literary allusions (especially to authors like Franz Kafka or Fernando Pessoa), and his subject matters (books, body parts, strings, butterflies, among others), unrelated to the abstraction of kinetic art. Based on his architectural experience (due to his collaboration with architect Vladimir Kalougine), Vanarsky created several monumental urban sculptures, such as *Pachamama*, a Carrara marble sculpture/fountain made in 1988 for the French city of Ivry-sur-Seine, and *Livremonde*, built for the French Pavilion of Expo 92 in Seville. Jack Vanarsky had his first one-man exhibition in 1965, and his work was regularly represented in exhibitions across Europe, South America and the United States from the 1970s onwards. His last solo exhibition was held at Galleri Asley (Uttersberg, Sweden, 2009).

Mark Brusse

Netherlands, 1937

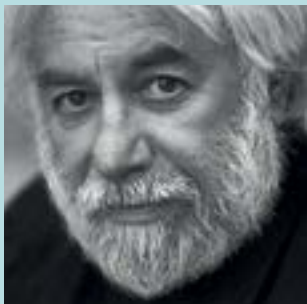


Mark Brusse was born in the Dutch city of Alkmaar in 1937. From 1954 to 1959, he attended the Arnhem Academy of Fine Arts in the Netherlands. In 1960 he won a scholarship by Maison Descartes to spend eight months in Paris, where he

grew acquainted with the Nouveaux Réalistes, led by Pierre Restany. Thanks to a scholarship awarded by the Harkness Foundation, he lived in New York City between 1965 and 1967, where he took an active role in the local artistic and intellectual avant-garde. From 1970 to 1972, he worked in Berlin and first collaborated with John Cage. Interested in the ephemeral nature of the work of art, he participated in happenings and performances, as well as created a few public art pieces closely connected with the surrounding location. In addition to relief paintings that become three-dimensional objects, Brusse's pieces expand throughout the exhibition space due to his peculiar way of assembling diverse media (wood, bronze, ceramics, stone). Since his first one-man exhibition in 1961, he has been regularly invited to solo and group shows in different countries. In 1969 he represented France at the Paris Biennale with a large-scale installation entitled *Occupation de l'Espace*, and participated at the Venice Biennale in 1975. His work was also represented at the important "Paris-New York" exhibition, held in Georges Pompidou Centre in 1977. Mark Brusse has created open-air sculptures for several sculpture symposia, such as *Dogs own world*, designed in 1987 for the Seoul Olympic Park, and *O Guardiã da Pedra que dorme* [Guardian of the Sleeping Stone], made during the 5th Santo Tirso International Symposium of Contemporary Sculpture in 1999. He has lived and worked in Paris since 1961.

Nissim Merkado

Bulgaria, 1935



Nissim Merkado was born in Sofia, Bulgaria, in 1935. In 1948 he moved to Tel Aviv, Israel, where in 1953 he graduated from the School of Mechanical Engineering. After studying Political Economics in 1955-56, he attended the Tel Aviv School of

Fine Arts from 1957 to 1959. He worked as a plastic arts teacher between 1968 and 1971, and in 1984 he lectured at the National Academy of Fine Arts in Paris as guest artist. He became a French citizen in 1969, and currently lives and works in Paris. Mercado's multifaceted training and his diversified interests in literature, music and painting (occasionally incorporated into his sculptural practice) have given him a peculiar view of the world, particularly, shown in his public art exploring environment perception and extra-dimensional space. His attempts at establishing links between art and science led him to the creation of the ANAL group. Since his first solo show in 1967, Nissim Merkado has participated in many exhibitions, as well as authored a few texts and films. He has been responsible for public art projects in several countries, such as *Meta*, located in St. Quentin en Yvelines, France (1992), *Fragments*, created for the 5th 1999 Santo Tirso International Symposium of Contemporary Sculpture, and the more recent *Degré*, found in Beaulieu, Rennes, France (2015).

A Sun-Wu

China, 1942



A Sun-Wu was born in Taiwan in 1942. In 1968 he completed the Fine Arts programme at the National Taiwan University, and from 1971 to 1973, he obtained an MA in Plastic Arts from San Fernando Academy in Madrid, Spain. A wild spirit, he travelled through

different countries, where he spent long stays, though he has lived between Paris and Taiwan since the early 1990s. His work, particularly mixed-technique paintings and sculptures, owes its expressive, and somewhat disturbing, vitality to the use of vibrant colours and fragmented geometric forms, with an occasional humorous touch. A Sun-Wu's oeuvre has felt the influence of primitive art – African tribal masks, for instance –, which locates it at the border between abstraction and representation, human and beast, definite shapes and symbols. A Sun-Wu is one of the most important and internationally renowned Taiwanese artists today. After his first solo exhibition in 1968, he was present at the 1969, 1971 and 1973 São Paulo Biennales. In 1988, he was appointed Knight of the French Order of Arts and Letters, a distinction that coincided with his exhibition at the Trianon, in Parc de Bagatelle, Paris. He has had solo and group exhibitions throughout the world, as well as participated in several outdoor sculpture symposia. In addition to *Sem Título* [Untitled], created in 2001 for the 6th Santo Tirso International Symposium of Contemporary Sculpture, it is worth mentioning his participation as curator and artist in Taiwan's Taoyuan sculpture garden. Some of his most recent exhibitions include "Danse de la jungle", at Maison des Arts, Paris (2014), and the sculpture exhibition staged at Taipei's Yangmingshan National Park, Taiwan (2015).

Carlos Cruz-Diez

Venezuela, 1923



Carlos Cruz-Diez was born in 1923 in Caracas, Venezuela, and in 1940 graduated as an applied arts teacher from the local School of Fine Arts. He has worked as illustrator, graphic designer and creative director for several

newspapers, publishing houses and advertising agencies in Caracas. In 1957 he created the Visual Arts Studio, devoted to graphic and industrial design in Caracas, and in 1960 moved to Paris, where he has lived and worked since. He has been a teacher in Caracas and in Paris. In 2014 he received an honorary degree from Caracas Central University. Considered as one of the most important 20th-century colour researchers, Cruz-Diez has developed his oeuvre from the kinetic art of the 1950s and 1960s, which he has described as "Arte del Movimiento y Espacio reales" [art of actual movement and space]. All his artistic production, based on permanent research and experimentation, has sought to expand the notion of colour by showing that perception of a chromatic phenomenon does not depend on form. In connection with this topic, *Reflexión sobre el color* was published in 1989. He has developed eight series - *Couleur Additive*, *Physichromie*, *Induction Chromatique*, *Chromointerférence*, *Transchromie*, *Chromosaturation*, *Chromoscope*, and *Couleur dans l'espace* -, each of them comprising works that offer different perspectives of colour behaviour. In 1997 the Carlos Cruz-Diez Museum of Engraving and Design opened its doors in Caracas, and in 2005 the Carlos Cruz-Diez Foundation was created in Houston, USA. Carlos Cruz-Diez's first solo exhibition dates back to 1947. After that, he represented Venezuela at the 1970 35th Venice Biennale, and has had countless solo and group exhibitions in Europe and the Americas. His most important retrospective, "Carlos Cruz-Diez. Color in Space and Time" was held in the Museum of Fine Arts, Houston, in 2011. In 2014 he published his memoirs *Vivir en Arte. Recuerdos de lo que me acuerdo* [Living in Art. Remembrance of What I Can Remember], and in 2015 received the Turner Medal (London).

Dani Karavan

Israel, 1930



Born in Tel Aviv, Israel, in 1930, Dani Karavan studied painting in Tel Aviv and Jerusalem. In 1956-57 he learned fresco technique at the Florence Academy of Fine Arts, and drawing at the Grande Chaumière Academy in Paris. He lives and works

in Tel Aviv, Paris and Florence. In 1958, he designed the pavilions to commemorate the 10th anniversary of Israel's independence. Since then, his work has always shown the artist's social commitment, especially in connection with exile and collective memory. In the 1960s he worked as a stage designer for dance, theatre and opera companies, and produced some public art in Israel, wall reliefs in particular. He gained international projection in 1976, when he represented Israel at the 37th Venice Biennale. Since then, he has obtained commissions to create open-air sculptures in several countries, and participated in Documenta 6 and 7 (1977 and 1987), in Kassel, Germany. Karavan's monumental, though minimalistic, interventions merge with the landscape, as location (including not only its physical characteristics, but historic background too) becomes an essential factor in the final conception of the artwork. In 2008 he was the recipient of the Magshim ("Implementer") Award, by the Council for a Beautiful Israel, for excellence in improving the quality of life and of the environment in Israel. Exhibiting solo since 1971, "Dani Karavan - Retrospective" was held at the Nagasaki Prefectural Museum in 2008-9. Some of Karavan's outdoor sculptures and installations may be found around the world, including *Passages - Homage to Walter Benjamin*, built in 1990-94 in Portbou, Spain, and the more recent *Way of Peace* (1996-2000), a three-kilometre line of columns in the old town of Nitzana, along the border between Israel and Egypt.

Guy de Rougemont

France, 1935



Born in Paris, France, in 1935, Guy de Rougemont attended the National School of Decorative Arts in Paris from 1954 to 1958. Between 1962 and 1964, he was a student at Casa Velázquez in Madrid, due to a scholarship awarded by the City

of Paris. After living in the United States in the early 1960s, when his work received growing critical attention, he began to inquire into the ways in which shapes and colours merge with the landscape and the environment, a research that he has pursued to this day. Seeking to suppress all boundaries between art-forms, particularly painting and sculpture, Rougemont's oeuvre makes extensive use of elementary, abstract shapes - from the ellipse to the ever-present cylinder -, painted or coated in bold, vibrant colours. He has recently turned to what he calls the "serpentine line", whose sinuous undulations emphasise or temper contrasts of light and shade. His determination to bring art closer to everyday life has resulted in several public art interventions, such as murals and monumental sculptures, as well as in object design, particularly of furniture. Guy de Rougemont had his first solo exhibition in New York in 1962. He has often been represented in one-man and group exhibitions in France, where he lives and works, and abroad. He is also a steady presence in outdoor sculpture symposia, and created public art in diverse locations. In addition to *Sem Título* [Untitled], erected in 2001 during the 6th Santo Tirso International Symposium of Contemporary Sculpture, the 2003 public sculpture created for the Vale de Ordino Path of Sculptures (Andorra, Spain) is another notable example. In 1997, he was appointed member of the Academy of Fine Arts of the Institute of France.

Pedro Cabrita Reis

Portugal, 1956



Pedro Cabrita Reis was born in 1956 in Lisbon, where he currently lives and works. He enrolled in the Lisbon Academy of Fine Arts in 1973 to study painting, and had his first solo exhibition in 1981. His work since then has evolved into a complex oeuvre

comprising a variety of genres ranging from drawing and painting to sculpture and installation. With an acute sense of space occupation, whether an exhibition hall or outdoor urban and natural landscapes, Reis's artworks delve into issues related to memory and to construction and architectural processes, by using diverse unsophisticated materials, such as wood, glass, plaster, stone, plastic and metal, sometimes in combination with ordinary household objects. He participated in Documenta 9, Kassel, in 1992, as well as the 21st and 24th São Paulo Biennales in 1994 and 1998, respectively. In 2003, he represented Portugal at the Venice Biennale. Pedro Cabrita Reis has exhibited widely in prestigious Portuguese and foreign art museums and centres, namely "One after another, a few silent steps", a retrospective that toured Hamburg (2009), Nimes (2010) and Leuven (2011) before being staged at the Lisbon Berardo Museum in 2011, and "States of Flux - Pedro Cabrita Reis", at Tate Modern, London, in 2011. Following the same guiding principles as the rest of his artistic endeavour, Reis's public art include, in addition to *Uma escultura para Santo Tirso* [A Sculpture for Santo Tirso], built for the 6th Santo Tirso International Symposium of Contemporary Sculpture in 2001, *Da cor das flores* [On the Colour of Flowers], a public sculpture created in 2001 for the Bemposta Dam, and *Castelo* [Castle], rising at the Contemporary Sculpture Park of Vila Nova da Barquinha (Almourol) since 2012.

Um Tai Jung

South Korea, 1938



Born in the Korean town of Moon-Kyung in 1938, Um Tai-Jung attended the Seoul National University (whose faculty he later joined) from 1958 to 1966, where he obtained a BA in sculpture from the School of Fine Arts

(1964), followed by an MA degree from the School of Education. In 1979-80 he was a postgraduate student at St. Martin's School of Art in London. Though faithful to his original culture and Buddhist roots, Um Tai-Jung kept abreast of the sculptural revolution carried out by American and European artists in the 1970s and 1980s. Employing mostly metal (copper in particular, occasionally combined with stone), he searches into the expressive and textural potentials of materials, colours and shapes by creating pieces which define spatiality through the interplay of different abstract volumes. After his first solo exhibition in 1972, Um Tai-Jung's work was represented at the 12th and 13th São Paulo Biennales in 1973 and 1975, respectively. He has been featured in a number of sculpture shows and symposia in Europe and, particularly, in Korea, where his open-air sculptures have already redefined Seoul's cityscape. One of the most remarkable among those is the granite public sculpture created in 1988 for the Olympic Sculpture Park. In 2005, "Um Tai Jung. Sculptures and Drawings", a one-man exhibit held at Berlin's Georg-Kolbe-Museum, featured Um Tai-Jung's most recent pieces, in which he exploited the possibilities of aluminium, along with large-size drawings never on display before.

José Barrias

Portugal, 1944



José Barrias was born in Lisbon in 1944. From 1950 to 1967 he lived in Porto, where he was briefly enrolled in the local Academy of Fine Arts. Following a Paris stay in 1967-68, he settled in Milan, where he currently lives and works. Barrias's complex oeuvre is

organised according to open thematic cycles interrelating like the chapters in a book, from which the artist's artworks are revealed as if they were images on a page. Occupying and adapting to their sites, his installations use and often put together a variety of means, such as painting, drawing, sculpture, found objects, photography, written text and film. Despite this diversity, most his pieces share a common starting point, developing from a text, a story or an event in their author's life, and going into issues related to legacy and memory. José Barrias had his first one-man exhibition in 1972, and represented Portugal at the Paris and Venice Biennales (1980 and 1984, respectively). His work has been widely represented in solo and group exhibitions, above all in Portugal and Italy. "Etc...", held in 1996 at the Modern Art Centre of the Calouste Gulbenkian Foundation in Lisbon, was a comprehensive exhibit featuring the entire range of his production, which until then had been shown in a fragmentary manner. Also in 1996 he was distinguished with the AICA Award. More recent exhibitions include "José Barrias: In Itinere", Porto Serralves Museum, 2011, and "José Barrias: Correspondências", História e Arte Gallery, Bragança, 2014.

Leopoldo Maler

Argentina, 1937

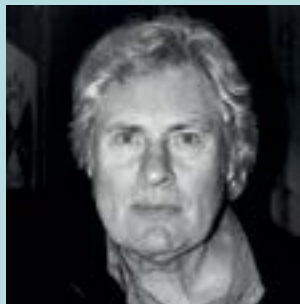


Born in 1937, Argentinean sculptor Leopoldo Maler graduated in Law from the University of Buenos Aires. In 1961 he moved to London, where he lived for almost eighteen years. While in London, he sought to combine different media, such as film

and installation or sculpture. He collaborated on several projects at BBC, and in 1964 received an award at BFI London Film Festival for the year's most significant short film. He also worked with the recently created (1968) Contemporary Dance Theatre. In 1977 Maler was awarded the First Prize at the 14th São Paulo Biennale, as well as a Guggenheim Foundation scholarship to study in New York, where he stayed until 1983. He represented Argentina at the 1986 Venice Biennale. In 1988 he became founding member and director of the Napa Contemporary Arts Foundation, an organisation created by the joint efforts of Berkeley, São Francisco and Sonoma Universities in order to advance and develop innovative ideas concerning art and education. A multifaceted artist, Leopoldo Maler's work since the 1960s has combined a variety of fields, such as video, cinema, theatre, dance, and plastic arts (drawing, painting and sculpture), resulting in complex and often arresting installations and performances. In 2004, at the University of Puerto Rico, he authored the largest performance ever produced, involving 120 vehicles, a helicopter, a radio station and a TV network. Maler has also created a number of monumental outdoor sculptures, such as the pieces built for the Seoul Olympic Sculpture Park (1988) and for Madrid European Capital of Culture (1992), as well as *Diagonalmente correcto* [Diagonally correct], made in 2004 for the 7th Santo Tirso International Symposium of Contemporary Sculpture. He currently lives and works in the Dominican Republic, regularly travelling across Europe and the Americas.

Peter Klasen

Germany, 1935



Born in Lübeck, Germany, in 1934, Peter Klasen was enrolled in the Berlin Academy of Fine Arts between 1956 and 1959. Brimming with post-war avant-garde effervescence, that school gave young Klasen the chance of meeting teachers raised in the spirit

of the Bauhaus and German Expressionism. In 1959 he was awarded a scholarship sponsored by the German industry and moved to Paris, where he soon became a key figure in the New Figuration movement, contributing to the "Mythologies Quotidiennes" 1964 exhibition at the Paris Modern Art Museum. Combining sculpture, photography and painting, Klasen collaged fragmented images of objects, photographs or documents, repeatedly pasting them to the canvas so as to make up an often disturbing composition. He has developed a personal, flexible discourse throughout his career, reinterpreting and reformulating modern urban and social iconography according to the aesthetic tradition of Pop Art. Industrial motifs are also a fundamental characteristic in Klasen's oeuvre, as can be observed in his large-scale sculptures, including the piece made for the 7th Santo Tirso International Symposium of Contemporary Sculpture in 2004. His work has been shown in several solo and group exhibitions, particularly in Europe, from his first solo exhibit in 1966 to his latest retrospective held in French Touquet-Paris-Plage Museum in 2013.

Peter Stämpfli

Switzerland, 1937



Peter Stämpfli was born in the Swiss town of Deisswil in 1937, and attended the Bienne School of Fine Arts, also in Switzerland. In 1960 he moved to Paris, and since then has lived and worked between Paris, Switzerland and

Sitges, near Barcelona, Spain. Mostly a painter, Stämpfli has also authored several monumental public sculptures, as well as films dealing with the same subject matters as those of his paintings. Exemplary of European Pop Art, his large canvases usually depict oversized household objects of jagged edges. Auto parts are a regular presence in his oeuvre, especially gigantic tyres and the patterns they leave on a surface. Brightly coloured, an example of such enlarged tyre tracks may be found in the piece designed for the 2004 Santo Tirso International Symposium of Contemporary Sculpture. Peter Stämpfli's work has been featured in a great number of solo and group exhibitions, particularly in Europe. He had his first one-man exhibit in 1996, and represented Switzerland at the São Paulo and Venice Biennales, in 1967 and 1970, respectively. His first retrospective was held in 2002 in Paris (Jeu du Paume Gallery). "Double d'artistes pour Roland Garros" was a 2015 exhibit featuring lithography by Peter Stämpfli and Jacques Villeglé, held at the Saint-Malo Academy of Plastic Arts. Opened in Sitges in 2011, the Stämpfli Foundation and Contemporary Art Museum contains Stämpfli's permanent collection as well as items by other contemporary artists.

Suk-Won Park

South Korea, 1941



South Korean Suk-Won Park was born in Jinhae, Kyong Sang Nam-do, in 1941. In 1964, he graduated as a Bachelor of Arts from the School of Fine Arts of Hong-Ik University in Seoul, whose faculty he joined in 2002. He showed his work at the 5th

Paris Biennale (1966), the 10th São Paulo Biennale (1969) and the 1st Sydney Biennale (1973), and had his first one-man exhibition in 1974. He presided over the Korean Association of Fine Arts from 1998 to 2001. Though the early stages of his career in the 1960s were rooted in Abstract Expressionism, his work since the 1970s have acquired minimalistic traits, earning him a status as one of the most representative artists of Korean abstract sculpture. Park's pieces usually segment and combine essential geometric stone elements, placed in different positions. Exhibiting mostly in Seoul and Tokyo, he has been also represented in a number of international group exhibits, such as "Korea Now", held in Pietrasanta, Italy, in 2012. Suk-Won Park has made sculptures for open-air sculpture symposia, such as the pieces made for the Seoul Olympic Sculpture Park in 1988 and for the 7th Santo Tirso International Symposium of Contemporary Sculpture in 2004.

Ângela Ferreira

Mozambique, 1958



Ângela Ferreira was born in Maputo, Mozambique, in 1958. In 1973 she moved to Lisbon, where she stayed for two years, living through the Carnation Revolution of 25 April 1974. In 1975 she settled in Cape Town, South Africa, where

she was a sculpture student at Michaelis School of Fine Arts, obtaining a Master in Fine Arts degree in 1983. She lectured in the South African cities of Cape Town and Stellenbosch until the early 1990s, when she made her home in Lisbon. She has been a teacher at the School of Fine Arts of the University of Lisbon since 2003. Ferreira's work has a powerful ideological dimension, resulting from the artist's thorough analysis and reflection of the effects that colonialism and post-colonialism have had on contemporary society. Through frequent use of architectural elements and structures, her work produces ambiguous formal and spatial relationships, and is therefore located in a liminal area between Russian Constructivist ideologies (due to the correlation between abstract, geometric shapes and political ideas) and the re-appropriation of significant episodes of her own personal, social and local experience. Ferreira's sculptural practice is the starting point leading to installations which combine other, non sculptural media, such as videos, drawings, photographs and written texts, to make each piece more poignant and meaningful. Since her first solo exhibition in 1990, she has been regularly featured in solo and group shows both in Portugal and abroad, like "Messy Colonialism, Wild Decolonization", a solo exhibit staged in Zona MACO SUR gallery in Mexico City (2015). In 2007 Ângela Ferreira represented Portugal at the 52nd Venice Biennale, as well as participated in the 28th São Paulo Biennale in 2008. Based on the same principles as her entire oeuvre, her public art includes *Sesriem - O poço das seis correntes* [Sesriem - The six-strap well], built in 2008 for the 8th Santo Tirso International Symposium of Contemporary Sculpture, as well as *Rega* [Irrigation], made for the Urban Park of Vila Nova da Barquinha (Almourol, 2012), and *Entrer Dans la Mine* [Going into the Mine], designed in 2013 for the 3rd Lubumbashi Biennale, held in the Democratic Republic of the Congo.

Jean Paul Albinet

France, 1954

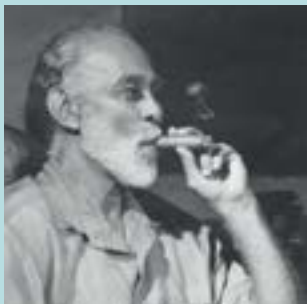


Born in Albia, France, in 1954, Jean Paul Albinet currently lives and works in Paris. He was a student at the Toulouse Academy of Fine Arts and at the National School of Decorative Arts in Paris. Along with Philippe Cazal and Alain Snyers, he co-founded UNTEL,

a group responsible for several street-art initiatives and performances throughout France between 1975 and 1980. He has been featured in a number of national and international exhibitions, including "Le sac Untel et Mises en fiches", held at FIAC Grand Palais in Paris, in 2013. A multifaceted artist, Albinet has worked with visual codes for several years – in 1990 he was the first artist to ever sign his work using a machine-readable barcode bearing the number 337731, which he developed as a conceptual identity corresponding to his Suppliers' Unified National Code number as manufacturer of painted and sculpted articles. The barcode, standing as both a graphic and economic sign, as well as, so the artist claims, the first sign of globalisation, has become the matrix of his subsequent production of paintings and sculptures. Jean Paul Albinet has had several exhibitions in France and abroad, from his first one-man exhibit in 1984 to "Regarder les prix", one of his latest shows, staged at the Xi'an School of Art and Design, China, in 2014. Following the same guiding principles as his paintings and small-scale sculptures, Albinet's public art include *Sedimentação* [Sedimentation], built in 2008 for the 8th Santo Tirso International Symposium of Contemporary Sculpture.

Michel Rovelas

Guadeloupe, 1939



Michel Rovelas was born in Capesterre, Guadeloupe, in 1939, and moved to Paris in 1962. After two years as a Mathematics student, he abandoned his university studies to pursue a career in the plastic arts. He

returned to Guadeloupe in 1968, where in 1972 he opened a painting school and an art gallery in Pointe-à-Pitre. Committed to the social and historic claims of his people, his paintings, sculptures and drawings deal with the history and origins of the island. Since his first solo exhibition in 1967, his work has been regularly represented in Guadeloupe and abroad, including "Michel Rovelas: Mythologies Créoles" at Artchipel Scène Nationale in Guadeloupe. *Adão e Eva* [Adam and Eve], built in 2008 for the 8th Santo Tirso International Symposium of Contemporary Sculpture, is an example of Michel Rovelas's public art, found in several countries.

Wang Keping

China, 1949



Wang Keping was born in Beijing, China, in 1949. Self-taught, like most Chinese artists of his generation, he has devoted himself mainly to sculpture. In 1979 he was a founding member of Xing Xing [The Stars], the first group of non-conformist artists,

who played an active role in laying the foundations of avant-garde art in China, still under the lingering influence of the Mao regime. Though Keping's early work was overtly political and provocative against the regime, his later, more representational, production has sensuous overtones, drawing inspiration from the shapes of the female body. Using wood as his medium of choice, his sculptural practice constantly seeks formal simplification through massive, though sinuous, volumes and smooth polished surfaces. In 1999, Wang Keping was one of the few selected sculptors to be represented in "Les Champs de la Sculpture", an exhibition featuring eight of his pieces at the Champs Elysees in Paris. Noteworthy among his several solo and group exhibitions are "Women", held in Zürcher Studio in New York City (2013), and "Insight", in Magda Danysz gallery in Paris (2014). He has produced public art for open-air sculpture symposia in different countries, such as the Seoul Olympic Sculpture Park in 1988, and the 8th Santo Tirso International Symposium of Contemporary Sculpture, where he built *Duas faces* [Two Faces], in 2008. Wang Keping has lived and worked in Paris since 1984.

Carlos Nogueira

Mozambique, 1947



Born in Mozambique in 1947, Carlos Nogueira studied sculpture at the Porto Academy of Fine Arts, and sculpture at the Lisbon Academy of Fine Arts. His multidisciplinary endeavour extends to drawing, painting, performance and

sculpture, in addition to his collaboration on architecture projects. Interested in natural materials and phenomena, as well as in subject matters and shapes rooted in primordial cultural memories and rituals, he has delved into the relationships between construction and legacy, architectural vs. natural spaces. Using wood, stone, iron and glass as his materials of choice, Nogueira's pieces speak about the home and the road, usually calling the inhabitable space into play and blurring the line between inside and outside. Since his first one-man exhibition in 1978, Carlos Nogueira has been featured in several solo and group exhibitions. He represented Portugal in the 1986 Venice Biennale, as well as in the 1996 Architecture Triennale of Milan and the 2004 Riga Sculpture Quadriennale. In 2013, the Modern Art Centre of the Calouste Gulbenkian Foundation organised "O Lugar das Coisas", a retrospective exhibition. Following the same guiding principles, particularly the notion of space, as the rest of his sculptural production, Nogueira's public art includes, in addition to *Casa comprida com árvores dentro* [Long house with trees inside], built for the 9th Santo Tirso International Symposium of Contemporary Sculpture (2013), *Beyond the very edge of the earth*, made for the gardens of the University of Brighton (1999), and *Casa quadrada com árvore dentro* [Square house with tree inside], built for the Contemporary Sculpture Park of Vila Nova da Barquinha (Almourol, 2012).

Jacques Villeglé

France, 1926



Jacques Villeglé was born in Brittany, France, in 1926. He studied painting and drawing at the Rennes Academy of Fine Arts and worked as an architect for some time, growing acquainted with issues related to public space and city planning.

Between 1947 and 1949 he was enrolled in the School of Architecture of the Nantes Academy of Fine Arts, but he left for Paris before getting his degree. In Paris Villeglé began to take ripped posters from the street walls, whose fragments he later glued one over the other on a canvas to create abstract pictorial surfaces – an appropriation technique from which the artist has never wavered. Whereas his early work focused on the typography of the lacerated fragments, the growing interplay of colours and shapes since the 1960s has produced pieces showing his interest in advertising and social criticism, and a certain dose of humour and sexual imagery. In 1960 he signed the Manifesto of Nouveau Réalisme [New Realism], a Paris-based French movement that, like American Pop Art, appropriated consumerism products to give them new meaning through collage, recombination or juxtaposition. A keen observer of graphic and typographic signs, in 1969 Villeglé started to create a "socio-political alphabet", made up of political, religious and currency symbols instead of letters, which he turned into the subject matter of his paintings and sculptures, as in the case of *Cubo* [Cube], produced for the 9th Santo Tirso International Symposium of Contemporary Sculpture in 2013. Jacques Villeglé had his first solo exhibition in 1957, and participated in the first Paris Biennale in 1959. Since then a significant number of solo and group exhibits, both in France and abroad, have been dedicated to his oeuvre, namely two held in New York in 1961 – "The Art of Assemblage" (MoMA) and "The New Realists" (Sidney Janis Gallery). Other, more recent, shows worthy of note are two retrospectives, one held at Georges Pompidou Centre in Paris (2008) and another, though less comprehensive, in Partners & Mucciaccia, Singapore (2014-15).

Kishida Katsuji

Japan, 1937



Born in Tokyo in 1937, Kishida Katsuji has lived and worked in Paris since 1970. From 1959 to 1963 he was enrolled in the Musashino Academy of Fine Arts in Tokyo. In 1967 he was awarded the Grand Prize

at the contemporary Japanese sculpture exhibition organised by the Ube museum of open-air sculpture. Katsuji's coherent, rigorous production has been focused on non figurative sculpture, whether monumental or unimposing. Made of painted and unpainted metal, especially steel, Kishida's sculptures are based on loosely interpreted geometric (usually ovoid) shapes, and built through intricately articulated surfaces creating volume. This articulation device conceived by the artist gives his pieces a light, airy appearance, revealing his pervading concern with the inside/outside dichotomy. If at all painted, his sculptures are mostly red, a colour he associates with earth, rust and therefore the passage of time. Kishida Katsuji's first solo exhibition was held in 1964. Since then, his work has been represented in many solo and group shows both in Japan and in Europe, such as "Jardin de Sculptures", a 2014 retrospective held in the museum of Maison d'Elsa Triolet et Aragon, in the French town of Saint-Arnoult-en-Yvelines. He has created public sculpture for several open-air sculpture symposia, like *Oeuf du vent* [Wind Egg], built in 2013 for the 9th Santo Tirso International Symposium of Contemporary Sculpture.

Philippe Perrin

France 1964

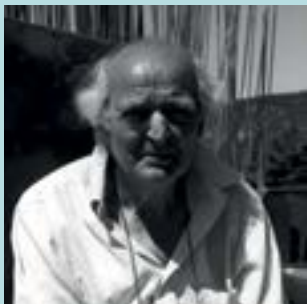


Born in La Tronche, France, in 1964, Philippe Perrin currently lives and works in Paris. Along with Pierre Joseph and Philippe Parreno, he was one of the artists featured in "Les Ateliers du Paradise", a groundbreaking exhibition staged at Nice's Air de Paris

gallery in 1991. That event was a turning point in the art scene of the 1990s, introducing elements of collaboration, and art as real-time movies, game-playing, irresponsibility and pleasure. Mainly a sculptor, his practice also extends to photography and drawing; his subject matters are taken from the urban suburbs, rap, boxing and gangster aesthetics, as well as detective stories and police action movies. Objects of gigantic proportions (mostly guns, but also pocket knives, razorblades, rosaries, rings and barbed-wire crowns) lose their original purposes as their formal beauty is emphasised by Perrin's meticulous work. Philippe Perrin had his first one-man exhibition in 1987, followed by several solo and group exhibits as much in France as abroad. Among the most recent ones, it is worth mentioning "Kung Foo Cowboy", at the Incognito Artclub (Paris, 2014), and "La Prom' Pour Atelier", at MAMAC (Nice, 2015). He has produced public outdoor sculpture for several biennales and symposia around the world, such as *Razorblade*, created in 2013 for the 9th Santo Tirso International Symposium of Contemporary Sculpture.

Pino Castagna

Italy, 1932



Pino Castagna was born in Castelvetro, Italy, in 1932, and studied in the schools of fine arts of Verona and Venice. Together with Scottish sculptor Michael Noble and his wife, Ida Borletti, from 1957 and 1963 he designed a creative

skill stimulation programme for the mental patients of the Verona psychiatric hospital, as well as directed a ceramics school and workshop in Garda. His growing interest in sculpture was encouraged by frequent visits to Paris and Milan. In 1969, he moved his workshop to Costermano del Garda, Italy, where he currently lives and works. Since then, Castagna's work has been characterised by constant experimentation with new techniques and materials as diverse as ceramics, aluminium, stone, wood, concrete, strings or tree branches. Each of these offers a new and original expressive possibility, which the artist explores by testing the materials' plastic potential and pushing their endurance limits. In addition to his practice as sculptor, Castagna's oeuvre encompasses painting and design, as well as public art, fully revealing the architectural and environmental vocation of his work. Remarkable examples of this vocation may be found in *Cespo veneziano* [Venetian Basket], a steel and Murano glass sculpture rising in the Maria Rosa Molas roundabout in Castellón de la Plana, Spain, since 2002, and the more recent *Canyon*, created in 2013 for the 9th Santo Tirso International Symposium of Contemporary Sculpture. Since 1959, the date of his first solo exhibit, Pino Castagna's work has been shown in many exhibitions in Italy and abroad, such as the 13th and 42nd Venice Biennales (1981 and 1986, respectively), as well as the retrospectives held in Palazzo dell'Albero, Trento, and in Palazzo Té, Mantova, both in 1985.

Miquel Navarro

Spain, 1945

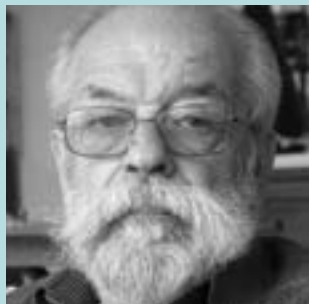


Miquel Navarro was born in the Spanish town of Mislata, Valencia, where he currently lives and works. From 1964 to 1968, he attended San Carlos Academy of Fine Arts in Valencia, where he studied painting. He turned to sculpture in 1972, and in 1973 created the first

of his city series, *La ciutat* 1973-1974. Those first pieces contained all the main characteristics found in his later work: placed on the floor, pedestal-free, they comprise a collection of geometric modules of different shapes, sizes and materials, grouped together in compositions simulating the urban network of streets and avenues, as if they were miniature cities. Initially made from baked clay, in the 1980s these pieces also incorporated metals like iron, zinc and aluminium. Navarro's cities generate a dialogue between sculpture and architecture, proposing a revision of the notions of space and urban landscape. Following the same ideas lying at the foundation of his entire oeuvre, his public art is usually made up of simple volumes (cylinders, cones, cubes), vertically combined so as to create shapes astride abstraction and representation, establishing a dialogue with the cityscape for which they have been created. After his first individual exhibition in 1972, in 1986 Miquel Navarro received the National Plastic Arts Award by the Spanish Ministry of Culture, as well as represented Spain (along with Ferrán García Sevilla, José María Secilia and Cristina Iglesias) at the 42nd Venice Biennale. Throughout his career, Navarro has been represented in several solo and group exhibitions both in Spain and abroad, such as the 2005 exhibition held at IVAM (Valencia Modern Art Institute), in which he donated more than 500 pieces to this Institute, and "Monumentos y Multitud", a 2014 solo show staged in Fernández-Braso gallery in Madrid. Some of his public art may be seen in Spanish and European cities, including *L'Almassil*, built in 2010 for the Mislata main square, or the more recent *Casa de Paso* [Passageway House], created for the 10th Santo Tirso International Symposium of Contemporary Sculpture, in 2015.

José Aurélio

Portugal, 1938



Born in Alcobaça, Portugal, in 1938, José Aurélio studied sculpture at the Lisbon Academy of Fine Arts. In 1970 he opened Ogiva gallery in Óbidos, in operation until 1974. He has lived and worked in Alcobaça since 1980, as well as

managed an arts centre, Armazém das Artes - Fundação Cultural, since 2007. Drawing inspiration from literary and poetic texts, Aurélio's production since 1966 has been mostly focused on sculpture and medal design, which he has taken to a new level of expression. His public sculptures may be found in several Portuguese cities. Choosing materials such as wood, stone, bronze, wire, glass, concrete, and above all painted iron and steel, his aesthetically minimalist sculptures are often made up of geometric shapes and volumes, spatially arranged according to a rigorous discipline aimed at relating to their locations as well as to the viewer, who is challenged to interact with them. He has received several awards and distinctions, such as the title of Commander of the Order of Bernardo O'Higgins, awarded by the Chilean president in the ambit of Pablo Neruda's Birth Centennial (for which he created *Mil Olhos - homenagem a Pablo Neruda* [A Thousand Eyes - Homage to Pablo Neruda], a public sculpture in Sintra's Capuchin Convent), and the title of Commander of the Order of Prince Henry, awarded by the Portuguese head of state in 2006, for his significant public contribution as citizen and artist. José Aurélio has had several one-man and group exhibitions, from his first solo show in 1958, to "Em / Para", his most recent retrospective, staged in the Lóios Convent and Museum, Santa Maria da Feira, in 2015. *Espiral do Tempo* [Time Spiral], built in 2009 in Almada, near Lisbon, and his recent piece for the 10th Santo Tirso International Symposium of Contemporary Sculpture, 2015, are but two examples of Aurelio's long career as a public sculptor.

Arghira Calinescu

Romania, 1935



Born in Bucharest, Romania, in 1935, Arghira Calinescu graduated from the local Academy of Fine Arts in 1962. In 1968 he joined the Romanian Union of Plastic Artists, participating in small group exhibitions. From 1983 to 1985 he won a scholarship to work

in "Cité Internationale des Arts", Paris, and in 1990-91 he worked in Mannheim, Germany. In 1991, he was appointed honorary member of the Madrid Academy of Arts. He has created several monumental murals for Romanian official buildings, and has participated in a number of solo and group exhibitions (including his first solo show in 1968) in Romania, Paris and a few German cities. Establishing a direct relationship with the surrounding architectural elements, Calinescu's work has been featured in several sculpture symposia, such as the 1st International Symposium of the Seoul Olympic Park (Korea, 1988), and the 10th Santo Tirso International Symposium of Contemporary Sculpture, held in 2015. Arghira Calinescu currently lives and works in Bucharest and Paris.

Pierre Marie Lejeune

France, 1954



Born in Paris in 1954, Pierre Marie Lejeune currently lives between Paris and Normandy. In 1983 he won the "Villa Medicis hors les murs" scholarship awarded by the French Ministry of Foreign Affairs and spent a year in Luxor, Egypt, where

his growing interest in sculpture gained definitive impetus. Defining himself as a sculptor-draughtsman, Lejeune has developed a repertoire of forms which, permeating his entire oeuvre, resemble the characters of an imaginary alphabet in permanent progress. His media of choice include metal (steel, stainless steel and brass), glass, mirror, water and light, which he prefers to use in their natural states, refraining from drastic intervention. This results in formally rigorous and refined pieces which develop an intimate relationship with their environments through their reflections in the mirror-finish surfaces. Not only to be looked at and admired, these sculptures also engage the thoughts of the public. Pierre Marie Lejeune's work has been represented in exhibitions in Europe, United States and China since the early 1980s. He participated in "International Sculpture Fiesta", staged in Seoul in 2013. One of his most recent solo shows, "Méta-Licorne, Scènes d'arts aux jardin de la Licorne", took place in Lyons la Forêt, France, in 2015. Among Lejeune's public sculptures, it is worth mentioning the piece created for the 10th Santo Tirso International Symposium of Contemporary Sculpture, and *Hop*, commissioned for the sculpture park of the Commandery of Peyrassol, both created in 2015.

Rafael Canogar

Spain, 1935



Rafael Canogar was born in Toledo, Spain, in 1935. Between 1949 and 1954, after his family moved to Madrid, he was coached as a painter by Daniel Vázquez Díaz and started to produce his first abstract paintings. From 1957 to 1960 he

was a founding member of "El Paso", an anti-academic group advocating informal aesthetics and Francoist Spain's increasing permeability to international influences, by organising group exhibitions that brought the latest aesthetic movements to the country. Though faithful to his pictorial practice, Canogar has also created sculptures and drawings that follow the same guiding principles animating his painting. Canogar's oeuvre restlessly oscillates between informal figurative and abstract aesthetics, never wavering from constant experimentation with gestures, matter (wood, polyester and fibre are his materials of choice) and colour. Since his first one-man exhibition in 1954, Rafael Canogar has shown his work in several exhibitions around the world and received numerous awards and distinctions. His work was represented at the Venice Biennales of 1956, 1958, 1962 and 1968, as well as the 11th São Paulo Biennale in 1971, when he received the Itamaraty Award. Some of his most recent exhibitions include a retrospective staged at Reina Sofia National Museum and Art Centre (Madrid, 2001), "Rafael Canogar - 75 anos, 75 obras", in Cordeiros Gallery in Porto, Portugal (2010), and "Rafael Canogar, uma visão retrospectiva", featuring works from 1958 to 2013, held at Van Dyck Room, Gijón, Spain, in 2014. He has created public art for a variety of locations, like *Personaje*, commissioned in 2007 for a roundabout in Murcia, Spain, and the piece currently under construction for the 10th Santo Tirso International Symposium of Contemporary Sculpture.

Denis Monfleur

France, 1962



Denis Monfleur was born in the French town of Périgueux in 1962, and currently lives and works in Fontenay-sous-Bois, also in France. He was coached by sculptors José Subirà-Puig, Dietrich Mohr and Marcel Van

Thienen. He prefers hard materials like granite and basalt to produce either monumental or smaller sculptures by direct carving. His massive, enigmatic pieces represent large bodies or heads, whose expressive figuration engages the viewer. The expressionistic side of Monfleur's posing sculptures may be recognised through patterns and grooves made on the stone as well as through the stroke marks left on the surface. Since his first individual exhibition in the late 1980s, Denis Monfleur has been a steady presence in solo and group exhibitions held in France and abroad, such as "Denis Monfleur à Coubertin. Sculptures", at the Courbetin Foundation Museum in Saint-Rémy-lès-Chevreuse, France, in 2012, and "Denis Monfleur. Granit et basalte", his most recent one-man show, held at L'arc gallery in Le Creusot, France, in 2015. He has created outdoor sculpture in the ambit of sculpture biennales and symposia, including *Atlante del Cerro* [Atlas on the Hill], a monumental sculpture built in Uruguay in 2014, and the piece created for the 10th Santo Tirso International Symposium of Contemporary Sculpture in 2015.

Alberto Carneiro

Portugal, 1937

Alberto Carneiro was born in 1937, in S. Mamede do Coronado, Trofa, Portugal, where he currently lives and works. From 1947 to 1958 he learned a trade as an image maker in the religious art workshops in his home town. After obtaining scholarships from the Calouste Gulbenkian Foundation, he studied sculpture at the Porto School of Fine Arts (1961-1967) and at St. Martin's School of Art in London (1968-1970). In addition to his practice as a sculptor, he has lectured at Círculo de Artes Plásticas, an autonomous arts centre of the University of Coimbra (1972-1985), the Porto School of Fine Arts (1972-1976) and the School of Architecture of the University of Porto (1985-1994). Carneiro has authored and co-authored a number of texts, as well as three books on art and teaching, and has taken part in several conferences, roundtables and seminars dealing with art and body dynamics. A substantial part of his written production (notes about his sculptural practice, brief texts on his work, papers, interviews) has been collected in *Alberto Carneiro. Das notas para um diário e outros textos. Antologia*. Lisboa: Assírio & Alvim, 2007.

Álvaro Moreira

Mozambique, 1965

Born in Nampula, Mozambique, Álvaro de Brito Moreira completed the History programme at the University of Porto in 1989. He obtained his Research and Teaching Sufficiency Diploma in Archaeology and Ancient History from the Faculty of Geography and History of the University of Santiago de Compostela (Spain) and, in 2010, was awarded his PhD degree in History and Geography by the same institution.

He is a member of the Science and Technology Foundation and of the Centre for Transdisciplinary Research - Culture, Space and Legacy, of the University of Porto. He has conducted research on Archaeology and Ancient History, particularly on the Proto-history and Romanisation of the Northwest of the Iberian Peninsula. He is a regular contributor to scientific conferences and publications. In 2001, he obtained a trainers' training diploma awarded by the Scientific and Pedagogical Board of the Continuing Education Committee. In 2007, he was guest lecturer at the Postgraduate programme in Archaeology and Heritage of the Infante D. Henrique Portucalense University. Brito Moreira has worked in the Santo Tirso Municipal Council since 1999, particularly in the field of Cultural Management, Archaeology and Museology, where he has developed several museum-related projects, such as the Interpretation Centres of Monte Padrão and of Fábrica de Fiação e Tecidos de Santo Thyrsó [Santo Tirso spinning and weaving factory], the restoration project of the Abade Pedrosa Municipal Museum and of the seat of the Santo Tirso International Museum of Contemporary Sculpture. On behalf of the Council, he has curated a number of temporary exhibits and organized the Santo Tirso International Symposia of Contemporary Sculpture. In the field of archaeology, he runs the Research and Conservation Project of the Castro of Monte Padrão, Monte Córdova, and contributes as guest researcher to several research projects currently under way in northern Portugal.

Conceição Melo

Portugal, 1958

Maria da Conceição Melo was born in the Porto council of Maia. In 1984, she completed the Architecture programme at the Porto School of Fine Arts, where she was a student of Fernando Távora, Álvaro Siza and other architects who in the 1980s laid the teaching principles of what was to become the School of Porto.

Melo has worked for the Santo Tirso Municipal Council since 1984, focusing on land-use and city planning. In 1995, she completed an MA programme on Urban Environment Projects lectured by the Faculties of Architecture and Engineering of the University of Porto. Her activity includes papers and lectures for conferences, meetings and educational institutions. Between 2009 and 2011, she was guest lecturer in the 5th year of the integrated master's degree taught at the School of Architecture of Minho University.

As a freelance architect, she works with architect João Álvaro Rocha, and has developed several plans, such as the 1998 Partial Urbanisation Plan of Abelheira/Meadela, Viana do Castelo (1st prize), the 2010 Detailed Zoning Plan of the east sector of Maia's Lidador Housing Estate, the 2010 Integrated Mobility Programme of Ponte de Lima, and Porto's Avenida Nun'Alvares Competition (3rd place). Together with Cristina Emília Ramos Silva and João Paulo Meneses Correia, Melo co-founded Cultour in 2005, a firm devoted to designing and guiding visits to contemporary architectural monuments.

Gérard Xuriguera

France, 1936

French art critic and historian Gérard Xuriguera was born in Barcelona. His first publications date back to 1971, having since then published more than sixty volumes, including monographic works on Wilfredo Lam, Oscar Dominguez, Luc Piere, Georges Mathieu, Gérard Schneider, Lindstrom, Cristoforou, Canogar and others, as well as history books, such as *Peintres espagnols de Paris de 1900 à nos Jours*, *La sculpture moderne France de 1959 à 1983*, *Regard sur la peinture contemporaine de 1945 à nos jours*, *Les Figurations de 1960 à nos jours*, *Les années 50*, *Le dessin dans l'art contemporain*, among others. He has authored more than 300 forewords, including those about André Masson, Picasso, Millares, Saura, Soto, Imaï, Cruz Diez, Etienne Martin, Gilioli, Manessier, Schneider, Pignon, Tabuchi, Warren, Klasen, Goetz, Bertini, Martin Bradley, Subira-Puig, Leppien, Chu Teh Chun, A. Beaudin, Pelayo, Van Hoeydonck, Valdes, and others. Xuriguera has contributed regularly to approximately thirty French and international magazines, produced TV broadcasts on art, been a judge in several juries and keynote speaker in conferences in Sorbonne, Paris School of Fine Arts, Madrid, Dacca in Tokyo, Maeght Foundation, Taipei, Seoul, Puerto Rico, Santo Domingo, San Francisco, Washington, Andorra, Montreal, University of Madrid, Bogotá, Pompidou Centre, etc. Between 1970 and 1980 he organised the first networks of travelling exhibitions in France, featuring artists like Max Ernst, Jean Hélion, Adzak, Hosiasson and others. He has curated numerous exhibitions in museums all over the world, including Mexico and Taiwan, as well as coordinated the Visual Arts activities staged during the Seoul Olympic Games, the Madrid International Symposium and the Lithograph Exhibition held during the 1992 Barcelona Olympics. He is also a consultant for several companies patronising the arts. Having curated fifteen international symposia, Gerard Xuriguera has so far been responsible for more than 500 exhibitions.

Javier Maderuelo

Spain, 1950

Born in Madrid, Javier Maderuelo has a PhD on Architecture by the University of Valladolid, as well as on History of Art by the University of Zaragoza. He is a Professor of Landscape Architecture at the School of Architecture of the University of Alcalá. He has written art reviews and critique for the Spanish newspaper *El País* since 1993, and has been responsible for the Arts & Nature programme and all related publications sponsored by Huesca's regional administration, as well as for landscape courses lectured between 2006 and 2010 at the Arts & Nature Centre run by the Beulas Foundation of Huesca. Between 2007 and 2014 he sat on the patronage board of the Reina Sofia National Museum and Art Centre, Madrid. Since 2010, he has been a member of the international scientific committee of "Les carnets du paysage", and of the editorial board of *Arte y Parte* magazine. Also since 2013, he has been head researcher for "Archivo La Fuente". Maderuelo has authored the following volumes: *El espacio raptado. Interferencias entre arquitectura y escultura*, Mondadori, Madrid, 1990; *Arte público*, Diputación de Huesca, Huesca, 1994; *La pérdida del pedestal*, Círculo de Bellas Artes - Visor, Madrid, 1994; *El paisaje. Génesis de un concepto*, Abada, Madrid, 2005; *La construcción del paisaje contemporáneo*, CDAN, Huesca, 2008; *La idea de espacio en la arquitectura y el arte contemporáneos, 1960-1989*, Akal, Tres Cantos, 2008; *Caminos de la escultura contemporánea*, Universidad de Salamanca, Salamanca, 2012; *Suscinta historia del arte contemporáneo europeo*, La Bahía, Santander, 2012.

Laura Castro

Portugal, 1963

Laura Castro is the head of the Fine Arts Department of the Portuguese Catholic School in Porto, and a member of the Research Centre on Science and Technology of the Arts (CITAR), run by that department. She has a PhD awarded by the School of Fine Arts of the University of Porto (2010), an MA degree on History of Art by the Faculty of Social Sciences and Humanities of Lisbon's Nova University (1993), and a BA on History of Art completed at the Faculty of Letters of the University of Porto (1985). Between the early 1990s and 2006, she worked in museums and managed the design and production of cultural activities in the councils of Matosinhos and Porto. She has published extensively on 19th- and 20th-century Portuguese art, and been a judge in a number of juries, such as those of the Amadeo de Souza Cardoso Award and the Vila Nova de Cerveira International Biennale. As a researcher, Castro has written papers for several exhibition catalogues. She is a member of the International Association of Art Critics and of the Portuguese Association of Art Historians. She is the president of the board of Círculo de Cultura Teatral/Teatro Experimental do Porto.

Teresa Azevedo

Portugal, 1982

Teresa Azevedo graduated as an art historian from the School of Letters of the University of Porto in 2004, and in 2008 completed an MA programme on Museum Studies and Curatorship at the School of Fine Arts of that University. She has worked on several inventory projects, namely at the Museum of the University of Porto (2007) and Afonso Lopes Vieira House and Museum in São Pedro de Moel (2011), as well as on documentary research at the Serralves Museum (2006 and 2009) and the Arquitecto Marques da Silva Foundation (2009 and 2011). In 2012, she collaborated in the inventory of sculptor Alberto Carneiro's oeuvre, carried out in his studio, and in 2013 she obtained a scholarship from the Contemporary Art Documentation project (IHA/FCSH-UNL). Azevedo is currently a researcher at the History of Art Institute (FCSH-UNL) and is developing her PhD research on Museology at the University of Porto, due to a scholarship granted by the Science and Technology Foundation. She has contributed regularly to scientific events and written papers for national and international specialised publications. Focusing on museum-related documentation of contemporary art, Azevedo's research deals with the impact of artists' studios on their creative and working processes as well as with the exhibition of their oeuvres.

Santo Tirso. A cidade e o tempo.

Álvaro Moreira / Conceição Melo

Localizado na região do Douro Litoral e parcialmente no Baixo Minho, o território do atual concelho de Santo Tirso ocupa um lugar de transição entre a fachada atlântica, que corresponde à planície litoral, e o interior, mais acidentado e montanhoso, que conhece na serra de Monte Córdova o primeiro registo orográfico digno de nota. Esta localização privilegiada influenciou a ocupação humana ao longo dos tempos, quer pelas condições naturais existentes, quer pela dinâmica social derivada dos frequentes contactos comerciais e interculturais documentados desde épocas remotas. A intensa ocupação da região e as atividades artesanais e agrícolas desenvolvidas ao longo do devenir histórico conferiram à região uma personalidade própria, cujo facies rural, apesar de profundamente alterado pelo processo de industrialização e urbanização do território, a sua paisagem ainda pontualmente preserva.

A análise dos inúmeros vestígios das comunidades humanas implantadas desde longa data na área do atual concelho de Santo Tirso permite identificar as suas origens em contextos pré-históricos, proporcionando o resultado do seu estudo esclarecer a formação e desenvolvimento dos seus principais polos de povoamento. A interpretação da distribuição dos monumentos e a análise da cultura material associada desenha um quadro de sequências culturais expressas a partir das primeiras manifestações de formas primárias de atividade agrícola, documentadas em horizontes da cultura megalítica, passando pela valorização do papel de particular importância e de reconhecida abrangência regional da atividade mineira registada durante a Idade do Bronze e a Idade do Ferro, nas quais se verifica um elevado índice de densidade populacional e de estruturação social em direta relação com o meio físico, designadamente os recursos naturais, evoluindo para formas de organização territorial e de níveis de urbanização que apenas a romanização, com a força dos seus agentes de aculturação, alterou através da imposição de novos paradigmas económicos, políticos, sociais e culturais, com forte impacto na organização e ocupação do território, que resultou na sua infraestruturação e na transferência da população para áreas de melhor aptidão agrícola, onde se vieram a desenvolver os principais núcleos de povoamento durante a Idade Média, segundo um modelo agrário de notável pervivência que a região em larga medida ainda preserva, apesar do forte impacto produzido pelo processo de industrialização desenvolvido na região a partir de meados do séc. XIX. A cidade de Santo Tirso encontra as suas raízes mais profundas no fenómeno de estruturação do território ocorrido no período de dominação romana. Os vestígios detetados na Quinta da Devesa enquadram um amplo conjunto de testemunhos que atestam a intensa ocupação da área ribeirinha dos rios Ave e Vizela, cuja natureza revela uma significativa densidade demográfica, em continuidade com a época castreja, e, fundamentalmente, uma assinalável diversidade de tipos de assentamentos refletindo um modelo de ocupação e exploração do território intrinsecamente relacionada com a aptidão agrícola da terra e a proximidade das vias de comunicação, afirmando uma nova estratégia de desenvolvimento e organização do território.

Posteriormente, no âmbito do complexo cenário geopolítico anterior à nacionalidade, identificam-se no território tirsense vários mosteiros, cuja origem radica numa conjuntura socioeconómica, política e militar comum, documentando um processo de longa duração de organização do espaço, alicerçado em núcleos de povoamento dispersos na paisagem, desenvolvidos na sequência da infraestruturação do território e da consolidação do processo de romanização que esteve subjacente à formação da cultura galaico-romana. A sua localização, por norma, estabelece uma relação de proximidade com os povoados, a rede viária, a disponibilidade de recursos diferenciados e, naturalmente, com as estruturas defensivas preexistentes.

Até meados do séc. XI persistiu uma significativa quantidade de pequenos mosteiros familiares, certamente mais próximos dos meios populares do que as grandes abadias protegidas pelos condos e magnates, como sucedeu com a fundação e crescimento do mosteiro tirsense, vinculado à poderosa família dos Maías.

Nas últimas décadas do séc. XI, concretamente a partir de 1080, com a chegada dos cluniacenses, difusores da liturgia romana, da Reforma Gregoriana e da Regra de S. Bento, iniciou-se um processo de transformação do panorama monástico, no qual os pequenos cenóbios ou optavam pelas novas ordens, como foi o caso do mosteiro de Santo Tirso que assumiu a Regra Beneditina em 1090, ou, paulatinamente, foram extinguindo-se. Todavia, aqueles que perfilharam as novas observâncias conheceram um novo impulso. Os fundamentos em que assentava a Regra de S. Bento - *Ora et Labora* - conduziram as comunidades a empenharem-se na solenização do culto, no incremento de um maior número de manifestações litúrgicas, na melhoria do nível de vida, numa maior atividade económica e na criação de edifícios mais amplos e melhor cuidados a nível artístico.

É neste contexto histórico-geográfico que se inscreve a fundação do mosteiro de Santo Tirso, em observação ao preceituado básico das regras monásticas, no qual o cenóbio devia implantar-se num local dotado de terras agrícolas de boa qualidade, beneficiar de abundância de água e estar próximo de bosques, de forma a garantir a autossuficiência e a vida recatada da comunidade. Implantado sobre um pequeno outeiro na margem esquerda do rio Ave, ladeado a leste pela Ribeira do Matadouro, com acesso a extensos terrenos de natureza aluvial de elevada aptidão agrícola, de áreas de floresta na envolvente, assim como de um certo isolamento, o local onde se concretizou a sua implantação congregava todas as condições necessárias

para a sua instalação. Desde a sua formação a área edificada marcava a zona de separação entre o ager - terrenos agrícolas localizados na várzea fluvial -, e o saltus - zona superior de bosque que abastecia a matéria-prima para a acomodação de animais, madeira para construção e lenha para aquecimento, conformando uma realidade que agregava as condições necessárias para que se desenvolvesse como um potentado económico na região, sustentado num território bem dotado de acessos viários e uma localização estratégica na região, equidistante dos principais centros de decisão - Porto, Braga e Guimarães.

O seu desenvolvimento económico consolidou-se em 1097 com a doação do couto - território isento de direitos e com forte autonomia jurídico-administrativa -, cujo património foi progressivamente ampliado através de inúmeras doações e da concretização de uma política continuada de aquisição de terrenos que conheceu um forte incremento a partir da reforma da Ordem Beneditina, nomeadamente de propriedades confinantes com a Cerca ou localizados nas suas imediações, como, por exemplo, a Quinta de Varziela, a Quinta do Penedo, a Quinta de Pereiras e a Quinta da Batalha.

Decorrente da sua existência milenar, o complexo edificado atual, como é frequente em estruturas similares, foi alvo de múltiplas intervenções de diferente cronologia e sensibilidades estéticas, evidenciando que a paisagem construída resultou de um processo contínuo exprimindo a solidez da comunidade que a moldou, cuja existência secular apesar de ter conhecido períodos de forte estabilidade, revelou um dinamismo permanente.

As soluções arquitetónicas patentes refletem na plenitude a sua adequação aos preceitos postulados pelos ideais cluniacenses - a vida em comunidade, a clausura e o recolhimento absoluto -, apesar da organização padronizada dos espaços, por referência ao modelo ideal, só se ter fixado com a construção de todo o complexo, no qual se reconhece uma exuberante expressão monumental, quer nos programas construtivos quer nos conteúdos artísticos, em que os edifícios, a cerca, os jardins e a paisagem agrícola se articulam numa verdadeira "obra de arte total" que conforma o referencial da regra beneditina, *ora et labora*. Neste sentido, o mosteiro de Santo Tirso incorpora o conceito de "perfeição utópica", na qual a síntese espiritual da Ordem se encontra patente no programa de todo o complexo, revelando características que podem, em certa medida, ser entendidas como uma materialização da própria regra. A revolução liberal originou profundas transformações em Santo Tirso.

A reforma das instituições, decorrente das guerras liberais e da reforma administrativa desencadeada por Mouzinho da Silveira, designadamente através do Decreto nº 65 e 66, de 28 de Junho de 1833, vieram consubstanciar o anterior Decreto nº 22, de 16 de Maio de 1832, que tinha extinguido as antigas magistraturas locais e dividido o país em Províncias, Comarcas e Concelhos. Nesta reorganização administrativa Santo Tirso surge como concelho, ao qual pertencem inicialmente as freguesias de Santa Cristina do Couto, S. Miguel do Couto e Santo Tirso. A 30 de maio de 1834 concretizou-se a extinção das ordens religiosas. Porém, o abandono do mosteiro de Santo Tirso foi antecipado em cerca de dois meses, adiando-se à chegada das tropas liberais ao convento, ocorrida em 26 de março.

Da expropriação resultou a divisão do convento e a alienação das suas propriedades. Uma parte do mosteiro foi vendida em hasta pública a particulares, outra ficou reservada para a Administração, Tribunal e Câmara Municipal, e o edificado adjacente à igreja foi destinada a residência paroquial. A venda das quintas contíguas à cerca e as transformações jurídico-administrativas e económicas decorrentes da nova conjuntura foram, a ritmos diferenciados, progressiva e definitivamente transformando a cidade e o seu território.

No momento da criação do concelho a povoação de Santo Tirso contava com cerca de 1000 habitantes, com 98 casas, 48 com mais de um piso e 50 térras. Ao longo da primeira metade do século XIX, nomeadamente a partir da década de 1830, incrementa-se o ritmo do processo de industrialização, fenómeno que estará na génese da transformação da cidade e do seu território.

Três décadas depois, por Carta Régia de 14 de dezembro de 1863, a sede de concelho passou a vila. Por essa altura ainda pouco mais era do que o mosteiro e um conjunto de edifícios que se localizavam na sua envolvente.

O primeiro rasgo de visão urbana dá-se quando é alterado o traçado da estrada do Porto a Guimarães, fazendo-a passar pelo centro da Vila. A Rua, como lhe chamavam e ainda chamam os tirsenses, partindo do Mosteiro, desenvolve-se para sul até à estrada que ligava ao Porto.

A abertura desta nova via constituiu a oportunidade de dotar o aglomerado de uma estrutura à qual se agregaram a partir da qual tomaram forma alguns espaços públicos: a atual Praça Conde São Bento, o Largo Coronel Batista Coelho e o Parque D. Maria II, que se vêm a tornar a carta genética da vila e depois da cidade.

No final do século XIX e início do século XX, Santo Tirso transforma-se, na sequência do desenvolvimento dos meios de comunicação e do aparecimento e fixação de algumas fábricas têxteis. As ligações rodoviárias Porto/Guimarães e Santo Tirso/Vila Nova de Famalicão, esta associada à construção de uma ponte sobre o rio Ave, inaugurada em 1883, e a linha ferroviária de Guimarães, com a sua viagem inaugural também em 1883, são ao mesmo tempo importantes como infraestruturas de comunicação e como eixos de fixação de construção e atividades urbanas.

O Parque D. Maria II, inicialmente designado de Conde São Bento, em homenagem ao homem que o tornou possível, será por ventura a obra mais emblemática desta época e revela um forte sentido de urbanidade. Iniciado em 1881, constituía à data o lugar de passeio da Vila. A ladear o Parque foram

por essa altura construídos edifícios de assinalável qualidade arquitetónica. Por outro lado, em 1898, implanta-se na vila de Santo Tirso a primeira empresa industrial de vulto, a Fábrica de Fiação e Tecidos de Santo Thyrsó, que traz consigo o desenvolvimento económico, alterações na organização social e grandes impactos na forma da vila.

Os novos espaços viriam nas décadas seguintes a ser apropriados para funções urbanas, mercados, feiras, passeio e jardim público e a merecer uma maior atenção, qualificando-se pelo desenho nas décadas de vinte e trinta do século passado.

Em 1925 a Câmara Municipal de Santo Tirso contacta o arquiteto José Marques da Silva para desenvolver alguns projetos para a vila: Projeto do Edifício dos Paços do Concelho, Casa dos Magistrados, Projeto da Entrada na Vila e Melhoramentos no Centro da Vila: Escadaria do Alto da Vila e Ajardinamento da entrada da Vila, dos quais apenas se vem a concretizar o desenho do Largo Coronel Batista Coelho, que ainda hoje marca a imagem da cidade de Santo Tirso.

O Hotel Cidnay, outro dos edifícios testemunho da modernidade, desenhado pelo arquiteto Rogério de Azevedo, foi inaugurado a 7 de Fevereiro de 1931. Rogério de Azevedo é ainda o autor do Anteprojecto de Urbanização da Vila de Santo Tirso, que embora nunca tenha sido aprovado, vem a determinar o desenvolvimento e estrutura futura da Vila de Santo Tirso. Nele o arquiteto preconiza a abertura de eixo nascente/poente, que cruza o norte/sul, em cujas extremidades se localizam o mercado municipal e o edifício dos paços do concelho. O mercado construiu-se logo de seguida, segundo projeto também da sua autoria e o eixo veio a completar-se anos mais tarde, na década de cinquenta, quando foi aberta a Rua A. A. Pires de Lima, que termina na Praça 25 de Abril, onde se localiza a sede do município, projeto da autoria dos arquitetos Agostinho Ricca e Benjamim do Carmo, da década de sessenta, inaugurada em 1975.

O Anteprojecto de Urbanização de Santo Tirso foi desenvolvido pelo engenheiro Miguel Resende, urbanista conceituado, que o tornou no primeiro instrumento urbanístico aprovado oficialmente em 1949 para a vila de Santo Tirso e que norteou todo o desenvolvimento urbano das décadas subsequentes.

A década de cinquenta foi a década áurea do século XX em investimento público, que se fez acompanhar de investimento privado. As duas grandes unidades fabris, Arco Têxteis e Fábrica de Fiação e Tecidos de Santo Thyrsó estão em franca laboração e abrem-se ao mercado externo. Cumulativamente com a atividade produtiva, e consequente modernização das instalações, desenvolvem uma importante atividade social, construindo bairros operários e disponibilizando cantinas, creches e serviços de apoio médico, entre outros. Grande parte da expansão da Vila de Santo Tirso faz-se a partir destas entidades localizadas na periferia, junto aos rios Ave e Sanguinhedo.

A Vila expande-se para poente na envolvente ao Mercado Municipal, primeiro apoiada nas ruas São João de Deus e São João de Brito, construídas na mesma época do mercado e depois na Rua Luís de Camões e transversais. Densifica-se a atividade comercial e a fixação de funções terciárias.

Com a Revolução de Abril, em 1974, inicia-se um novo ciclo na governação local. Após um período de transição, no qual os municípios foram governados por comissões administrativas, a 12 de dezembro de 1976, realizaram-se as primeiras eleições autárquicas democráticas.

Datam desta época alguns dos maiores erros urbanísticos cometidos no município de Santo Tirso, como seja a demolição do Hotel Cidnay (1983). São ainda desta altura o licenciamento dos grandes empreendimentos imobiliários localizados na Praça Camilo Castelo Branco, na Rua Luís de Camões e no Jardim dos Carvalhais.

A verdadeira transformação de Santo Tirso dá-se a partir de 1984, quando o município dedica atenção ao planeamento urbanístico e cria, dentro da sua orgânica interna, uma estrutura que lhe é consignada. Paralelamente à execução do Plano Diretor Municipal, esta estrutura centra a sua atenção na cidade de Santo Tirso, categoria a que foi elevada a vila em 1988, desenvolvendo um conjunto de operações de requalificação urbana das quais se destaca a reorganização de trânsito e consequente remodelação do eixo Largo Coronel Batista Coelho, Praça Conde São Bento e Praça Camilo Castelo Branco.

Iniciam-se ainda, em 1990, por proposta do escultor Alberto Carneiro, os Simpósios de Escultura Contemporânea em Santo Tirso, que viriam a dar corpo ao Museu Internacional de Escultura Contemporânea. Este Museu, ao ar livre, é constituído por um conjunto de esculturas que se distribuem pelo espaço público. Esta é uma proposta pioneira, quer no conceito, quer no entendimento da arte como coisa pública, que qualifica o espaço urbano. Aqui a arte é entendida como tal, antes mesmo de ser um meio para a qualificação urbana ou, como veio a afirmar-se mais tarde, como produto do marketing urbano. O Museu Internacional de Escultura Contemporânea de Santo Tirso é um verdadeiro museu, composto de obras de elevada qualidade, concebido nesse pressuposto e, como tal, com valor em si mesmo. Inegáveis são os resultados, traduzidos nos comportamentos e conhecimento dos cidadãos e no contributo deste Museu para a história da arte contemporânea em Portugal. De grande expressão para a definição da imagem da cidade e para a sua consolidação urbanística, é a concretização do Plano de Pormenor da Quinta de Geão. Identificada como uma área problemática, esta Quinta, localizada num ponto de charneira, entre o centro nobre e estruturado da cidade e a zona de crescimento informal de Sobregeão, ocupada por comunidades de etnia cigana, veio a configurar uma solução em várias frentes: social, habitacional, ambiental e urbanística. Social e habitacional porque o realojamento da

comunidade cigana efetuado, para além de acolher em melhores condições estas famílias, permitiu infraestruturar o espaço da Quinta de Geão para implantar uma nova área habitacional. Aqui se localizam a Biblioteca Municipal, o Centro Comunitário de Geão, o Quartel da GNR, a Escola Secundária D. Dinis e mais recentemente o Quartel dos Bombeiros Voluntários de Santo Tirso, sob projeto da autoria do arquiteto Álvaro Siza Vieira. Ambiental e urbanística, porque a ocupação desta área permitiu a ligação entre duas áreas urbanas até então separadas pela quinta abandonada. A construção do parque de lazer nas margens do rio Sanguinhedo, perspectivada para um horizonte próximo, será um passo importante na requalificação ambiental e na construção do corredor ecológico do rio Sanguinhedo.

Pela primeira vez, desde a década de cinquenta, assiste-se à produção de solo urbanizado, de iniciativa pública e privada, de um modo controlado e coordenado. De iniciativa pública, concretizou-se a Quinta de Geão. De iniciativa privada infraestruturou-se, nos anos 90, a Quinta das Rãs, com ocupação mista de tipologias de habitação unifamiliar e multifamiliar. Também de iniciativa privada, mas tendo como princípios de estrutura urbana uma matriz desenhada pelos serviços municipais, o loteamento localizado na encosta nascente da cidade vem, no final dos anos noventa e primeira década de 2000, a constituir a principal bolsa de terrenos urbanizados na cidade. Esta área usufrui de condições paisagísticas de exceção e de uma grande proximidade ao centro cívico e a zonas de concentração de equipamentos públicos. Com a abertura da ligação da Rua do Picoto aos Carvalhais e, a sul, à Rua Ferreira de Lemos, no final da primeira década do século XXI, esta zona veio a integrar-se estruturalmente no centro da cidade.

Após o boom construtivo da primeira década do século XXI, para o qual contribuiu o período florescente da economia europeia e a disponibilidade de fundos comunitários, assiste-se, nos últimos anos, a uma forte retração do sector imobiliário e do investimento público, com repercussões na imagem e na gestão do território e das cidades.

Estas convulsões do mundo económico e financeiro acentuam a necessidade de alteração dos princípios nos quais até agora assentavam o ordenamento do território e o planeamento urbanístico, pondo em causa os métodos e instrumentos tradicionais e focando-se mais nas práticas de gestão de consensos e oportunidades. Este processo de planear e gerir, que já era praticado em Santo Tirso, ganha uma nova atualidade.

Depois de uma primeira geração de obras de reabilitação urbana realizadas em Santo Tirso, programam-se novas intervenções, cujo objetivo ultrapassa o desenho de espaço público, para o considerar como lugar de manifestação e de vida urbana, enquadrando-o com intervenções no edificado e no seu conteúdo.

O processo mais emblemático da nova era é a Regeneração das Margens do Ave. Processo exemplar na metodologia, iniciado com um plano municipal de ordenamento do território aprovado e publicado, o Plano de Urbanização das Margens do Ave, deu origem a um contrato de parceria para a execução de quatro projetos âncora: o Passeio das Margens do Ave, o Parque Urbano de Rabada (intervenções complementares), a Escola Hotel e o Centro de Educação Ambiental, no âmbito do programa pedagógico da Escola Profissional Agrícola Conde São Bento e a Nave Cultural na Fábrica de Santo Thyrsó. Complementarmente na Fábrica de Santo Thyrsó, sob o conceito de Quarteirão Cultural, desenvolvem-se dois projetos de incubação, sendo que o na área das indústrias criativas se tem vindo a afirmar como capaz de fazer a ponte entre a indústria tradicional e a nova indústria associada aos atuais conceitos e mercados.

Este projeto teve a virtude de reaproximar a cidade da sua génese, devolvendo-lhe o rio Ave e com ele todo um conjunto de novas atividades. É aqui, nas margens do Ave, no Mosteiro de Santo Tirso, que se concretiza atualmente o projeto mais significativo da cidade. A requalificação do Museu Municipal Abade Pedrosa e a sua ampliação para acolhimento da sede do Museu Internacional de Escultura Contemporânea.

Este projeto aposta na cultura enquanto motor do desenvolvimento urbano e económico e enquanto reforço da identidade cultural da comunidade. Uma aposta pela diferenciação, enraizada na experiência dos vinte e cinco anos durante os quais se desenvolveram os Simpósios de Escultura Contemporânea. Esta coincidência de trazer o contemporâneo, através da construção da sede do Museu Internacional de Escultura Contemporânea, para o mosteiro que está na génese de Santo Tirso, é um facto singular que contribuirá para o enriquecimento da história e cultura locais, iludindo o tempo. Num mesmo local estarão presentes os arquitetos e escultores desde o séc. XI até ao século XXI, sem que isso perturbe a leitura da história. No local de origem de Santo Tirso, Santo Tirso reconhece-se na sua história e projeta-se internacionalmente.

Um testemunho com louvores e agradecimentos

Alberto Carneiro

Tudo começou em 1987, quando o Senhor Presidente Joaquim Couto me convidou para conceber uma escultura a instalar numa das praças da cidade de Santo Tirso. A escultura “Água sobre a terra”, erigida na Praça Camilo Castelo Branco, foi inaugurada em 1990 e logo depois, para equilibrar os espaços da praça, implantou-se outra escultura, “O barco, a lua e a montanha”. Nessa altura, em conversa informal, disse ao Dr. Joaquim Couto que na cidade se poderia constituir um importante museu de escultura contemporânea, com a realização de dez simpósios bienais, ao longo de vinte anos, convidando-se artistas portugueses e estrangeiros.

O primeiro Simpósio realizou-se em 1991 e a partir da terceira edição convidei o meu amigo Gérard Xuriguera, crítico de arte francês e conhecedor profundo da situação internacional da escultura e amigo de muitos escultores, para ser o responsável pela seleção dos escultores estrangeiros, enquanto eu escolhia os escultores portugueses. Ao longo de todos estes anos, os artistas e os comissários ofereceram o seu trabalho de conceção, o que representa uma generosidade relevante. Doutro modo, dado os valores de direitos de autor que cada um receberia, este projeto seria economicamente incomportável. Com a realização do 10.º Simpósio, que representa a concretização de tudo o que nos propusemos realizar, temos um parque de 54 esculturas de grande qualidade estética, 52 realizadas ao longo dos dez simpósios, e duas de minha autoria. Este museu de escultura contemporânea é único no país e representa uma afirmação de vitalidade e esclarecimento culturais para o mundo. Quando analisamos o percurso artístico e a importância das obras de cada um dos escultores presentes neste museu, percebemos bem o alcance desta realização e quanto vale culturalmente para Santo Tirso e para o país. Temos aqui escultores vindos de toda a parte, desde o Oriente, Europa e América, que têm prestígios ímpares quer nos países de origem quer no mundo, e que têm contribuído para as dimensões maiores da escultura universal. Cada um dos escultores passou por Santo Tirso, realizou a sua obra e inscreveu na sua vida esse facto e levou assim consigo a memória e o lugar da sua escultura, isto é, tornou-se um agente de divulgação deste parque de esculturas em todo o lado por onde foi deixando e mostrando outras obras. A todos os escultores, a Gérard Xuriguera e à Câmara Municipal de Santo Tirso na pessoa do seu Presidente quero deixar aqui o meu reconhecimento e respectivos agradecimentos pois, apesar de alguns ceticismos e contrariedades, foi possível esta realização que se encerra agora da melhor forma com a publicação do catálogo geral do Museu Internacional de Escultura Contemporânea e com o Congresso Internacional de Arte Pública.

Une aventure artistique et humaine exemplaire

Gérard Xuriguera

La sculpture n'est plus un objet auquel on se heurte quand on regarde une toile, disait Barnett Newman. Depuis, elle a étoffé son statut, gagné en volume, acquis de l'ampleur, et affirmé son chiffre dans l'espace de la cite, dont elle diversifie la perception. Car il y a une différence fondamentale entre une oeuvre intimiste élaborée en atelier et une autre à vocation monumentale. Ce genre de discipline, qui nécessite un traitement technique spécifique, compte tenu de son échelle et de son lieu d'ancrage, relève soit de la commande publique individuelle, soit participe d'un collectif, sous la bannière désormais consacrée de Symposium.

Cette pratique s'est graduellement propagée dans un nombre restreint de pays européens, au sortir de la seconde post-guerre mondiale, à l'époque où la frénésie de reconstruction a ménagé un créneau à l'Art. D'abord, très timidement, à partir de quelques initiatives privées, selon la volonté et les moyens disponibles, puis plus officiellement en France, dès 1951, à la suite de l'arrêté promulgué par le Ministre de l'Education Nationale Pierre-Olivier Lapie, qui stipulait que le 1 % du coût de l'édification des bâtiments publics financés par l'Etat, devait inclure l'intégration d'oeuvres d'art. Et principalement de la sculpture, en laissant à l'agrément de l'architecte le choix des artistes. On comprend aisément les controverses et les protestations occasionnées par cette décision, et les ratages qu'elle génère, surtout lorsque l'architecte se prend lui-même pour un sculpteur. On peut d'ailleurs davantage encore de nos jours, en tirer les conséquences.

Ceci posé, le recours à un rassemblement de sculpteurs sous le vocable de Symposium, dans le but d'orner les configurations d'une ville ou de constituer un jardin de sculptures à ciel ouvert, qui découle indirectement de la réhabilitation de la troisième dimension commentée plus haut, a rencontré un écho favorable dans plusieurs régions du monde autour des années 1970, et plus exactement après 1980. Pêle-mêle, les Etats-Unis, le Royaume-Uni, l'Italie, le Canada... à un degré moindre les pays de l'Est, l'Espagne, l'Egypte, le Portugal, le Mexique, la France, la Caraïbe... hébergement quelques Symposiums, mais c'est en Asie du sud-est qu'ils se sont le plus imposés: en Corée du Sud, au Japon, à Taïwan, en Chine... avec un Bonheur inégal. Pourtant, il n'est pas simples de faire admettre l'organisation d'un Symposium à des élus aux mentalités étreintes, eu égard à son financement et aux réactions intempestives de citoyens davantage requis par les pressions sociales que par la place de l'art dans la société.

Il faut donc beaucoup de force mentale et de convictions pour résister aux vents adverses et entériner un tel projet. Cet humanisme éclairé à l'esprit délié, rompu aux idées se son temps, comme aux sinuosités de la vie politico-administrative, et capable de tenir un semblable défi dans une cite aux ressources limitées, Santo Tirso l'a trouvé en la personne de son Maire Joaquim Couto. Et par extension, de son alter ego Castro Fernandes, qui a su conforter le chemin initié. Mais la figure indivisible de cette aventure, celui qui en a tracé le concept et veillé attentivement sur son déroulement, c'est Alberto Carneiro, sculpteur prestigieux qu'on ne présente plus, théoricien accompli et mi précieux. C'est grâce à sa ténacité et à son tact que tout a pu se concrétiser et aller à son terme. C'est également à sa demande que j'ai eu le plaisir d'apporter ma contribution à la réalisation des dix phases prévues Des phases incluant un praticien national et quatre invités internationaux, reçus ensemble ou à tour de rôle, afin d'élire leur emplacement ou d'effectuer la touche terminale à la viabilité de leur oeuvre. Dispersées au sein de l'agglomération et de ses pourtours immédiats, avant

de s'étendre le long de la rivière Ave jusqu'au vaste Parc Urbain de Rabada, les sculptures ainsi déployées, environ une cinquantaine, occupent donc des périmètres contrastes à leurs mesure. On notera également qu'aucun thème fédérateur n'a été soumis aux sculpteurs, qui se sont exprimés d'après leur propre registre stylistique, en toute liberté, mais en fonction de l'imprégnation de leur site.

Par conséquent, ici, pas de ligne dominante, mais une grande variété de visions, de talents et des matériaux. Originaires d'Europe, d'Asie, du Proche-Orient ou d'Amérique Latine, les artistes se sont tout adaptés aux conditions logistiques et à la rémunération symbolique consentie. La même pour tous. Et là n'est pas le moindre aspect de leur générosité et de leur implication, étant donné la grande notoriété de la plupart d'entre eux. Sans leur solidarité, le projet n'aurait pu se conclure.

A une époque sous-tendue par les prolongements du ready-made, la manipulation des codes technologiques, les images virtuelles et le numérique, la sculpture monumentale à l'air libre demeure la meilleure façon d'affronter le temps et d'associer l'art et la vie, en enrichissant le patrimoine public. Quelles que puissent être leurs tendances: minimalistes, constructivistes, baroques, cinétiques, conceptuelles, environnementales, narratives ou symboliques... les oeuvres qui nous convoquent font sens avec l'endroit précis où elles ont été levées, sans autre chose à déclarer que les formes qui les instruisent et les affects que le spectateur voudra leur prêter, parce que l'art est toujours une projection. Sentinelles désormais incontournable au coeur d'un monde instable, elles honorent leurs auteurs, leur commanditaires, la ville de Santo Tirso et ses habitants, qui les ont déjà adoubees.

Les artistes ont conscience, de leur côté, d'inscrire la marque pérenne de leur langage en terre portugaise, pour les générations actuelles et futures. Voilà une expérience rare et singulière, à la limite une prouesse, dans ce contexte, qui doit être envisagée, parallèlement à sa mission d'éveil éducatif, en terme de plaisir, de découverte, et comme un vecteur dynamique de développement culturel lié au mieux être collectif. Peu de ville en Europe peuvent s'enorgueillir d'abriter une pareille floraison d'oeuvres à la portée du public, et surtout conjointement, Santo Tirso, peut se flatter d'avoir favorisé cette aventure artistique et humaine exemplaire.

Escultura pública en Santo Tirso

Javier Maderuelo

¿ES MODERNA LA ESCULTURA?

Durante los primeros años del siglo xx los movimientos de vanguardia entronizaron a la pintura como reina de las artes. Ni la poesía, ni la música, ni la arquitectura o la escultura llegaron a ser tan modernas y vanguardistas como las obras pictóricas surgidas del expresionismo, el cubismo, la abstracción, el suprematismo o el surrealismo. Frente al empuje arrogante de la pintura los escultores se hundieron en el tedio.

Históricamente la escultura es reconocida como la más clásica de las artes. Esta circunstancia le ha impedido ser un arte vanguardista, condición que sí alcanzaron a principios del pasado siglo la poesía, la pintura y la arquitectura. La calificación de anti-moderna que Hegel aplica a la escultura, al considerarla el arte clásica por excelencia,¹ y los ataques que sufrió por parte de Charles Baudelaire en 1846, cuando el poeta escribe su célebre crítica titulada Pourquoi la sculpture est ennuyeuse,² no son más que dos anuncios de lo que posteriormente sería el descrédito de la escultura como arte de la modernidad y, por tanto, su descalificación e invalidación a finales del siglo XIX.

Para que la escultura pudiera ser moderna y vanguardista, los escultores tuvieron que renunciar a algunas de las cualidades que mejor caracterizan su arte, tales como: el tamaño monumental, la masa compacta, el volumen sólido y opaco, el empleo de materiales nobles, el recurso a los temas heroicos y el antropomorfismo, con el fin de poder parecerse a la pintura y conseguir estar a la altura de los éxitos comerciales que esta obtuvo.

Constantin Brancusi, ansioso por abrirse camino como escultor en París, tras una breve estancia en el taller de Auguste Rodin, en la primavera de 1907, adquirió conciencia del problema por el que atravesaba la escultura e intentó iniciar una renovación del género. Brancusi entendió que hay algo en la definición y el carácter de la escultura que debía cambiar para poder sobrevivir y, en cierta manera, a ello dedicó su vida. Modernizó la forma, estilizó las figuras, buscó nuevos temas y se enfrentó a la realización de esculturas abstractas, sintéticas o toscas, aproximándose a lenguajes primitivos y cubistas, con el fin de encontrar la esencia primigenia de lo escultórico. Por eso es tan grande la importancia de su obra. Brancusi podía haber realizado una auténtica refundación de la escultura moderna, pero no fue capaz de prescindir ni del volumen ni de la masa, precisamente aquellas cualidades que, según Baudelaire, hacen a la escultura aburrida.

Otros escultores, como Jacques Lipchitz, Alexander Archipenko y Umberto Boccioni, apostaron por realizar una escultura vanguardista, para ello imitaron de apariencia de la pintura, siguiendo los pasos que los pintores habían dado para modernizarse, adoptando el lenguaje cubista de planos superpuestos, pero no lograron superar la idea de realizar pinturas en tres dimensiones. Archipenko propuso la desintegración de la forma orgánica y estableció contrastes entre positivo y negativo, entre lleno y vacío, pero sus obras ofrecen la sensación de cuerpos macizos. Boccioni, por su parte, intentó además ampliar el repertorio de la escultura extendiéndolo a nuevos temas nunca antes tratados, como el bodegón, pero su conseguida obra *Développement d'une bouteille dans l'espace par la forme* (1912)³ pone en evidencia la condición

de cuadro cubista en volumen, efecto que queda acentuado por el reducido tamaño de la obra y por su punto de vista frontal.

Naum Gabo y Antoine Pevsner, entre otros artistas vanguardistas, realizaron análisis geométricos de descomposición de la forma, sustituyeron el plano por la arista que lo insinúa y mostrando el vacío interno, de esta manera abrieron la vía de la abstracción para la escultura, pero muchas de sus obras, así como las construcciones suspendidas de Aleksandr Ródtchenko, pierden la apariencia de escultura, anunciando un camino nuevo, tan apartado de la disciplina escultórica tradicional que no es posible identificarlas como continuadoras de ella.

Por su parte, los dadaístas y muy particularmente Marcel Duchamp, renegando de las artes tradicionales, introdujeron los objetos en el mundo artístico. La cualidad sólida y volumétrica de la mayoría de ellos y el hecho de que requieran una mínima manipulación mecánica ha permitido su asimilación y catalogación como esculturas sin que en rigor los objetos lo sean, cosa que el propio Duchamp no pretendió, pues nunca denominó esculturas a sus obras, sino que para él eran objetos “anti-artísticos” que bautizó con el término ready mades.

Por el camino opuesto, Alberto Giacometti intentó desarrollar una escultura del espacio. Para ello pretendió liberar a la obra escultórica de su aspecto de masa pesada pero, desde este punto de vista, sus obras no consiguieron pasar de ser hermosas estatuas antropomórficas que han sido muy estilizadas.

Por supuesto, estos estadios, con los que he pretendido caracterizar la situación de caminos divergentes, muestran de manera esquemática y reduccionista la situación en la que se encontraba la escultura en la primera mitad del siglo xx, pero el fenómeno fue sin duda más complejo. Mientras tanto la pintura siguió su camino ascendente hasta que, superada la conmoción de la Segunda Guerra Mundial, los Estados Unidos comenzaron a ejercer su hegemonía política y cultural sobre el resto del mundo y las galerías de arte de Nueva York impusieron, no sin cierta arrogancia, el expresionismo abstracto como cima de la modernidad. Entonces la escultura se hallaba sumida en una duda ontológica: ¿qué es o qué puede ser escultura? Es muy conocida la anécdota de la definición de escultura que ofreció el pintor norteamericano Barnett Newman cuando en los años cincuenta dijo que “Escultura es aquello con lo que tropiezas cuando retrocedes para ver una pintura”.⁴

LA REVOLUCIÓN ESCULTÓRICA

El éxito comercial alcanzado por el propio Newman, Jackson Pollock, Mark Rothko y, en general, los pintores de la Escuela de Nueva York, fue tan apabullante que algunos jóvenes artistas que comenzaban su carrera en los primeros años sesenta se enfrentaron al dominio de esta casta y atacaron no solo al expresionismo abstracto en cuanto estilo, sino a la propia pintura como arte. Donald Judd, Dan Flavin, Sol LeWitt, Dan Graham o Robert Smithson, en los Estados Unidos, son algunos ejemplos de jóvenes artistas que comenzaron su carrera como pintores y muy pronto empezaron a trabajar en un tipo de obra que se aparta de la planitud del cuadro, de la expresividad del color y de la introspección subjetiva para extenderse por el espacio utilizando formas volumétricas, materiales industriales y otros elementos no plásticos.

La revolución escultórica que se llevó a cabo desde mediados de los años sesenta no atañe únicamente a los aspectos intrínsecos de la obra, como son el tema, la forma, el tamaño, la materialidad, sino a otros asuntos que están relacionados con las condiciones del lugar, la función social, la significación, la presencia física, etcétera. No solo se trabajó buscando nuevos materiales y aplicaciones que permitían generar nuevas formas con atractivas texturas y colores, la transformación más evidente de la escultura se manifestó con la posibilidad de que cualquier material es susceptible de servir para la creación artística, desde los humildes ladrillos y el cemento que se emplean en la construcción de edificios, hasta los metales, plásticos, resinas y tejidos, extendiéndose a los mecanismos y las maquinarias, como lámparas, motores, pantallas de televisión o videos, o a los materiales naturales, como las plantas o los animales vivos, llegando hasta la utilización de desperdicios y de la propia basura.

La lista de materiales y técnicas de los que se sirvieron los escultores que empezaron a trabajar tras la Segunda Guerra Mundial es realmente sorprendente, de tal manera que este tema condujo al escultor norteamericano Richard Serra a realizar una obra titulada *Verb List Compilation: Actions to Relate to Oneself (1967-1968)*⁵ que consiste en una simple lista manuscrita sobre un par de hojas de papel en las que aparecen, en cuatro columnas, una relación de los nuevos verbos (acciones) con los que el artista pretende redefinir el renovado arte de la escultura. A los consabidos verbos: esculpir, tallar y modelar de la tradición clásica él añade: “enrollar, plegar, doblar, acumular, curvar, acortar, torcer, puntear, estrujar, rasurar, desgarrar, astillar, dividir, cortar, rebanar, caer, eliminar, simplificar, diferir...”.

Siendo importantes estas transformaciones que cambian la materialidad de las obras, no es este el mayor logro conseguido desde la mitad de los años sesenta. A la vez que se expande el mundo matérico, los artistas investigan también sobre los fenómenos perceptivos y sobre la participación de los receptores, así como en los aspectos lingüísticos y conceptuales, de los que la obra de Richard Serra es un ejemplo.

FENOMENOLOGÍA Y PARTICIPACIÓN

Cada arte define la manera en que se hace presente en el mundo. Desde los orígenes protohistóricos, la cualidad que ha definido a la escultura ha sido la de su “presencia física”. La escultura posee tal poder de presencia que ha reclamado para su ubicación los lugares más significativos tanto en los edificios (frontones, acroteras, portadas, hornacinas) como en los enclaves más emblemáticos de la ciudad, elevadas sobre pedestales o formando conjuntos monumentales.

Precisamente el interés por la fenomenología y por la percepción condujo a algunos artistas a reclamar un espacio propio para la escultura que no es ya el de la galería de arte o la sala cerrada del museo, donde las esculturas son el estorbo con el que se tropieza durante la contemplación de los cuadros pictóricos. Esto dará origen a una doble vía: por un lado a la ocupación de otros espacios, diferentes a los habituales, y por otro a considerar el propio espacio como un elemento esencial de la escultura, desplazando el interés desde la interioridad de la masa hacia el entorno que rodea la obra.⁶

La idea no era nueva, estaba implícita en la frase “dibujar en el espacio” que aparece en un texto que escribió el escultor Julio González entre 1931 y 1932,⁷ como consecuencia de su trabajo como constructor de las maquetas para el Monumento a Apollinaire de Pablo Picasso.⁸ En este texto González avanza alguno de los ejes sobre la manera de tratar el espacio como tema esencial de la escultura. La palabra espacio se convierte en la clave para entender la profundidad de esta revolución que permite desplazar el interés desde el plano bidimensional en el que se desarrolla la pintura a la tridimensionalidad de lo escultórico.

“Dibujar en el espacio” es una frase llena de significados, incluso desde el más literal nos explica buena parte del sentido de las esculturas de Julio González ya que expresa la capacidad de prescindir de la masa sin renunciar al volumen e incluso de conquistar la tridimensionalidad extendiéndose por ella. Esta es la pretensión más ambiciosa: dominar el espacio sin ocuparlo con masas inertes, pesadas y opacas, generando volumen, mostrando el vacío, liberando a la escultura de su condición grávida sin renunciar a la forma, a la figura, al contenido temático, a la silueta,... Como consecuencia, muchos escultores insinuaron el volumen abriendo grandes huecos en la masa, como hizo Henry Moore, o desarrollaron con varillas y otros elementos lineales construcciones que se despliegan, como se puede apreciar en la obra del venezolano Jesús Rafael Soto, por poner dos ejemplos de muy diferente intención.

Pero será necesario alcanzar un mayor grado de madurez y de desinhibición hacia la antigua categoría escultórica para que la palabra espacio cobre todo su sentido en el mundo de la escultura. La conquista del espacio por parte de los escultores fue un episodio que se inició a mediados de los años sesenta y que tuvo múltiples frentes que se solapan en el tiempo y se dispersan en la geografía. Tanto en Europa como en América, en un período de tiempo muy breve, acontecieron una serie de acciones y exposiciones que condujeron a liberar a la escultura de la hornacina y el pedestal, obligándola a ocupar activamente el espacio, a adquirir movimiento, a invadir los lugares públicos urbanos, a desperdigarse por el campo e incluso a convertirse en paisaje, mimetizándose con el territorio.

Categorías elaboradas por la crítica posmoderna como: arte conceptual, art project, minimal art, arte povera, land art o earthworks nos conducen hacia algunos de estos episodios. Detrás de todas estas categorías se encuentra una nueva interpretación del espacio. No es posible tratar aquí en extensión cada uno de estos estilos, pero permitanme poner algunos ejemplos puntuales: Las obras del norteamericano Carl Andre renuncian a su posición erecta con respecto al plano horizontal y se extienden por el suelo formando líneas y superficies que apenas se elevan unos milímetros. El artista inglés Richard Long realiza obras que hace andando, recorriendo largas distancias a lo largo de las cuales solo deja algunas huellas, mueve algunas piedras de lugar o toma nota de la dirección de los vientos, mientras que el danés Per Kirkeby se sirve de ladrillos para hacer unas obras escultóricas (*Backstein-Skulptur*) que, por las técnicas de construcción que utiliza y por las formas y dimensiones de lo construido, se pueden confundir con obras arquitectónicas cuyos espacios parecen tener una posible utilidad como cobijo.⁹

En los primeros años ochenta, una vez asimiladas las posibilidades que ofrecían los más diversos materiales, la geometría, el espacio y los fenómenos perceptivos algunos artistas se centraron en la necesidad de dotar a la obra de arte de función pública, acercándola al ciudadano. Frente al elitismo de las propuestas más conceptuales, planteadas casi como proposiciones filosóficas que quedan encriptadas en formas inexpresivas, estos artistas buscaban realizar unas obras de arte que sean comunes y cotidianas, que se encuentren con ellas en los recorridos más habituales de aquellos ciudadanos que no tienen costumbre de entrar en un museo o de visitar una galería de arte. Se recupera de esta manera la idea de que el arte no es una actividad elitista creada para el consumo privado de una minoría elitista, sino una necesidad de disfrute público. Desde los años cincuenta, se ha ido tomando conciencia de que el mercado y sus resortes comerciales: las galerías, las subastas y las ferias de arte están secuestrando la creatividad en beneficio de aquellos coleccionistas que están dispuestos a pagar auténticas fortunas por poseer unas obras que, por lo general, quedan secuestradas a la contemplación generalizada del público. Los artistas que militaron en la Internationale situationniste propusieron tomar la calle para desarrollar actividades creativas, ofreciendo al ciudadano el espacio urbano como escenario lúdico.

El arte conceptual negó la imagen y la materialidad de la obra para acentuar el carácter del arte como idea frente a las cualidades materiales y formales de la obra, que se entendió con un mero residuo testimonial de los procesos de creación. Estas ideas afectaron a la pintura muy negativamente pero, paradójicamente, permitieron a la escultura fijarse en lo que se ha llamado el “efecto de posición” desplazando la atención desde la materialidad de la obra hacia el espacio y el lugar físico, de manera que la elección de un determinado emplazamiento, que posee unas cualidades específicas, se convierte en un elemento importante de las decisiones y los procesos sobre la obra. Esto ha sido particularmente importante para determinar las cualidades de la escultura pública ya que la obra de arte más que hablar de sí misma, al negar cualidades

como la forma, la expresividad, la manualidad o la textura como valores intrínsecos, lo que pretende es ayudar a poner en evidencia las cualidades del lugar. En el caso de la escultura pública, las cualidades del entorno urbano en que se sitúa, con la pretensión de romper la monotonía del paisaje cotidiano.

UNA EXPERIENCIA DE ARTE PÚBLICO

Tras varios siglos de estática inmovilidad, en un periodo muy breve de tiempo, desde mediados de los años sesenta hasta mediados de los ochenta, los escultores han recorrido un largo camino de investigaciones y experiencias que convierten por fin a la escultura no solo en un arte moderna sino en un arte que logra desplazar de su posición hegemónica a la pintura que durante la posmodernidad redujo considerablemente su interés crítico.

Se puede decir que la escultura durante este tiempo se ha refundado como categoría artística. En ese nuevo espacio expandido de la escultura¹⁰ una de las experiencias más fructíferas y a la vez más controvertidas ha sido la de volver a ocupar las calles, plazas, parques y jardines haciéndose presente la obra de arte ante la gente común que cotidianamente usa y transita los espacios públicos de sus ciudades.

Desde entonces muy diferentes formas de arte se han desarrollado con la finalidad de ocupar los espacios comunes, acercar el arte a los ciudadanos y devolver al espacio público la dignidad que había perdido. Las experiencias desarrolladas en Santo Tirso son un buen ejemplo de esta voluntad que se inscribe en un movimiento internacional, el del “arte público”, término que empezó a utilizarse hace unos cuarenta años para denominar ciertos tipos de obras creadas específicamente para ámbitos urbanos y que se caracterizan por la potencia de su presencia física y por su capacidad para dotar de dignidad al espacio común.

Al iniciarse la década de los años noventa, Alberto Carneiro recibió de la Cámara Municipal de Santo Tirso el encargo de realizar una fuente, su obra titulada *Água sobre a terra* que completó con una escultura pública *O barco, a lua e a montanha*. Con esta experiencia de colaboración se estableció una relación entre el artista y el municipio que le permitió proponer la ciudad de Santo Tirso como lugar de encuentro de escultores de todo el mundo. Hace un cuarto de siglo que se inició una experiencia que se ha convertido en un acontecimiento internacional no solo por la concurrencia presencia de artistas extranjeros sino por la repercusión que está teniendo fuera del ámbito local. En junio de 1991 se inauguró un Primer Simposio de Escultura bajo la dirección del profesor Alberto Carneiro. El proyecto, desde la primera convocatoria pretendía armar al municipio de Santo Tirso con obras escultóricas de carácter público y procedencia internacional que formaran una colección articulada como museo sin muros, abierto a la ciudadanía. Las palabras que enuncian los conceptos de este proyecto en el catálogo de su primera convocatoria son claras en este sentido, la coherencia de lo desarrollado veinticinco años después es evidente.¹¹

Una decisión acertada de estos simposios de escultura fue la de invitar a participar a artistas no solo de diferentes países sino también de diferentes tendencias estilísticas, sin dejarse llevar por los gustos personales de Alberto Carneiro o de Gérard Xuriguera.¹² El mecanismo de funcionamiento de los simposios es sencillo y claro: se elige un grupo de escultores, invitándoles a presentar un proyecto de obra. Su participación se hace a título gratuito pero el municipio corre con los gastos de construcción y mantenimiento de las obras. Cada artista tiene libertad para plantear su obra como crea conveniente, eligiendo materiales y técnicas de construcción, sin que exista un toma o condicionante previo. El resultado es un conjunto de cincuenta y seis grandes obras que permite mostrar los diferentes lenguajes plásticos que ha adoptado la escultura en las últimas décadas, poniendo en evidencia las cualidades específicas de los lugares en los que se encuadran y que, en algunos casos, las determinan.

Cada obra es distinta del resto, cada artista se plantea problemas y retos concretos y diferenciados. Al no ser este un Museo destinado a una corriente o escuela estilística determinada, ya que el arte público no posee unos rasgos formales o materiales que identifiquen un grupo de obras como estilísticamente próximas, por el contrario, los artistas que se dedican a realizar este tipo de arte huyen de la posibilidad de presentar rasgos formales coincidentes,¹³ no es posible resumir unas características fenomenológicas, formales o materiales que definan este grupo de esculturas como un conjunto homogéneo y que permitan al crítico o al espectador ocasional trazar un perfil nítido de sus cualidades esenciales. Más bien, la colección del Museo Internacional de Escultura Contemporánea al Aire Libre de Santo Tirso es un selecto conjunto de teselas sueltas que insinúan, más que definen, un mundo que resulta fascinante: el de la creación artística contemporánea.

Pero, frente al carácter individualista y, si se quiere, egocéntrico que cada uno de los artistas imprime a sus trabajos, la puesta en común de todas las obras en el espacio concreto y determinado del municipio de Santo Tirso ofrece la posibilidad de una confrontación, de un diálogo que está implícito en todo simposio¹⁴ y este diálogo entre obras, como sucede con las conversaciones entre comensales en un banquete, esa actividad de preguntar y contestar, provoca unos ecos visuales que van de las obras a los entornos que ocupan, perturbando y ordenando los sitios, pero que van también de las obras a los espectadores que las contemplan y de estos a los lugares en los que se ubican. Al final, llegamos a la conclusión de que ese diálogo entre obras tiene un argumento y este argumento es la propia ciudad de Santo Tirso y los tirsenses. De esta manera la escultura pública permite establecer nuevas y diferentes relaciones entre los ciudadanos y su ciudad. A través de las esculturas, con sus formas no utilitarias, se reconoce la ciudad a la largo de un recorrido urbano que marca el territorio y fija el carácter de ciertos lugares, acentuando las

cualidades de una plaza, una calle, un jardín o un árbol. Las esculturas, con sus extrañas formas y materiales, obligan al viandante a mirar y permiten descubrir un horizonte al fondo o el inmediato suelo con su pavimento y su vegetación. Toda obra de arte es una especie de “escuela de la mirada”, nos enseña a mirar y nos ayuda a descubrir.

UNA LECTURA CULTURAL

¿Qué enseña el arte público contemporáneo? Frente al mensaje explícito del monumento tradicional, sujeto a cánones proporcionales y convenciones iconológicas que debía cumplir cualquier obra clasicista, la nueva escultura pública habla desde diferentes lenguajes experimentales de la libertad de creación, de la tolerancia, de la dignidad, del respeto mutuo y del diálogo, expresándose en lenguajes abstractos y, si se quiere, paradójicos, pero haciéndolo de manera decidida. Cada obra nos cuenta algo diferente sobre la forma, el espacio, el volumen, el color, la materialidad o el entorno en el que se ubica.

En el lenguaje hablado, cada palabra posee unos significados más o menos concretos o metafóricos que se pueden encontrar en el diccionario, a su vez, un conjunto de palabras forman una frase y esa frase adquiere un sentido que excede o supera los sentidos particulares de cada una de las palabras que la forman; de la misma manera, en las frases que componen las obras que forman este Museo, cada escultura nos habla de algunos problemas y anhelos particulares de un artista concreto, como lo hace una palabra, pero el conjunto de las obras lanza unos mensajes universalistas que tienen relación con la humanidad, la convivencia, la sensibilidad,...

Obviamente, estos mensajes no son explícitos, como tampoco lo son los mensajes de la poesía, donde las palabras dicen mucho más de lo que el diccionario recoge sobre sus significados, pero el poema, con su carga metafórica, sugiere al lector otras interpretaciones. De la misma manera, la poética del arte público permite infinitas lecturas, no solo de cada una de las obras concretas sino de cada grupo articulado de ellas y de la totalidad del conjunto.

Cada observador, cada ciudadano podrá leer en las obras un discurso y, tal vez, reconocer un mensaje concreto, pero la respuesta que se ofrece a cada espectador es diferente. Esto se debe a que la obra de arte es como un espejo, quien lo contempla no ve el objeto espejo sino que se ve a sí mismo reflejado en él. Pero la imagen que el espejo-obra de arte nos devuelve de nosotros no es fiel, está siempre deformada ya que la obra artística amplía unos caracteres y reduce otros, ilumina unos aspectos mientras que oscurece otros, oculta una parte y desvela otras que no hubiéramos sido capaces de ver sin su mediación. Este espejo es un médium para interpretar la ciudad y, como tal, desvela facetas positivas de ella, pero también pone en evidencia carencias y problemas no resueltos que no atañen solo a factores físicos, funcionales o urbanísticos, sino a elementos vitales de la comunidad, como son la convivencia, la educación o el respeto.

La obra de arte público cobra importancia cuando nos damos cuenta de que la imagen que ofrece una ciudad es el reflejo de la condición ética de sus ciudadanos. Cuando una ciudad como Santo Tirso se decide por mostrar en sus calles escultura pública contemporánea está intentando ofrecer una imagen culta, moderna, sensible y digna de los tirsenses. Por su parte, la voluntad de ordenar metodológicamente estas obras bajo la forma de la institución ilustrada llamada Museo hace que esa imagen culta sea, además, racional e histórica. Hoy sabemos que no existe una única cultura, que la cultura no es propiedad particular de un grupo de refinados personajes que poseen la excelsa facultad del gusto que se ha presentado como patrimonio de las clases que ejercen el poder. Sabemos con certeza que cualquier grupo social desarrolla unos hábitos culturales propios que le caracterizan y que el conjunto de esos hábitos son su cultura. Los grupos dominantes política o económicamente establecieron diferencias entre alta y baja cultura, entre cultura urbana y cultura rural, definiendo elites y marcando diferencias excluyentes, por ejemplo, entre los refinamientos de la ópera y la supuesta banalidad de la canción popular. Afortunadamente hoy podemos disfrutar por igual de ambas manifestaciones culturales, pero esto ha sido posible solo con la ayuda de aquellos artistas que se han arriesgado a renunciar a disfrutar de algunos de los privilegios que les ofrecía esa segregación excluyente.

Los artistas que han aceptado el compromiso del arte público¹⁵ y sitúan su obra en el espacio común están rompiendo una lanza en favor de la abolición de las barreras establecidas por los que segregan las manifestaciones culturales en categorías de clase. Escultores como los que han trabajado en Santo Tirso ofrecen a la totalidad de los ciudadanos sus reflexiones estéticas, que muestran a través de los logros de su trabajo.

Pero no basta con este gesto, para poder traspasar las fronteras que aún separan los diferentes ámbitos culturales es necesario que el ciudadano común haga también un esfuerzo, el de aceptar la ofrenda de los artistas. En muchos casos esto no ha sido así. Importantes creadores, en todos los países del mundo, han sentido el dolor de ver vandalizadas sus obras, incluso, como ha sucedido con el célebre escultor norteamericano Richard Serra, de verse implicado en un proceso judicial promovido por el rechazo de un grupo organizado de ciudadanos de Nueva York en contra una de sus grandes esculturas.¹⁶

En las ya casi cuatro décadas de experiencias con la obra de arte en espacios públicos en diferentes ciudades tanto de Europa como de América, se han acumulado cientos de ejemplos de rechazo y contestación ciudadana, con enfrentamientos callejeros, destrozos, grafitis y mutilaciones. Esto supone que la escultura, por su posición pública, está sometida a un debate constante y estas discrepancias, con sus argumentos en contra y a favor, con sus quejas y

discusiones, con sus fenómenos de identificación, autoafirmación y rechazo, son una escuela dialéctica de ciudadanía. Aún en los casos más extremados, en los que grupos organizados se sienten agredidos por signos que suponen alusivas contra sus creencias religiosas, políticas o morales, la escultura pública se apoya en la tradición de aquella serenidad clásica que poseían los mármoles de la antigüedad y que atempera la exaltación de las palabras. Ciertamente, hoy la escultura no es ni de mármol ni pretende ser serena, pero sigue afirmando sus calidades suprahistóricas por medio de una decidida voluntad de permanencia y de trascendencia.

Un alentador signo de madurez de los tirsenses es que, en los veinticinco años que las obras ocupan la ciudad, jamás han sido objeto de vandalismo. El civismo de una sociedad se demuestra no solo con la tolerancia hacia aquello que no es comprendido, sino con la voluntad de aceptar como propio un conjunto como el de las esculturas de este Museo Internacional de Escultura Contemporánea al Aire Libre y llegar a comprenderlo como una institución propia de los ciudadanos de Santo Tirso. En este proceso de aprendizaje hay una reciprocidad. El tirsense adquiere una cierta educación estética en el contacto cotidiano con las obras y pierde el miedo a lo desconocido, que suele estar en el origen del rechazo del arte contemporáneo, y el artista, por su parte, recibe un baño de humildad al “descender” a trabajar para el anónimo hombre de la calle.

Si el arte puede ser entendido como una escuela de la mirada, el Museo Internacional de Escultura Contemporánea al Aire Libre se puede interpretar como una escuela de convivencia. El ciudadano, absorbido por sus problemas cotidianos y personales, se puede enfrentar, a través de la obra de arte, con otros mundos, otros temas y otros problemas que, por lo general, escapan a la lógica y el sentido común. Se trata de un mundo de formas, colores, materiales y texturas que parecen absurdos, desproporcionados e inútiles pero que atraen la mirada por sus calidades fenomenológicas: por su presencia, su posición, su materialidad, y por sus sugerencias hermenéuticas, dando origen a diferentes interpretaciones. Por lo general, frente a la obra de arte contemporánea el ciudadano común no queda indiferente.

Si, como es este caso, las obras están ahí permanentemente, ocupando las calles y los jardines por los que el ciudadano transita y, sin pretenderlo, se topa con ellas, puede que las interprete como meros elementos del equipamiento urbano, como un banco o una fuente, que forman parte del mobiliario que configura la escena urbana, o como algo “decorativo” cuya finalidad es ornamentar banalmente esa escena. Pero no hace falta tener una mente muy analítica para entender que muchas de las esculturas de este Museo premeditadamente niegan la posibilidad de decorar y que más parece que interpelan al espectador preguntándole: ¿Tú, que miras?

Por su parte, el ciudadano pregunta a las esculturas contemporáneas y estas, como los verdaderos oráculos, parecen mudas. La respuesta no está en las obras, la respuesta se encuentra en el interior de la persona que pregunta. La escultura solo ayuda a preguntar, ofreciendo al ciudadano esa posibilidad y, frente al texto literario programático que ordena y exige, la obra plástica ofrece libertad de interpretación, sugiere pero no impone.

Al cabo de diez simposios realizados, Santo Tirso se ha armado con 54 esculturas públicas que han originado una gran cantidad de proyectos, bocetos, escritos, maquetas que explican, ilustran y complementan a las obras, que ayudan a comprender los procesos de creación y construcción, el paso de las ideas a las obras, de los sueños a las realidades. Tras la realización del cuarto simposio, en una reunión de la Cámara Municipal el 20 de noviembre de 1996, se acordó la constitución del MIEC_ST como una institución dedicada a la ejecución de los simposios, a asegurar la manutención y conservación de las obras realizadas y a la divulgación y dinamización de actividades relacionadas con ellas. Hoy ese museo se hace realidad en un pabellón anexo al Museo Municipal Abade Pedrosa, diseñado por los arquitectos Álvaro Siza Vieira y Eduardo Souto de Moura. En esta nueva sede se ofrece la posibilidad de completar el conocimiento sobre las obras de arte, otorgando profundidad al significado del arte público.

Todo museo, además de exhibir y conservar obras, tiene una función formativa y pedagógica. Este particular Museo Internacional de Escultura Contemporánea al Aire Libre de Santo Tirso, también. A través de sus obras, encomendadas a prestigiosos escultores, se puede adquirir un conocimiento de muchas de las prácticas artísticas de las últimas décadas, se puede apreciar el trabajo que han realizado con diferentes materiales y se pueden reconocer diversos estilos y actitudes estéticas, pero creo que este Museo ofrece algo más: la posibilidad de un aprendizaje de urbanidad, de convivencia y de tolerancia y, también, una voluntad de dotar de dignidad al espacio público cotidiano.

Para el filósofo idealista Immanuel Kant la belleza y el arte carecen de finalidad.¹⁷ El arte no tiene necesidad de justificar una utilidad práctica para existir. Pero si bien es cierto que el poeta no está obligado a justificar el por qué escribe versos, más allá de la necesidad personal de hacerlo, la obra de arte que abandona el ámbito de la contemplación privada y adquiere un dimensión pública tiene una finalidad que cumplir: la de dotar de dignidad a la humanidad a la cual va dirigida. Esta es la única justificación válida de la existencia de cada una de las obras aquí realizadas.

El conjunto de estas obras permite que la pregunta que hace la obra de arte a su contemplador no queda aislada sino que se complementa estableciendo una cadena de preguntas que conforma un discurso de diferentes propuestas, como un coro de voces que cantan, cada una con su tono y timbre diferenciados, una misma melodía: la de la libertad.

A la libertad de creación, conquistada por los artistas durante siglos, se suma ahora la libertad de los espectadores para decidir sobre su propio gusto,

rompiendo así las barreras en las que cada forma de cultura constriñe a las comunidades que la genera.

notas:

¹ Véase HEGEL, G.W.F. (1989), *Lecciones de estética*, Akal, Torrejón de Ardoz, pp. 514 - 518.

(Las lecciones fueron impartidas entre 1836 y 1838).

² BAUDELAIRE, Charles, "Por qué es aburrida la escultura", en (1996) *Salones y otros escritos sobre arte*, Visor, Madrid, págs. 177-179. (1ª ed. en francés, 1846)

³ Bronce, ejemplares en diferentes museos. Existen en total nueve ejemplares fundidos en 1931.

⁴ Citado por KRAUSS, Rosalind, "Sculpture in the Expanded Field", en *October*, Vol. 8, spring, 1979, pp. 34-36.

⁵ En The Museum of Modern Art, New York. Grafito sobre papel, dos hojas, cada una: 25,4 x 20,3 cm.

⁶ Véase MADERUELO, Javier (2008, 2012), *La idea de espacio en la arquitectura y el arte contemporáneos*, 1960-1989, Akal, Tres Cantos.

⁷ GONZALEZ, Julio, "Picasso sculpteur", en AA.VV. (1986), *Qu'est-ce que la sculpture moderne?*, Centre Georges Pompidou, Paris, pp. 369-372. Este texto, escrito en francés, permaneció inédito hasta 1978 cuando fue publicado por primera vez por Josephine Withers, bajo el título "Picasso sculpteur et les cathédrales", en WITHERS, Josephine (1978), *Julio González: Sculpture in Iron*, New York University Press, Nueva York, pp. 131-144.

⁸ Aunque en el texto Julio González parece referirse a la obra de Picasso, lo que hace, en realidad, es valerse de la autoridad y notoriedad de su famoso amigo para ensayar los postulados teóricos de su propio trabajo como escultor. Sobre la gestión del Monumento a Apollinaire, véase LICHTENSTERN, Christa (1988), *Pablo Picasso: "Denkmal für Apollinaire". Entwurf zur Humanisierung des Raumes*, Fischer taschenbuch, Frankfurt. Hay traducción al español: (1996), *Monumento a Apollinaire. Proyecto para la humanización del espacio*, Siglo Veintiuno, México.

⁹ Véase MADERUELO, Javier (2012), *Caminos de la escultura contemporánea*, Universidad de Salamanca, Salamanca.

¹⁰ KRAUSS, Rosalind, "Sculpture in the Expanded Field", *Op. cit.*

¹¹ En el texto de presentación del presidente da Câmara Municipal Joaquim Barbosa Ferreira Couto, publicado en el catálogo del 1er Simposio Internacional de escultura Santo Tirso'91, Câmara Municipal de Santo Tirso, Santo Tirso, 1992, p. 5.

¹² El historiador y crítico de arte francés Gérard Xuriguera ejerce como co-comisario, junto a Alberto Carneiro, desde el Tercer Simposio, encargándose de la participación de los artistas extranjeros.

¹³ Véase MADERUELO, Javier (1994), *La pérdida del pedestal*, Círculo de Bellas Artes-Antonio Machado Libros, Madrid, p. 72-78.

¹⁴ Originariamente, en la Grecia antigua, se denomina "simposio" a una comida o cena celebrativa en la que se exponían temas de conversación, hoy se llama simposio a una reunión en que se examina y discute determinado tema que es apoyado en datos empíricos, en este caso el tema es la escultura y su empirismo radica en la construcción de las propias obras.

¹⁵ No solo escultores y artistas plásticos, también los músicos, actores, poetas, etcétera que realizan su obra fuera de museos, teatros y salones acercando su obra a los ámbitos más populares.

¹⁶ Véase SERRA, Richard, "Tilted Arc Destroyed", en *Art in America*, mayo 1989, pp. 34-47. BUCHLOH, Benjamin H. D., "Vandalismus von oben. Richard Serra's 'Tilted Arc' in New York", en GRASSIKAMP, Walter (ed.) (1989), *Unerwünschte Monumente*, Moderne Kunst im Stadtraum, Munich, pp.103-119.

¹⁷ KANT, Immanuel (1990), *Crítica del juicio*, Espasa Calpe, Madrid, p. 173.

A metáfora de Pirandello ou a arte à procura de um museu

Laura Castro

Observo o projeto de escala urbana que um escultor idealizou e as oportunidades geradas para os artistas acederem, interviem, marcarem o espaço público e redefinirem a face de uma cidade. O projeto que ganhava os contornos de um museu à medida que se desenrolava e se fundia com essa cidade veio a ser nomeado Museu Internacional de Escultura Contemporânea de Santo Tirso (MIEC_ST). Sublinhar este processo constitui a melhor homenagem ao escultor e ao museu que, diríamos, existe malgrá lui, uma vez que àquela interessaria certamente mais a prática artística e a sua permanência do que os requisitos específicos de uma musealização imediata. No entanto, convém clarificar que a proposta inicial do Escultor Alberto Carneiro à Câmara Municipal de Santo Tirso, datada de 1988, se refere à intenção de criar um museu internacional de escultura e que no catálogo do primeiro Simpósio, de 1991, o Presidente da Câmara de então, corrobora essa intenção.¹

Que dizer de um museu de escultura e das obras que compõem a sua coleção, senão que se confundem com a própria cidade que as abriga? Que dizer da leitura dessas obras, senão que se desenvolve através da leitura da cidade?

Que dizer de um museu no espaço urbano, senão que retira dos elementos da cidade os seus próprios dispositivos? Que dizer dos visitantes de um tal museu, senão que eles são os cidadãos dessa cidade? Que dizer da experiência desse museu, senão que se dilui na vivência da cidade?

As perguntas deixam transparecer uma tênue desconfiança acerca da noção mesma de museu, não tanto enquanto realidade física e material, visível e palpável, mas enquanto concetualização e ideia. Questão paradoxal, ela emerge da sobreposição e da cumplicidade instalada entre as duas entidades - cidade e museu - dos caminhos comuns que desenham e das vicissitudes que atravessam em conjunto.

Se há vinte e quatro anos atrás o primeiro simpósio de escultura, organizado na cidade de Santo Tirso, marcava o início da colocação regular e sistemática de peças escultóricas no espaço público, a atenção e o interesse que lhes foram sendo dedicados acabariam por desencadear os processos que são habituais num quadro museológico. Data de 1996, no momento em que decorria o terceiro Simpósio, o primeiro passo institucional para criar um museu dependente da Câmara Municipal, tendo sido aprovada em reunião do executivo a proposta de um Museu Internacional de Escultura Contemporânea ao ar livre.

O museu, e todos os procedimentos que lhe são inerentes, estruturou-se e formalizou-se ao encontro das obras de arte, invertendo as premissas comuns da criação destes organismos. Em vez de conteúdo pré-existente, preparado para formar e receber uma coleção, o museu surgia num percurso alternativo ao habitual, em correspondência com a presença da escultura que requeria

cobertura institucional explícita. A distribuição das obras no espaço, a relação entre elas, a sua proteção, a formação de núcleos, a informação que lhes está associada, o desenho de circuitos possíveis, a antecipação de significados relevantes para uma leitura interpretativa, a divulgação e a realização de visitas desenvolveram-se no processo de formação do museu.

Terá resultado dessa prática – a assumir que tudo se passa deste modo – o envolvimento da população face às obras de arte, a apropriação da comunidade, a apreensão de uma realidade expositiva por parte de quem circula na cidade? Terá resultado dessa matriz experiencial algum sentido atribuído às propostas artísticas disponíveis? Ou essa prática precisaria de ser sublinhada, reforçada, orientada através da criação de uma entidade formalmente anunciada? E ao acontecer tal anúncio – apresentação da proposta em 1996 e inauguração em 1997 – ele não apenas válida, como consagra, uma praxis instituída pelas pessoas comuns que, antes de serem visitantes, são cidadãos.

Pese embora o excesso de perguntas retóricas deste texto, recorrerei ainda à figura de estilo inscrita no título: como em Pirandello, cujas personagens procuravam um autor, as esculturas e os objetos que ocupam o espaço de Santo Tirso, reconheciam-se na procura de um museu e manifestavam claramente a sua vocação museológica. Enquanto decorriam os simpósios e se assistia às sucessivas instalações de novas peças na cidade, o museu constituía-se de modo orgânico, numa metodologia que o fez passar, em parte, despercebido, facto que é, em si mesmo, expressivo dessa trajetória.

Ao longo do tempo a cidade ganhou novos lugares e essa expansão ancorava-se também nas obras de arte que acabaram por se fixar em zonas plenamente consolidadas e em zonas em evolução. Neste modo natural de criar o museu, radica a sua pertinência e afirma-se a sua importância, pois não haverá museu que não reivindique a genealogia da autenticidade e da necessidade. A metáfora de Pirandello tem apenas a virtude de a tornar mais legível no contexto que nos importa.

Num tempo que é o dos museus e que recua, pelo menos, aos anos 80 do século XX, quando se assistiu a um crescimento sem precedentes de novos museus e de ampliações e requalificações dos existentes; num tempo em que a edificação dos museus se parece esgotar numa arquitetura espetacular e em que se consolida a cultura da exposição temporária e a condição do museu viajante;² num tempo em que se expandem os espaços de consumo e de lazer no interior dos museus, a nomeação do projeto de escultura pública em Santo Tirso como organismo museológico constitui um fenómeno cujas ramificações históricas, culturais e patrimoniais convém analisar.

1.

A transformação da paisagem urbana pela arte é acompanhada por implicações patrimoniais, próprias da natureza da arte no espaço público e da constituição da coleção.

A movimentação das obras de arte ocorre em diversos circuitos de divulgação e de mercado, fazendo-as passar por diferentes proprietários e contextos, antes de darem entrada no museu, o que significa sujeitá-las a diferentes entidades legitimadoras que concorrem para a sua patrimonialização, no sentido em que o património é um processo.³ Processo de consolidação, estendido num tempo longo, sujeito a olhares, entendimentos e cauções que funcionam como um garante da condição patrimonial das obras.

No espaço público a colocação de objetos artísticos passava também por estes sistemas de valorização patrimonial e são conhecidas as dinâmicas de construção de numerosos monumentos ao longo do século XIX e do século XX, associados a campanhas de subscrição pública e a planos de angariação de fundos.

A falência deste esquema, pelo menos parcial, pode ter deixado um vazio no que respeita à adesão e ao envolvimento das comunidades quando estão em causa modelos não monumentais de intervenção no espaço público. Esta situação pode dever-se, entre outros fatores, à imposição de obras que não correspondem às expectativas e aos interesses dos cidadãos, que não partem da sua iniciativa e que lhes são apresentadas como facto consumado. A formação de coleções de arte no espaço público, dependente de agentes que asseguram a escolha dos artistas e privilegiam determinado material visual, resulta no aparecimento de obras de arte encomendadas e concebidas, desde a sua origem, como património. Património encarado, agora, como acontecimento e não como processo, despojado da articulação sedimentada com as populações. Promovem-se acontecimentos que fazem aparecer obras-património que desconhecem qualquer percurso de consolidação através de filtros e seleções criteriosas. O MIEC_ST pode ser entendido como um destes acontecimentos que o trabalho de dinamização da comunidade escolar, entre outros, procurou justificar e apropriar.

As boas práticas recomendam o envolvimento comunitário como um dos aspetos chave dos projetos e do seu sucesso.⁴ A residência artística dos escultores convidados abre ao público ocasiões para presenciar o desenrolar da produção da escultura e gera momentos de colaboração ativa da população. Instrumento de dinamização e de implicação da comunidade local, a partilha desta experiência tem ainda o poder de desmistificar a prática artística.

2.

Os processos da patrimonialização do fenómeno artístico, a que se aludiu, da circulação da cultura contemporânea e da musealização da arte percorrem as duas décadas e meia em que ganhou forma o Museu Internacional de Escultura Contemporânea de Santo Tirso (MIEC_ST), estruturado a partir de

Simpósios de Escultura, organizados desde 1991. Disseminado pela cidade, se nele reconhecemos os modelos museológicos do presente, de contornos fluidos e de carácter errante, não deixamos, por isso, de aí reencontrar os traços de uma cultura escultórica característica do mundo ocidental e da longa tradição de exposição da escultura ao ar livre.

Constatamos três situações que evidenciam este vínculo ao passado, evocam valores singulares, envolvem problemas específicos e colocam desafios distintos:

- a presença de escultura ao ar livre;
- a presença de escultura ao ar livre, num espaço urbano;
- a presença de escultura ao ar livre, num espaço urbano, configurando um museu.

2.1.

As motivações imediatas para a colocação da escultura no exterior radicam na adequação privilegiada de certas peças a esse espaço, seja pela escala – se falarmos em peças de grande dimensão; seja ainda pela matéria – se estivermos perante materiais que resistem às condições ambientais; seja, finalmente, pela forma e pelo sentido de integração no envolvimento que as acolhe. Destas características e da própria definição do objeto escultórico decorreria a possibilidade da escultura ao ar livre e, do mesmo modo, se explicaria a adaptação de outra escultura ao espaço interior.

No entanto, nem só nessa matriz ontológica se encontram os motivos de tal instalação, haveria que sondar as particularidades do espaço exterior, a sua apetência para receber obras de arte e a convicção de que algo de novo pode ocorrer quando a arte aqui é mostrada. Marc Treib afirma: *A novidade não reside na colocação das peças ao ar livre, mas antes na exploração das qualidades específicas do espaço exterior que, ao contrário do espaço interior, não contribui para congelar e fixar o trabalho exposto.*⁵ Se o interior é previsível e controlável, o exterior é imprevisível e incontrolável. Os dispositivos de exposição e o aparato museológico são reduzidos ao mínimo e impedidos de se articular em estruturas fixas e imutáveis.

Na articulação entre a escultura e o espaço exterior conjuga-se também uma função instrumental de que as peças do MIEC_ST não estão alheadas.

A primeira função é a da organização formal do espaço: a escultura dialoga diretamente com a arquitetura e o urbanismo, sublinha as divisões do espaço e reforça o seu ordenamento geométrico, gera módulos, assinala as suas áreas principais e contribui para a sua hierarquização.

A escultura permite, assim, um sentido de medida da extensão global do espaço e dos seus percursos. É usada para pontuar o espaço, acentuar uma composição, rematar o final de um eixo. Ferramenta de simetria, de repetição, de modulação ou do aleatório e do avulso, a escultura integra-se no espaço como parte essencial da sua estrutura compositiva.

A segunda função é a da orientação do utilizador: a escultura desempenha o papel de marcação de movimento ao longo de caminhos, de ritmo e modelação do itinerário percorrido. Passeio pausado e orientado ou deambulação e errância, qualquer jornada do corpo e da mente são acompanhadas pela presença da escultura. Esta é, igualmente, instrumento de enfatização da vista e de criação de pontos focais que, ora atraem o observador a determinados locais, ora o desviam.

A terceira função é a da legitimação simbólica: a escultura funciona como um dos sinais de compreensão da cidade, de credibilização e afirmação cultural, de confirmação da cidade nos canais da cultura contemporânea, de regeneração, valorização e diferenciação urbanas, de desenvolvimento turístico e, por isso, económico.

A instalação das peças que fazem parte do MIEC_ST ocorre, em grande parte, em espaços ajardinados, áreas de parque, relvados de certas vias ou alamedas, remetendo para a utilização da escultura no jardim, aspeto fundamental da tradição ocidental. A bibliografia relacionada com este fenómeno, seja de carácter histórico ou técnico, seja de divulgação cultural, seja, ainda, de sugestão e de inspiração artística, representativa das afinidades eletivas dos seus autores, contempla sistematicamente esta articulação, como se verifica nos excertos seguintes: *A arte dos jardins e a escultura são complementares desde os dias de Roma. Alguns dos primeiros jardins do Renascimento foram desenhados expressamente para a exposição de estátuas e, até à escultura do século passado [XIX], vários tipos de escultura eram essenciais ao design dos maiores jardins do mundo ocidental.*⁶ Ou: *O impulso para colocar estátuas num envolvimento ornamental é tão antigo como a própria civilização. O contraste das cores claras das estátuas contra o verde-escuro do fundo de árvores ou outras plantas, o jogo de luz e sombra nas superfícies das esculturas e o contraste entre a permanência das estátuas e a mudança do ambiente natural que as rodeia têm um apelo universal para todos os homens.*⁷

Entre a Antiguidade e a contemporaneidade, a escultura é parte integrante dos jardins, colocada segundo critérios estéticos, tendente à decoração equilibrada dos espaços e ao ajustamento temático e iconográfico. Essa escultura ocupa dispositivos de transição espacial, pórticos, rampas, escadarias, esplanadas e patamares, zonas de circulação e áreas ajardinadas, colunatas e peristilos, plintos e nichos. À estatuária antiga, propagada através de réplicas ao longo dos séculos, associa-se um conjunto muito rico de elementos plásticos que geram diferentes enquadramentos teatrais.

No intimismo dos átrios privados, no ritmo regular de retículas geométricas a céu aberto e a perder de vista, até à inserção em criações caprichosas e excêntricas, a escultura ajudou a conformar espaços, paisagens e atmosferas. Santo Tirso evoca esta herança já distante e, num ou noutro ponto, a localização das peças do museu desperta essa memória. Não se poderá, no

entanto e sob pena de difundir equívocos, reduzir a presença da escultura ao ar livre a um ornamento ou a um marco arquitetónico e urbano, aspetos tipificados num quadro escultórico anterior à contemporaneidade. Descendente, em alguns dos seus aspetos, da prática de colocação de esculturas ao ar livre e em espaços ajardinados, o MIEC_ST é, principalmente, herdeiro de um modo de pensar, de atuar e de fazer cidade, essa cidade em que se desvaneceram já a monumentalidade e a cenografia do passado, mas em que não desapareceu o entrosamento particular entre o ambiente urbano, a obra a instalar e as pessoas.

2.2.

Se, como se disse, o MIEC_ST apresenta uma boa parte das intervenções artísticas em lugares ajardinados, a conjuntura urbana levanta outra ordem de problemas. A densidade e a complexidade da organização dos espaços da cidade, o condicionamento e a regulação dos fluxos de pessoas e de veículos, a coexistência de usos díspares instauram uma tensão interna que outros lugares, mais coerentes e coesos nas suas utilizações, não evidenciam.

O nascimento de múltiplos dispositivos paisagísticos ou de paisagens artificiais associados às atividades de recreio e de ilustração dos cidadãos, constitui uma experiência controlada nas cidades desenvolvidas, principalmente, a partir do século XIX, altura em que se multiplicam as áreas abertas de fruição pública, entre parques, jardins e ruas ou alamedas arborizadas, provenientes de terrenos baldios recuperados para a função de esplanadas e miradouros, sítios de onde se alcançam panoramas e vistas que assim integram a cidade: *O parque urbano é o elemento paradigmático da natureza urbanizada, uma natureza que se aproxima da cidade mediante a máquina e sob a forma de jardim.*⁸

As maiores alterações oitocentistas resumem a democratização, na vocação pública, o carácter popular e a condição urbana do parque ao qual se atribuiu um uso social e público, retirado da esfera elitista e estritamente privada a que estava votada esta fruição em períodos anteriores.

A forte industrialização, o crescimento e a sobrelotação das cidades levou a que o parque também fosse pensado como resposta a questões funcionais, necessidades sociais, recreativas e de educação, exigências morais e de higiene. Os parques significavam, nas cidades industrializadas, a *natureza, saúde e riqueza*, havendo uma nítida correlação entre os males da sociedade e a disponibilização de espaços ao ar livre destinados ao povo, aos trabalhadores, aos operários fabris, os *people's parks*.⁹

Relativamente à relação entre a escultura e estes parques, ela fica a dever-se essencialmente ao forte impulso de encomendas e subscrições públicas de estatutuária urbana, de empenho e sentido cívico coletivo, consenso cidadão e intenção moral.¹⁰ Os parques do século XIX e os pequenos jardins urbanos são preenchidos por homenagens a artistas, escritores, heróis anónimos, políticos e grandes oradores.¹¹ A inspiração literária e o carácter narrativo são fortíssimos, seja na representação de figuras mitológicas e de personagens de grandes narrativas, seja na representação de episódios complexos e dinâmicos. Do ponto de vista iconográfico esta escultura remete para a da antiguidade que respeitava a relação entre a temática da obra e a função do lugar onde era colocada. Neste contexto é evidente a tentativa de criação de um espaço próprio para a peça que assim se diferenciava do espaço envolvente. Plintos simples ou de elaboração arquitetónica, preenchidos com relevos alegóricos ou historiados, inscrições, escadarias, plataformas, gradeamentos geram uma espacialidade para a estatutuária e conferem-lhe uma dignidade suplementar reforçada pelo plano elevado em que se situa, remetendo para uma fenomenologia de procedimentos bem conhecidos. O estatuto de arte pública da estatutuária impunha-se também através dos programas de melhoramentos urbanos que por toda a Europa e América do Norte se verificavam.¹² Os parques urbanos e a sua escultura eram instrumentos civilizacionais de forte carácter ideológico. Na contemporaneidade e no projeto que nos interessa, o de Santo Tirso, a distinção face a este contexto é enorme: abandonaram-se figuração e representação; desapareceram a homenagem e o monumento; fraturou-se a leitura iconográfica; retiraram-se, em diversas situações, bases e enquadramentos; criou-se para o lugar em função dos elementos disponibilizados. E apesar destas diferenças, não permanecerá ainda a escultura no espaço urbano de Santo Tirso um veículo de civilidade e de urbanidade, um meio de formação e de cidadania, uma estratégia de identificação e recurso de afirmação da cultura artística?

2.3.

Quando a instalação de obras no espaço urbano é encarada como exposição - temporária ou permanente - a noção de museu ganha terreno. Com ela coloca-se em jogo um elemento pouco perceptível e pouco ou nada afluído nas considerações anteriores: o público, na forma do visitante, do residente, do turista, ocasional ou intencional, determinado à exploração da cidade e à experiência de uma exposição distribuída.

Surgiu na Europa, a partir dos anos 80 e 90, uma rede de estruturas museológicas com afinidades ao MIEC_ST constituídas por projetos de escultura nos espaços urbanos, provenientes de simpósios, exposições temporárias, iniciativas monográficas de certos artistas, itinerários urbanos. A diversidade de modelos de gestão verifica-se em todas as etapas da sua implementação: na concetualização dos projetos, na identificação de oportunidades de intervenção, na procura dos sítios potenciais, na seleção dos artistas, no supervisionamento das propostas, na negociação com agentes locais, na colaboração com entidades corporativas que patrocinam a instalação de obras, no acompanhamento da instalação dos trabalhos, na sua conservação e na coordenação da respetiva apresentação pública. A implementação de projetos artísticos nestes contextos envolve uma trama complexa de agentes

e relações: artista, arquiteto, urbanista, doador, administrador, promotor, comité de seleção, júri, responsáveis pela coordenação do projeto e pela sua manutenção. Cada um destes intervenientes tem as suas agendas particulares, os seus interesses específicos, as suas orientações próprias. São processos de grande complexidade que requerem uma grande articulação e um esforço de coordenação de grande exigência, entre comissões, conselhos de carácter consultivo, e a constituição de parcerias com instituições da região e até exteriores.

É ao final dos anos 40 que remonta a propagação da prática da exposição temporária ao ar livre, objeto de um impulso, inédito até então, e da vulgarização da expressão “escultura ao ar livre” que, em rigor, se referia a propostas do tipo das que produziam Henry Moore (1898-1986)¹³ e Barbara Hepworth (1913-1975). Nesse período realizam-se em Inglaterra diversas iniciativas que consolidam a tradição da exposição ao ar livre, particularmente, a célebre “Open Air Sculpture Exhibition” em Battersea Park, em Londres, que inaugurava um conjunto de realizações no local, promovidas pelo Arts Council que organizou também exposições itinerantes de escultura ao ar livre, a partir de 1957, prolongadas pela década de 60.¹⁴

Às exposições londrinas seguiram-se iniciativas semelhantes pugnando pela democratização da vida urbana e pela acessibilidade à arte: em Glasgow, em *Kelvingrove Park*, na Holanda, em *Sonsbeek Park*, Arnhem, palco de Exposições Internacionais de Escultura realizadas a partir de 1949. Estas exposições, com edições entregues a diferentes curadores, vão evoluindo da simples colocação de esculturas em zonas estratégicas da paisagem, até à encomenda de trabalhos *site-specific*, à integração de novos meios artísticos, desde a instalação ao vídeo e à procura de meios performativos na comunidade. Em alguns casos, verifica-se a transição para a constituição de um museu, tal como acontece em Santo Tirso. Um dos mais relevantes é o do *Middelheim Park*, em Antuérpia, palco das “Exposições Internacionais de Escultura ao Ar Livre”, a partir de 1950.

O carácter humanista de tal proposta, num local que servira de depósito militar durante a Segunda Guerra Mundial, foi sublinhado no discurso de inauguração: [...] *num lugar onde a estupidez humana e o ódio semearam a destruição, obras espirituais, provenientes de múltiplos países, encontraram um ponto de contacto e de interpenetração.*¹⁵

Que estas diferentes exposições - Battersea, Sonsbeek e Middelheim - sejam encaradas como veículos de paz e de entendimento entre os povos, revestindo-se de um carácter de renascimento e libertação, é algo que se encontra também no lançamento de uma das mais relevantes manifestações artísticas do pós-guerra europeu, a criação da “documenta”, na cidade alemã de Kassel. Da consciência de que todos os atos culturais são manifestações de confiança na humanidade e contributos para um mundo mais justo, pode inferir-se a importância da utilização de espaços exteriores, no sentido em que estes representariam, inequivocamente, a livre movimentação do homem numa Europa pacificada.

O movimento de exposições internacionais de escultura ao ar livre disseminou-se pela Europa a partir da década de 50. Conhecem-se casos em Itália, na Alemanha, em Espanha, entre outros.

O projeto de Escultura de Münster, na Alemanha, iniciado em 1977 e repetido de dez em dez anos, também prevê a tendência para a musealização.¹⁶ No mesmo ano, a documenta de Kassel estende as suas atividades ao exterior da cidade.

Nesta tradição artística e cultural revê-se a criação do MIEC_ST, embora se deva assinalar igualmente outra matriz da exposição ao ar livre que resulta de práticas estritamente museológicas e que tem a sua criação mais influente no jardim de escultura do Museum of Modern Art, no ano de 1953, por Philip Johnson (1906-2005) e James Fanning. Elisabeth Kassel chama-lhe galeria ao ar livre, inspirada no jardim arquetípico, introvertido, protegido, fechado, entendido como uma sala, mas sem cobertura.¹⁷ Era uma galeria ao ar livre: *Para o jardim servir como lugar para ver obras de arte, um dos principais desafios era criar espaços equivalentes aos das galerias.*¹⁸ Numa entrevista do arquiteto, este afirma: *Trata-se de uma sala, não de um jardim. É uma sala urbana com acessos e caminhos bem definidos. E, no entanto, é fácil de penetrar.*¹⁹

É difícil conceber o MIEC_ST, onde imperam a ideia e a experiência de trânsito e de passagem, como um conjunto de galerias ao ar livre, pesem embora as diferenças topográficas, texturais e de atmosfera entre as várias tipologias de lugares em que se concentraram obras. O campo visual numa cidade distancia-se muito do campo visual de um núcleo murado; a circulação livre, sem barreiras ou percursos obrigatórios, afastam-se dos constrangimentos de uma entrada definida; a transparência e a permeabilidade fomentam a predisposição para um certo comportamento que pode contrastar com a opacidade de galerias e museus. A experiência e a presença dos cidadãos e o encontro casual com as obras serão forçosamente diferentes do ritual programado e convencionado da visita ao museu.

3.

Um museu que assegura condições de visibilidade e de acessibilidade intensiva coloca desafios particulares à manutenção e à proteção das peças que constituem a sua coleção. Qualquer estratégia neste domínio passa obrigatoriamente pela conservação preventiva, entendida como atitude de responsabilidade partilhada, conjunto de comportamentos e atitudes disseminados por uma comunidade de não especialistas, a exigir tomadas de consciência e de posição que ultrapassem o núcleo restrito dos profissionais da conservação.

A constituição de uma coleção de objetos escultóricos dispostos no espaço urbano mobiliza as estratégias comuns da comunicação através da qual o museu

assume o seu posicionamento na rede de informação, programação e produção cultural a que pertence. Essencial é promover uma cultura de proximidade e de vizinhança e o apelo ao conhecimento e ao sentido de identificação. A comunicação detém um papel extraordinário na sensibilização para a conservação, sublinhando a importância das obras e dos artistas, a diversidade de tendências expressas e a sua dimensão internacional. Informar é o primeiro passo para transformar uma atitude desinteressada numa atitude crítica. Para quem se habituou já à presença das esculturas, o acesso a informação sistemática e rigorosa, mudará o conformismo de um olhar e convertê-lo-á num olhar curioso.

Só raramente surgem conservadores-restauradores nas equipas responsáveis pela definição concetual dos projetos e pela sua implementação, facto que, a acontecer, lhes asseguraria um papel ativo na antecipação de questões que só a sua experiência permite equacionar. A introdução do conservador-restaurador no momento em que surgem os primeiros problemas implica, possivelmente, um grau de eficiência menor nas suas ações. As boas práticas recomendariam a formulação de políticas e de programas muito precisos e cuidados durante as fases de preparação e de realização e aconselhariam a presença de um consultor conservador numa etapa preliminar, com o intuito de seguir o processo e de propor eventuais soluções que visam resolver questões no âmbito da instalação dos trabalhos e da futura vigilância e manutenção, e não impor qualquer condicionalismo ao artista ou ao curador que resultasse num desvio das premissas conceituais estabelecidas.

A conservação e a manutenção de coleções como a do MIEC_ST são tarefas complexas que derivam, não apenas da instalação das peças ao ar livre em ambiente urbano, mas da sua natureza de obras de arte contemporânea. Não cabe num texto deste teor e, principalmente assinado por quem a assina, desenvolver esta problemática, mas apenas levantá-la por ser hoje objeto de discussão e, ao fazê-lo, indicar sumariamente aspetos consensuais típicos da conservação preventiva.

O estudo das obras e dos seus componentes, dos respetivos materiais e processos técnicos, o conhecimento dos produtos de fabrico industrial e do incremento de trocas entre centros de produção e de distribuição são vitais na pesquisa científica a que se entregam os conservadores, reunindo informação imprescindível conducente a uma prática responsável e a intervenções construídas sobre alicerces seguros.

No entanto, a evolução artística do período contemporâneo, em que a tratadística e o receituário foram praticamente abandonados, dificulta a constituição de regras e de horizontes de comparabilidade entre os processos dos artistas. O gosto incessante pela experimentação individualizada; a presença de singularidades de difícil extrapolação; a ausência de manuais; a possibilidade de qualquer material ser convertido em matéria artística, o que torna difícil prever o seu comportamento futuro, particularmente quando integrado numa diversidade de matérias; a integração de componentes mecânicos e eletrónicos; a variação exaustiva de processos de produção, entre os quais os relativos às intervenções *in situ* e às instalações; a valorização da faceta processual sobre a faceta objetiva da arte; a coincidência entre produção, apresentação e receção da arte; a efemeridade e a fragilidade de certas práticas; a emergência de novos suportes são apenas sinais das mudanças profundas no universo artístico e estético e da reconfiguração concetual da arte. O estilhaar de uma realidade assente em escolas e academias ou em exposições de referência, a fragmentação dos discursos dos artistas e a inconstância dos seus modos de atuar constituem repertoires dirigidos aos conservadores e restauradores. O aprofundamento do conhecimento no plano académico procura compensar o elevado grau de variação e o fraco índice de previsibilidade da prática atual, sendo o acesso direto ao artista, através de entrevista, uma das estratégias mais importantes, apesar da contingência que ela própria indicia.²⁰

Por outro lado a utilização que a arte contemporânea faz de certos materiais inscreve-se no núcleo da definição concetual da obra e na formação do seu significado, pelo que a intervenção na componente material pode comprometer o entendimento da obra, ao contrário do que acontecia num quadro anterior em que o significado não decorria, pelo menos com igual intensidade, do material aparecendo vinculado, por exemplo, à representação.

Pesem embora as complexidades inerentes à prática artística contemporânea e à instalação de obras no espaço público, bem como as dificuldades próprias de processos como o da formação da coleção do MIEC_ST, há aspetos operativos que apontam para o acompanhamento da produção e da instalação das obras e a elaboração de um dossier de cada peça que fique pertença do arquivo do museu. Aí devem registar-se as especificidades materiais e técnicas, os tratamentos a que a peça pode ter sido sujeita na fase de produção, a identificação de áreas de vulnerabilidade, bem como as necessidades particulares de monitorização, tipos de limpeza a realizar e até propostas de testes regulares. A ficha de registo é um instrumento obrigatório nas visitas de vigilância periódica com vista a detetar alterações, como fraturas, lacunas, sujidade, descoloração, devidas à ação dos elementos atmosféricos, de agentes poluentes, de atos de vandalismo ou até de gestos inadvertidos. A formação das pessoas que estão em contacto quotidiano com as obras no espaço público, como cantoneiros, varredores, ou jardineiros é outro instrumento inestimável que contribui para fomentar o interesse, a adesão e a cumplicidade de todos os cidadãos em torno do projeto de arte pública.

As obras de arte colocadas em Santo Tirso alteraram a paisagem pré-existente, criaram uma nova cidade e continuarão a modificá-la, no espírito de mutabilidade que as obras no espaço público propõem. Para lá dessa redefinição da paisagem urbana, as obras modificaram a relação dos cidadãos com esse lugar e permitiram o aprofundamento de uma perceção dinâmica e de

uma experiência ambulatoria.

As obras do MIEC_ST têm no museu a sua morada. Não se assiste aqui a essa tensão própria dos museus abrigados em edifícios, recheados de objetos descontextualizados, desenraizados, encapsulados em galerias e vitrines, não se enfrenta aqui essa contradição entre objetos que conheceram um percurso quotidiano, uma relação vivenciada com os seus utilizadores e os enquadramentos museográficos artificiais em que passaram a sobreviver. Pelo contrário, espera-se que as obras estejam devidamente enraizadas no seu território de naturalidade, como emanações do lugar. Já atrás o disse ao defini-lo como resultado da demanda das obras: o museu não faz mais do que sublinhar a presença da escultura na cidade e certificar que esse era o seu destino.

notas:

¹ As informações relativas à cronologia do Museu foram fornecidas por Teresa Azevedo durante a preparação deste texto, a quem agradeço.

² Expressão de Julia Noordegraaf em NOORDEGRAFF, Julia (2004), *Strategies of Display. Museum Presentation in Nineteenth- and Twentieth-Century Visual Culture*. Rotterdam: NAI Publishers.

³ Sobre a ideia do museu como instrumento de patrimonialização ver: DAVALLON, Jean (1999), *L'Exposition à l'oeuvre. Stratégies de Communication et Médiation Symbolique*. Paris: L'Harmattan (particularmente o capítulo 8, pp. 227-253).

⁴ Sobre um projeto de arte pública que envolveu um trabalho orientado para o envolvimento da comunidade ver: ABREU, José Guilherme e CASTRO, Laura (2014), "Paredes/Public Art Circuit. A Public Art and Community Oriented Program", in *Lisbon Street Art & Urban Creativity 2014 International Conference*. Lisboa: FBAUL; ver também: CASTRO, Laura (ed.) (2013), *Circuito de Arte Pública de Paredes*. Câmara Municipal de Paredes.

⁵ TREIB, Marc (1988), "Sculpture and the Garden. A Historical Overview", in *Design Quarterly*, n.º 141, Minneapolis Sculpture Garden. pp. 43-58. Disponível em: <http://www.jstor.org/stable/4091201>

⁶ CROWE, Sylvia (1958), *Garden Design*. New York: Hearstside Press, p. 137.

⁷ MACDOUGALL, Elisabeth B., "Introduction", in FOY, George e LAWRENCE, Sidney (1985), *Music in Stone. Great Sculpture Gardens of the World*. London: Frederick Müller, p. 8.

⁸ RIVAS, Juan Luis de las, "La Naturaleza en la Ciudad-Región: Paisaje, arte y lugar", in MADERUELO, Javier, (coord.) (1997), *El Paisaje. Actas del II Curso Huesca, 23-27 Septiembre 1996*. Huesca: Diputación de Huesca, p. 184.

⁹ CLARK, Frank, *Nineteenth-Century Public Parks from 1830. Garden History*, Vol. 1, N.º 3 (Summer, 1973), pp. 31-41. Disponível em: <http://www.jstor.org/stable/1586332>. Ver também: MERCADAL, Fernando García (2003), *Parques y Jardines. Su Historia y sus Trazados*. Zaragoza: Institución "Fernando El Católico"; Diputación de Zaragoza, pp. 246-247.

¹⁰ Os primeiros congressos internacionais de arte pública, de finais do século XIX e do início do século XX confirmam a forte ancoragem nos valores cívicos, de educação e de sentido nacionalista. Ver, a título de exemplo, o texto de apelo à participação no *Ille Congrès International de l'Art Public - Liège*, 1905, redigido pelo artista Eugène Broerman. Documento transcrito em:

ABREU, José Guilherme (2006), *Escultura Pública e Monumentalidade em Portugal (1948-1998). Estudo Transdisciplinar de História da Arte e Fenomenologia Genética*. Tese de Doutoramento apresentada à FCSH da Universidade Nova de Lisboa.

¹¹ BIGGS, Lewis, "Open Air Sculpture in Britain: Twentieth Century Developments", in DAVIES, Peter e KNIPE, Tony, (eds.) (1984), *A Sense of Place. Sculpture in Landscape*. Sunderland: Sunderland Arts Centre, pp. 13-39. Ver, ainda: DUBY, Georges e DAVALL, Jean-Luc, (ed.) (2002), *Sculpture from Antiquity to the present day*. Köln: Taschen.

¹² CURTIS, Penelope (1999), *Sculpture 1900-1945*. New York: Oxford University Press, pp. 5-9.

¹³ Valerá a pena transcrever depoimentos de Henry Moore, escultor a quem, entre outros, se deve a difusão de colocação de esculturas no espaço exterior: "Se eu tivesse que escolher um fundo para a escultura, escolheria sempre o céu." In SPENDER, Stephen (19-), *Henry Moore Sculptures in Landscape*. New York: Clarkson Potter, p. 9. Ou: "A escultura é uma arte de ar livre". In SYLVESTER, David (1969), *Henry Moore. Sculpture and Drawings*. London: Percy Lund, Humphries & Company Ltd, vol. 2, p. xiv.

¹⁴ Em 1951 tem lugar a Second International Exhibition of Sculpture, no mesmo local, e em 1954 a exposição *Sculpture in the Open Air* muda para Holland Park. O catálogo apresentava um prefácio de Kenneth Clark focado nas peculiaridades da escultura destinada ao ar livre. As exposições de ar livre em Londres realizaram-se até ao ano de 1966. Ver: BIGGS, Lewis, *Op. cit.*, pp. 13-39.

¹⁵ Excerto do discurso de L. Craeybeckx, citado por M.-R. Bentein-Stoelen. In BENTEIN-STOELEN, M.-R. (1987), *Middelheim. Catalogue de la Collection Musée de Sculpture en Plein Air*. Anvers.

¹⁶ (2007), *Sculpture Projects Muenster 07*, Köln: Buchhandlung Walther König.

¹⁷ KASSLER, Elisabeth B. (1984), *Modern Gardens and the Landscape*. Revised edition. New York: Museum of Modern Art, pp. 17-27.

¹⁸ (2007), *A Modern Garden. The Abby Aldrich Rockefeller Sculpture Garden at the Museum of Modern Art*. New York: The Museum of Modern Art, p. 19.

¹⁹ LEWIS, Hilary e O'CONNOR, John (1994), *Philip Johnson: The architect in his own words*. New York, Rizzoli, p. 67.

²⁰ Sobre a relação entre arte contemporânea e conservação ver: MACEDO, Rita A. S. P., "Da Preservação à História da Arte Contemporânea: Intenção Artística e Processo Criativo", in (2007), *@pha: Boletim n.º 5 - Preservação de Arte Contemporânea*. Boletim da Associação Portuguesa de Historiadores de Arte. Ver ainda, especificamente sobre arte pública: BEERKENS, Lydia e LEARNER Tom, (eds.) (2014), *Conserving Outdoor Painted Sculpture: Proceedings from the Interim Meeting of the Modern Materials and Contemporary Art Working Group of ICOM-CC, Köller-Müller Museum, Otterlo, the Netherlands, June 4-5, 2013*, Los Angeles, CA: Getty Conservation Institute. Disponível em http://hdl.handle.net/10020/gci_ubs/conserv_outdoor_painted; CONSIDINE, Brian, et. al. (2010), *Conserving Outdoor Sculpture: The Stark Collection at the Getty Center*. Los Angeles: Getty Conservation Institute. Dada a escassa acessibilidade aos relatórios de conservação e restauro que envolvem obras de arte contemporânea, a existência de um corpo de dissertações e de teses universitárias sobre estes problemas é da maior importância para a abordagem em causa.

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Teresa Azevedo

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