

**SANTO TIRSO
INTERNATIONAL
MUSEUM OF
CONTEMPORARY
SCULPTURE**



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INTRODUCTION

ALBERTO COSTA

Mayor of Santo Tirso

The International Museum of Contemporary Sculpture of Santo Tirso (MIEC) is one of the most stimulating museological initiatives, as it allows for the interplay between aesthetics, architecture and cultural heritage. With a collection dispersed throughout the urban area, MIEC presents itself as a privileged space for reflecting on the city/art dichotomy, as well as a focal point for creative projects, due to the uniqueness of its conceptual definition and the particular relationship it establishes with the city. Against this backdrop, its activities help to consolidate new forms of urban expression that articulate Santo Tirso's evolving identity, bringing together memory and creativity and opening up space for the "construction of the imaginary city".

The MIEC collection is the outcome of a long-term project initiated in 1990. It comprises a wide array of artworks making up a plural and representative estate that reflects the diversity of contemporary artistic perspectives and movements within sculpture and its varied engagement with public space.

The Municipality's project of cultural intervention in the field of public sculpture is approaching full maturity, as reflected in the catalogue now being made available and disseminated, significantly expanded in both scale and quality. Once the expansion of its collection has been consolidated, its principal focus will be on strengthening its relationship with the community and promoting debate on the role of public art in urban regeneration, in articulation with other projects of wider social and economic reach.

HISTORICAL BACKGROUND

Covering an area of approximately 51.2 square miles, the present territory of the municipality of Santo Tirso occupies a transitional area between Greater Porto, the Ave Valley and the Sousa Valley. It is located in the Douro Litoral region, with a minor northern extension into the Baixo Minho, and is bounded to the north by the municipalities of Vila Nova de Famalicão and Guimarães, to the east by Paços de Ferreira, to the south by Valongo, and to the west by Trofa and Maia.

The city has its deepest roots in the process of territorial reorganisation that took place during the period of Roman rule. The remains identified at Quinta da Devesa are part of a broader body of evidence attesting to the intensive occupation of the riverside areas of the Ave and Vizela rivers. Their nature reveals not only a significant demographic density, in continuity with the Iron Age, but above all a remarkable diversity of settlement types, reflecting a broad model of territorial occupation and use. This model was connected to agricultural practices and the exploitation of subsoil, river, and marine resources, closely tied to nearby communication routes, and represents the emergence of a new economic strategy and social structure.



Aerial view of the city of Santo Tirso from the sanctuary of Our Lady of the Assumption, Monte Córdova.

Some centuries later, amid the complex geopolitical landscape preceding the establishment of the Portuguese nation, several monasteries were established in the territory. The origins of those monasteries were embedded in a dense web of socio-economic, political, and military factors, reflecting a long-term process of spatial configuration and organisation, rooted in dispersed settlement patterns that developed following the consolidation of Romanisation and the rise of the Gallaecian-Roman culture. As a rule, the location of these monasteries was subordinated to the presence of nearby villages and road networks, as well as to the availability of diverse resources and, naturally, of pre-existing defensive structures. Up until the mid-11th century, a significant number of small, family-run monasteries persisted, likely closer to popular communities than the large abbeys protected by counts

and other prominent lords. This was the case in Santo Tirso, with the foundation and growth of the monastery associated with the powerful Maia family. From 1080 onwards, after the arrival of the Cluniac movement (promoter of the Roman liturgy, the Gregorian Reform and the Rule of Saint Benedict), the transformation of the monastic landscape began to unfold. Small monastic communities adopting the new religious orders, such as the Monastery of Santo Tirso, which incorporated the liturgical observances of the Benedictine Rule in 1090, experienced significant development, whereas those that did not adopt those reforms gradually disappeared.

The doctrinal foundations of the Rule of Saint Benedict — *Ora et Labora* — encouraged communities to dedicate themselves to the solemnisation of worship, increase the number of liturgical observances, improve living standards, expand economic activity and erect larger and more artistically refined buildings. They also prioritised the protection of the religious community. Accordingly, a coenobium was expected to be established on fertile agricultural land, with access to abundant water and nearby woodland, ensuring both self-sufficiency and a secluded life for the community.

The Monastery of Santo Tirso was established on a low hill on the left bank of the Ave River, bordered to the east by the Matadouro Creek. It had access to extensive alluvial land of high agricultural quality, surrounding forests, and some degree of isolation, thus meeting all the fundamental requirements. From its inception, the constructed area marked the boundary between the *ager*, agricultural land on the river floodplain, and the *saltus*, the upper forested area providing raw materials for livestock, construction timber and firewood. This combination created the potential for the monastery to develop as an economic stronghold in the region, supported by a well-structured road network and a strategic location equidistant from the main centres of authority: the cities of Porto, Braga, and Guimarães. Its economic development was consolidated following the donation of the *Couto* (a territory exempted from taxes and with considerable juridical and administrative autonomy) in 1097. Its estates were progressively expanded through numerous donations and the implementation of a continuous land acquisition policy, which intensified after the reform of the Benedictine Order, particularly regarding properties adjacent to or near the monastery enclosure, such as the Quinta de Varziela, Quinta do Penedo, Quinta de Pereiras, and Quinta da Batalha.

Over the course of its millennium-long existence, the current built complex, like many similar monuments, underwent multiple interventions guided by different aesthetic approaches. The resulting landscape reveals a continuous process that, despite occasional instability, highlights the resilience of the community and its enduring dynamism. The architectural solutions observable today reflect their alignment with the principles upheld by the Cluniac ideals: communal life, enclosure, and complete seclusion. While the standardised organisation of the spaces, according to the ideal model, was only fully realised with the completion of the entire complex, it displays a remarkable monumental character, evident both in its architectural programmes and artistic elements. Therefore, the buildings, enclosure, gardens, and surrounding agricultural landscape are harmoniously integrated into a genuine “total work of art”. In this sense, the monastery embodies the concept of “utopian perfection”, in which the spiritual synthesis of the Order is reflected throughout the complex, revealing characteristics that may, up to a certain extent, be understood as a materialisation of the Rule itself.



Aerial view of the Monastery of Santo Tirso, the International Museum of Contemporary Sculpture head office, and the Chapel of Senhor dos Passos.

The Liberal Revolution of 1820 brought about profound transformations in the regional and local socio-political context. Decree no. 66, dated 28 June 1833, mentioned the municipality of Santo Tirso for the first time, with precisely the same parishes and boundaries as those of the monastery’s *Couto* — Santo Tirso, Santa Cristina do Couto, São Miguel do Couto, part of Burgães, and Monte Córdova da Várzea (or de Baixo). However, this administrative structure, which at national level comprised 816 municipalities, only became effective in 1834, following the victory of the Liberal forces. In 1839, the municipality was enlarged by the incorporation of parishes detached from the former municipality of São Tomé de Negrelos, which was eventually abolished in 1855. All of its parishes were subsequently integrated into the municipality of Santo Tirso, with the exception of Penamaior, which was incorporated into the neighbouring municipality of Paços de Ferreira. In 1879, at the request of the population, the parish of São Miguel das Aves was transferred from the municipality of Vila Nova de Famalicão to that of Santo Tirso.

The expropriation of ecclesiastical property resulted in the partition of the Monastery and the disposal of its assets. Part of the property was sold at public auction to private individuals, while another was reserved for administrative use – namely the Court and the Town Council — and the buildings adjoining the church were designated as the parish residence. The sale of the estates adjoining the enclosure, together with the legal, political, administrative, and economic transformations arising from the new circumstances, progressively and definitively reshaped the region, though at different paces.

Throughout the first half of the 19th century, particularly from 1845 onwards, the pace of industrialisation accelerated. The establishment of the Vizela River Spinning and

Weaving Factory had repercussions that lay at the origin of the city's transformation. Its administrative territory, recently redesigned, has been characterised throughout history by shifting geographical boundaries. The most recent major alteration, dated 19 November 1998, led to the creation of the municipality of Trofa through the detachment of eight parishes from that of Santo Tirso — Alvarelos, São Martinho de Bougado, Santiago de Bougado, São Mamede do Coronado, São Romão do Coronado, Covelas, Guidões and Muro. From that point onwards, the present configuration of the municipality of Santo Tirso was defined, comprising 24 parishes that partially encompass the valleys of the Ave, Leça and Vizela rivers. The latest adjustment, which took place on 28 January 2013, reorganised the municipal territory through the amalgamation of parishes, resulting in a new administrative division that reduced their number to 14.



Aerial view of Praça Coronel Baptista Coelho.

The area that currently defines the Historic Centre of the city of Santo Tirso comprises the oldest constructed quarters, which preserve their original structure and morphological features and display considerable urbanistic and architectural significance. Most of the buildings were erected between the late 19th and early 20th centuries, and the area is bounded to the north by the surroundings of the Monastery of Santo Tirso, situated on the left bank of the Ave River¹.

Over time, this core was reaffirmed as the central and cohesive element of the urban fabric, around which the town gradually developed before eventually attaining city status. The Monastery of Santo Tirso remained the main physical, cultural, and landscape landmark, and it is evident that urban growth extended southwards from this complex and its associated structures, particularly the enclosure and the adjoining estates.

¹ The Special Protection Zone was established by a Decree dated 16 June 1910 (Official Gazette no. 136, 23 June 1910) and Decree no. 28/82 (Official Gazette, Series I, no. 47, 26 February 1982). To the south, the boundary is defined by Praça Camilo Castelo Branco.

The “Rua”, a street so named by the local population in the 19th century and whose designation has persisted to this day, served as the connecting link between the monastery and the town centre. This street later became fundamental in the development of the EN105 national road, which connects the cities of Porto and Guimarães and runs through the city centre.

Although the historic area expanded significantly during this period, its character is not confined to the legacy of the late 19th and early 20th centuries. The 1920s and 1930s introduced a new aesthetic marked by eclecticism, blending classical elements with modern influences. This period is reflected in buildings featuring Art Deco and Art Nouveau details, such as the former Hotel Cidnay, designed by architect Rogério de Azevedo², along with other works attributed to Marques da Silva.

ⁱ Authoritarian regime installed in 1933 and overthrown in 1974 by the April Revolution (TN).

With the establishment of the Estado Novoⁱ, architecture became a vehicle for asserting and promoting nationalist ideology. Buildings from this period are characterised by monumental forms, symmetry and the use of prestigious materials. A prominent example in the Historic Centre is the post office, or CTT building. Nearby, other notable structures include the Courthouse (1959), designed by Raúl Lima Rodrigues, the Municipal Market (1943), by Rogério de Azevedo, and the Association/Cooperative of Santo Tirso Farmers.

After the Second World War, modernist architecture became prominent, emphasising functionality and simplicity of form. In the city's original core, although many buildings retained their original characteristics, new interventions emerged that sought to incorporate contemporary architectural practices into the urban landscape. During this period, a new street was opened, aligning the Market with the new Civic Centre and leading to the construction of the Town Hall and the surrounding urbanisation, a project developed by architect Agostinho Ricca.

The architectural evolution of the municipality thus reflects the social, political, and cultural changes taking place in the past 150 years. Its preservation and enhancement are therefore crucial, not only to document this development, but also to foster an ongoing dialogue between past and present, helping to guide future interventions in a more coherent and sustainable manner that respects the city's cultural identity.

A new chapter in local governance was inaugurated by the April Revolution of 1974. Following a transitional period in which municipalities were managed by Administrative Commissions, the first democratic local elections were held on 12 December 1976. It was during this period that some of the city's most significant urban planning “mistakes” occurred, such as the demolition of the Hotel Cidnay and the approval of large-scale real estate developments in Praça Camilo Castelo Branco, Rua Luís de Camões, and Jardim dos Carvalhais.

The real transformation in territorial management began in 1984, when the Council turned its attention to urban planning and created an internal structure specifically dedicated to this purpose. In parallel with the implementation of the Municipal Master Plan, this body focused on the city (the town was granted city status in 1988), carrying out a series of urban regeneration projects. Of particular note was the reorganisation of traffic and the consequent redesign of the axis comprising Largo Coronel Batista Coelho, Praça Conde São Bento and Praça Camilo Castelo Branco.

In 1990, at the suggestion of sculptor Alberto Carneiro, the Contemporary Sculpture Symposia were initiated in Santo Tirso, which would pave the way for the International

² Opened in February 1931 and demolished in January 1983.

Museum of Contemporary Sculpture. This open-air museum consists of a collection of sculptures distributed throughout public spaces. It represented a pioneering initiative, both in concept and in its understanding of art as a public asset, enhancing both the city and its population. The city's relative marginal location in relation to the main urban centres of northern Portugal's southern area (Porto, Braga, Guimarães, Póvoa do Varzim and Vila do Conde), combined with the absence of traditional mass-tourism attractions, posed a challenge to attracting visitors. The development of a project was thus justified within a high-quality cultural framework, targeting a specialised "niche market" with significant purchasing power. From this perspective, the project may be regarded as a structuring element for the municipality's development, as it enhances the cultural offer and thereby stimulates economic growth and social cohesion, by contributing to citizens' education and reinforcing the city's centrality, placing it on an equal footing with other urban centres.

In order to explore the evolution of Santo Tirso's cultural life through its artistic heritage, and in particular its public sculpture, attention must be paid to specific local characteristics and their place within the broader national context, shaped by wider socio-economic and political forces. Observing the public works that have long formed part of the urban landscape allows us not only to revisit the past, but also to engage more deeply with the concept of historical time as we understand it today — past, present, and future —, read like a book from beginning to end. As argued by Adam Budak (2017), "the book encompasses time, unfolds time, keeping it within itself as a continuity of presence that makes present, past and future coeval".

Aerial view of Praça 25 de Abril. Project by architect Agostinho Ricca, which included the City Hall building, Civic Center, and multifamily housing that make up the surrounding area.



Count of São Bento. Statue by António Couceiro, Praça Conde São Bento.

The first recorded public sculpture in the city of Santo Tirso dates back to 1892, when a statue was installed in Cidnai, dedicated to the Count of São Bento, the city's main benefactor and driving force behind its progress. Built by António Couceiro³, it is a classic example of commemorative sculpture, made up of a figurative representation placed on a large pedestal. The monument's verticality and scale, a characteristic feature of sculptures of notable figures in heroic poses on pedestals, serve to emphasise the community's sense of tribute and collective memory, anchored in the ties evoked by its location. The figure is depicted in official attire, complete with gloves, hat, and court

³ António Couceiro (1833–1895) attended the Academy of Fine Arts from 1848 to 1861. He participated in the 1861 Exhibition with a sculptural group, winning second prize alongside Victor Bastos and Calmels. Couceiro was overlooked in the competition for a teaching post at the Academy, but despite that disappointment, he took part in the tricentenary celebrations of Camões, an experience on which he reflected extensively (MAGRO, 1946, pp. 69–70). The sculpture was executed in the workshop of António Coelho de Sá & Co., located on Rua de St. António dos Lavadouros, Porto (JST, no. 7, year XI, 23 June 1892, p. 2).

sword. The coat shows the insignia of Vila Viçosa, while the pedestal bears the count's coat of arms and the inscription: *"O Concelho de Santo Thyrso ao benemérito Conde de S. Bento. 28 d'Agosto de 1892"*ⁱⁱ (OLAIO, 2022, p. 125). The statue represented the first, and only, locally executed public initiative of a clearly non-institutional character, a practice severely restricted under the Estado Novo through the enforcement of an "official art" policy.

The sculpture dedicated to Commander Albino Sousa Cruz⁴ was originally installed on 17 November 1946 in Parque Conde S. Bento (now Parque D. Maria II) and was later moved to the roundabout named after him at the northern end of Avenida Sousa Cruz. Commissioned by the municipality⁵ and created by sculptor Armando Dias Correia⁶, the piece initially featured a more elaborate design, including side benches ornamented with a tiled frieze and a small paved forecourt. The stone plinth supporting the bust bears the Commander's name, the date of its installation, and a low-relief medallion depicting the "Eucharistic Pelican," a Christian symbol of sacrifice and selflessness⁷. The bust itself, a half-length bronze figure, no longer retains the ancillary elements such as the benches and medallions that once accompanied it. Executed in an academic and naturalistic style and intended primarily for decorative purposes, the sculpture also reflects the era's engagement with public commissions. A notable example is a work by Maria Alice da Costa Pereira, produced in 1956 at the request of the Municipal Council⁸ for Parque D. Maria II. This piece depicts two female figures in a formal arrangement, presenting allegorical and metaphorical representations of women's virtues, while also indirectly echoing the political and ideological environment of the period.

Under the Estado Novo, "official" statuary in public buildings played a highly symbolic role. In addition to reflecting the historical and political circumstances that shaped the regime's ideology, these works were deliberately designed to embody that ideological purpose.

4 Albino Sousa Cruz was born on 1 September 1870 in the parish of Palmeira, in the municipality of Santo Tirso. At the age of 15, he moved to Brazil, where he built a thriving industrial empire — the Companhia de Tabacos Sousa Cruz. He was a major promoter of Luso-Brazilian relations and a true patron of the arts and letters. His name is also associated with the renovation of the Caldas da Saúde thermal baths and the creation of the avenue in the municipal seat that now bears his name. He died in Lisbon in February 1966.

5 Decision to commission the bust of Albino Sousa Cruz for installation in Largo Coronel Batista Coelho (JST, 15 March 1946). Despite this resolution, it was ultimately installed in Parque D. Maria II.

6 Born in Vila Nova de Famalicão (1906–1946), Armando Dias Correia graduated from the Porto School of Fine Arts, completing a postgraduate programme in sculpture in August 1934 (AHFBAUP). His early death explains the limited public body of work he left behind; in some cases, even his most significant pieces were completed by other sculptors, as with the representation of Saint Peter in Póvoa do Varzim, which was cast in bronze and installed by Rui Anahory. Due to Correia's untimely death, he was absent from the inauguration of the sculpture dedicated to the benefactor of Santo Tirso: "As the sculptor Armando Correia, responsible for creating the bust in honour of His Excellency Albino Sousa Cruz, has passed away, and in accordance with his widow, who appeared before this Council declaring that she considered herself paid for the work carried out by her late husband, in the sum of eleven thousand escudos already received, the Council resolves to terminate the contract with that sculptor and to commission the firm 'A Industrial Marmorista' to complete the bust, for the sum of twenty-four thousand escudos, drafting the appropriate contract". — Minutes of the Municipal Council Meeting, 7 September 1946, AHCMST

7 In Christian iconography, the Eucharistic Pelican symbolically represents the supreme meal, the Eucharist. It alludes to the sacrifice of Christ, who offered His own blood to nourish humanity. According to legend, the pelican, having no fish to feed its young, sacrificed its own breast, thus offering its flesh and blood as sustenance.

8 Municipal Council resolution, minutes of 11 September 1956: "Proposal for the execution and delivery to the Municipal Council of a Decorative Sculpture," AHCMST.

ii The Municipality of Santo Tirso to its benefactor, Count of São Bento. 28 August 1892.

This period is characterised by the sculptures by Barata Feyo⁹, Irene Vilar¹⁰ and Maria Alice da Costa Pereira — *A jurisprudência, A justiça, and O poder legislativo, o poder executivo e o poder judicial* — installed in the Courthouse in 1966. The first two, located outdoors, are highly striking works, notable for their scale, iconography and composition, enhanced by a dramatic setting and the architectural grandeur of the building designed by Rodrigues Lima, which reinforces the intent to assert the authority of the State. Within the same framework of public commissions, the sculpture of Saint Rosendo by Irene Vilar was produced in 1970 to celebrate the millennium of the saint's birth. This work brings together celebratory, religious and political functions, including references to ethnogenesis and the guiding principles of national identity. The statue, characteristic of Vilar's figurative discourse, displays a formal composition of strong expressive density and symbolic clarity, revealing a profound cosmological and anthropological dimension.

Sculptural composition by Maria Alice da Costa Pereira, installed at Parque D.ª Maria II.



9 Salvador Carvão da Silva D'êça Barata Feyo (Moçâmedes, 5 December 1899 – Lisbon, 31 January 1990) stands out as a leading figure of the second generation of Portuguese modernist sculptors. He produced a vast and diverse body of work, with particular emphasis on official statuary, portraits, religious sculpture, medallic art, and drawing. He also played a significant role as a professor at the Porto School of Fine Arts.

10 Irene Vilar (11 December 1930, Matosinhos — 12 May 2008, Porto) graduated from the Porto School of Fine Arts, where she was coached by Barata Feyo and Dórdio Gomes, earning top marks for her sculpture thesis. As a scholarship recipient from the Instituto de Alta Cultura and the Calouste Gulbenkian Foundation, she studied in Italy and travelled extensively through Spain, France, and Switzerland. Vilar was a corresponding member of the National Academy of Fine Arts and a member of the Fédération Internationale de la Médaille. Author of a vast body of work in sculpture, medallic art, numismatics, and goldsmithing, Irene Vilar received numerous distinctions throughout her career.



The monument to Fernando Andrade Pires de Lima¹¹, designed by Leopoldo de Almeida¹², represents another municipal initiative paying tribute to a distinguished local personality¹³. It was installed in Praça General Humberto Delgado, the square in front of the Courthouse. The architectural composition of the site is relatively modest, with a monolithic volume and little attention paid to its integration with the supporting structures and surrounding architecture. The main points of interest lie in the sculptural and pictorial elements, created by Joaquim Rebocho¹⁴ and other previously mentioned artists. The monument consists of a curved low wall set on a granite plinth that slightly elevates and levels the entire composition. The bronze bust features only the head, standing out from its base, which suggests a depth that the overall composition does not fully realise¹⁵.

¹¹ Fernando de Andrade Pires de Lima (Santo Tirso, 20 September 1906 — Santo Tirso, 4 September 1970) was a professor of Law at the University of Coimbra, where he completed his doctorate in 1930, and a politician during the Estado Novo. Among other prominent positions, he served as Minister of Education (4 February 1947 to 7 July 1955), Acting Minister of Justice (31 May to 30 July 1955), and Corporative Chamber Delegate.

¹² Leopoldo de Almeida (Lisbon, 18 October 1898 — 28 April 1975) was a sculptor and professor, as well as a key figure of the second generation of Portuguese modernist artists. Over more than five decades of sustained activity, he established himself as one of the most influential sculptors in 20th-century Portugal, particularly through his contribution to the modernization of official statuary promoted under the Estado Novo. His oeuvre is characterised by the blend of a classically grounded academicism with elements of formal renewal, encompassing portrait, historical figures and sculptures of religious subject matter, among other themes.

¹³ JST, 19 May 1972, year 91, no. 2, p.1.

¹⁴ Joaquim da Costa Rebocho (Vila Real de Santo António, 1912 — Faro, 2003) graduated in Painting and Architecture from the Lisbon School of Fine Arts, where he was coached by Veloso Salgado. He collaborated with Domingos Rebelo on the execution of the panels in the Grand Hall of the Palácio de São Bento, which were carried out by Sousa Lopes, under whom he also trained. Rebocho's work clearly shows the programmatic academicism imposed by the ideological framework of the Estado Novo. He distinguished himself primarily as a figurative painter, while also working in fresco painting, portrait, landscape, and historical painting.

¹⁵ The bust was cast by Augusto da Silva (Minutes of the Municipal Council Meeting dated 7 December 1971, AHCMST), and the civil construction elements were produced by Gabriel Alves Sampaio Couto Ltd., of Vila Nova de Famalicão (Minutes of the Municipal Council Meeting of 20 July 1971, AHCMST).

Sculpture by Leopoldo de Almeida integrated into the original design of Praça Humberto Delgado by architect Fernando Távora.



"Homage to the Overseas War Heroes" by António Duarte, Praça Coronel Baptista Coelho.

iii Homage to the Overseas War Heroes.

In the same vein stands the sculpture by António Duarte, *Homenagem aos Heróis do Ultramar*ⁱⁱⁱ, created in 1972 and placed in Praça Coronel Baptista Coelho. Its theme and symbolism clearly convey the nature of the commission, intended to exalt nationalist values¹⁶. As with much of Duarte's work, it is distinguished by pronounced sobriety, refined plastic sensibility and expressive strength, anchored in solid grey marble from Trigaches¹⁷. The composition, of formal austerity and dramatic intensity, shows a stylised *Pietà* and incorporates some abstract elements. It represents a Mother(land) figure holding the lifeless body of a male figure in her arms, as if presenting her fallen son.

¹⁶ The piece was donated by the Ministry of Overseas Territories to the Municipality of Santo Tirso, which was in charge of the construction of the pedestal, in accordance with a Municipal Council resolution of 23 May 1972 (AHCMST). Although a war memorial had been designed by architect Agostinho Ricca shortly before, in 1970–71, that monument was never built for reasons that remain unknown (RODRIGUES, 2015, p. 221).

¹⁷ Like Estremoz marble, Trigaches marble is found in the Ossa-Morena Zone, a geological region made up of pre-Mesozoic marine rocks, whose original sedimentary features and fossils were largely erased by recrystallisation during tectonic and metamorphic events in the Variscan orogeny. It has a bluish-grey colour and a medium to coarse grain, which makes its origin easily recognisable. The marble takes its name from the site of extraction, near the villages of Trigaches and S. Brissos, in Beja. It was widely used as building material in classical times, particularly during the Roman period (MOREIRA *et al.*, 2020).



Cast in bronze, the *Monument to the Textile Worker* (2005) was commissioned¹⁸ to sculptor Laureano de Ribatua¹⁹. The composition features a polygonal pillar articulated with the figures of a man and a woman in a pensive attitude. The pulleys at the top of the pillar, which is framed by the Coat of Arms of Santo Tirso, stand for the driving force of industry. At mid-height, spools are embedded in the pillar, with warp threads stretching out to link the two figures. Intentionally contrasting in age to highlight generational differences, the female figure holds a spindle, while the male figure operates a shuttle. Their garments reflect historical and iconographic references, illustrating the period and prevailing social stratification. The man wears wide trousers, a flannel jacket, a collarless shirt, a cap and wooden clogs; the young woman, with wavy hair tied at the nape, wears a blouse, a skirt,

"Homage to the Textile Worker"
by Laureano de Ribatua,
Avenida do Operário Têxtil.

¹⁸ BCMST, no. 103, *Informação Municipal*, Vol. XXIV, July–September 2009, p. 70.

¹⁹ Laureano Eduardo Pinto Guedes (S. Mamede de Ribatua, 20 December 1938) graduated in 1963 from the Porto School of Fine Arts, where he was trained by Heitor Cramez, Dórdio Gomes, and Barata Feyo, and whose faculty he was later invited to join. In 1969, he completed a programme in Educational Sciences at the Faculty of Arts of the University of Porto. In addition to sculpture, Pinto Guedes pursued painting, ceramics, religious statuary, medal-making, tapestry and stage design, and was one of the founding members of Cooperativa Árvore.

iv From the tears spun from your eyes, you wove among sighs the web of our lives...

an apron with a large pocket for her tools, and plain shoes. An inscription on the rear face of the pillar reads: "De lágrimas em fio dos olhos teus, urdiste de ais a teia da nossa vida..."^{iv}. According to the sculptor, the inscription encapsulates the intended message, as the open hands of the two figures symbolise poverty after a lifetime devoted to the arduous and demanding task of weaving (COELHO, 2016, pp. 61–62).

Sculpture by Clara Menéres,
Praça General Humberto Delgado.

After the 1990s, public sculpture in Santo Tirso only began to gain real visibility when the project for the International Museum of Contemporary Sculpture took shape. Notable exceptions are some isolated commemorative works honouring local figures²⁰ and pieces integrated into urban redevelopment schemes, such as Clara Menéres's²¹ work designed in 2008 and incorporated into the refurbishment of Praça Humberto Delgado in 2012 (CASTRO, 2016, p. 210), and, more recently, Cristina Ataíde's²² sculpture marking the fiftieth anniversary of the April 1974 Revolution.



²⁰ It is worth mentioning, among others, the tributes to Alexandre Córdova and Celestino Ramos, both by Rui Anahory. Rui Anahory (Grijó, 1946) graduated from the Porto School of Fine Arts in 1979, and was a school teacher between 1973 and 1995. He was a co-founder of what is now the Braga Theatre Company and has carried out work in stage design and sculpture, as well as taken part in numerous solo and group exhibitions in Portugal and abroad (Germany, Belgium, Turkey and England). In the 1980s, Anahory was awarded the Outdoor Sculpture Prize in Amadora.

²¹ Clara Menéres (Braga, 1943 — Lisbon, 2018) graduated from the Porto School of Fine Arts (ESBAP), as well as earned a PhD in Ethnology from the University of Paris VII. She became an associate professor at the Lisbon School of Fine Arts (ESBAL), where she taught Drawing and Sculpture between 1971 and 1996, and served as President of the Governing Council from 1993 to 1996. Menéres was a scholarship holder of the Calouste Gulbenkian Foundation in Paris from 1978 to 1981 and again from 1988 to 1990, as well as of the Luso-American Development Foundation in the United States, where she was a Research Fellow at the Center for Advanced Visual Studies at the Massachusetts Institute of Technology. She also served as an associate professor at the University of Évora.

²² Cristina Ataíde (Viseu, 1951) lives in Carnaxide (Oeiras) and works in Lisbon. She holds a degree in Sculpture from the Lisbon School of Fine Arts (ESBAL), where she also attended the Product & Interior Design programme. From 1987 to 1996, Ataíde served as Head of Production for Sculpture and Design at Madein, Alenquer, where she worked alongside artists such as Anish Kapoor, Michelangelo Pistoletto, Keith Sonnier and Matt Mullican, among others. She was a visiting lecturer at Universidade Lusófona in Lisbon between 1997 and 2012. She has exhibited regularly since 1984. Often produced while travelling, her work moves fluidly between sculpture and drawing, also including photography and video.



"50 years of Democracy",
by Cristina Ataíde, Santo Tirso,
Praceta do Palácio da Justiça.

SCULPTURE SYMPOSIA

The socio-political, economic, and cultural context in which the MIEC project developed allowed for a new programmatic focus that emphasised artistic values and diverse aesthetic discourses as objective, tangible realities. The institutional process was set in motion with a municipal resolution, following contacts in 1988 with sculptor Alberto Carneiro, aimed at organising ten symposia focused on themes related to contemporary art, particularly public sculpture. Central to this initiative was the intention to create a museum arising from the project: "(...) leading to the creation of an international museum of sculpture, located in the municipality's public spaces (...) "²³.

The International Museum of Contemporary Sculpture of Santo Tirso was formally established on 20 November 1996, following a proposal by the municipal Department of Culture and the Council's approval²⁴.

In 1991, with the collaboration of the sculptor Professor Alberto Carneiro, the 1st International Sculpture Symposium was launched. Its aim was twofold: to make contemporary artworks accessible to the public and to initiate a cycle of ten symposia, bringing around 50 of the most prominent national and international contemporary sculptors to Santo Tirso. By the end of the third symposium, it became clear that the growing collection of sculptures required a municipal framework to position it as a cornerstone in the cultural and tourist development of the municipality, integrating it into a broader network alongside the Archaeology Museum, the Textile Industry Museum, and other similar municipal or private initiatives in progress. The innovative character of this museological structure rests on three defining features, all of equal importance: a) an open-air museum, accessible to all; b) a decentralised museum, distributed across the municipality; and c) an international museum, reflecting the project's overarching philosophy.

²³ Minutes no. 61, pp. 4–5, 12 December 1988, AHCMST.

²⁴ Municipal Council meeting, 20 November 1996; Minutes no. 26, p. 201, 20 November 1996, AHCMST.

ORGANISATIONAL STRUCTURE OF MIEC

The International Museum of Contemporary Sculpture (MIEC) falls under the administrative authority of the Mayor of Santo Tirso and is part of the Municipal Socio-Cultural Department. In light of this, the creation of MIEC was proposed²⁵.

In 1999, the functional organisational chart of the museum was formally approved, along with the regulations governing the sculpture symposia²⁶.

Defined by the urban perimeter of Santo Tirso, the “museological space” allows visitors to explore it autonomously and freely, thereby strengthening the relationship between the artworks and their surroundings. Within this “stage,” which incorporates the city into the artistic concept, the works resulting from the ten editions of the sculpture symposia held between 1991 and 2015 are displayed across various public spaces.

Having developed gradually over time, MIEC now comprises 57 sculptures that reflect the diversity of contemporary artistic movements and perspectives, organised across seven distinct areas:

1. Parque D. Maria II and the gardens adjacent to the monastery
2. Praça 25 de Abril and the gardens surrounding the Municipal Council
3. Parque dos Carvalhais
4. Praça Camilo Castelo Branco and the Municipal Sports Complex
5. Parque Urbano Sara Moreira / Pedestrian Route
6. Parque Urbano de Geão
7. Fábrica de Santo Thyrsó

Aerial view of the city of Santo Tirso.



25 Item 31: CREATION OF THE INTERNATIONAL MUSEUM OF CONTEMPORARY SCULPTURE — “Councillor Sérgio Moinhos proposed that the Municipal Council resolve to establish the International Museum of Contemporary Sculpture, in accordance with the proposal attached to the present minutes, which forms an integral part thereof. The proposal was unanimously approved”. *Ibid.*

26 Minutes no. 7, p. 245, 25 March 1999, AHCMST.

The International Museum of Contemporary Sculpture of Santo Tirso was conceived as a forum for the fruitful dialogue between different contemporary art trends, as well as for debating and disseminating public sculpture. The museum is therefore a privileged stage for reflection, and a unifying hub for innovative projects, grounded in the singular nature of its concept, the special relationship of its collection with the urban environment and the intense engagement it encourages between citizens and art.

The collection includes two works by Alberto Carneiro (*A água sobre a terra* and *O barco, a lua e a montanha*), built prior to the first symposium held in 1991, which were described in journalistic terms as “the kickoff for the Sculpture Symposium”²⁷.

The first edition followed a conventional symposium format²⁸ and focused on stone. The guest sculptors — António de Campos Rosado, Manolo Paz, Manuel Rosa, Reinhard Klessinger and Zulmiro de Carvalho — worked on-site in a workshop setting.

The second event, also focused on stone, took place in July 1993 and included the participation of Amy Yoes, Carlos Barreira, Jorge Du Bon, Peter Rosman and Rui Sanches. The artworks, built by the artists over the course of a month, were placed in the gardens adjoining Parque D. Maria II. This sculptural cluster now makes up the largest group in the collection, set against the dramatic backdrop of the Monastery of Santo Tirso.

From 1996 onwards, following an invitation from Alberto Carneiro, the symposia included the art critic Gérard Xuriguera as international curator, who was tasked with selecting the participating international sculptors. The third symposium, held in July 1996 and focused on iron, featured Ângelo de Sousa, David Lamelas, Mauro Staccioli, Michael Warren and Rui Chafes, expanding into a new city location, Parque dos Carvalhais.

To bridge the gap between the second and third symposia, the fourth edition was held a year later, in September 1997, featuring six sculptors, Federico Brook, Josepmaria Camí, Júlio Le Parc, Paul Van Hoeydonck, José Pedro Croft and Satoru Sato, who worked with stone and metal. Placed in the gardens adjacent to the Municipal Council and the Monastery of Santo Tirso, the resulting artworks significantly enhanced the presence and density of the main sculptural clusters.

Held in August and September 1999, the fifth symposium introduced a new approach to the construction of the sculptures, as it involved a phased construction process that allowed for greater functionality. This method made it possible to include the only indoor sculpture in the collection, made by Jack Vanarsky and displayed in the Municipal Library. Four other artists also took part: Fernanda Fragateiro, Han Chang-jo, Mark Brusse and Nissim Merkado. Between September and November 2001, six artists attended the sixth symposium: A-Sun Wu, Carlos Cruz-Diez, Dani Karavan, Guy de Rougemont, Pedro Cabrita Reis and Um Tai-Jun. Like the previous ones, this edition showcased the cultural diversity evident in the varied nature and characteristics of the works, the intellectual and cultural frameworks that shaped them and the distinctive visual discourses expressed by them.

The seventh edition, held in 2004, broadened the exhibition to include the Municipal Sports Complex, establishing a continuous route between Praça Camilo Castelo Branco and Parque

27 “Obra de arte na Praça Camilo Castelo Branco”, in *Jornal de Santo Thyrsó*, 29 September 1989, pp. 1–2.

28 “Le terme «symposium» induit globalement l’idée de rencontre autour d’un thème spécifique, en impliquant la notion de participation collective à un objectif commun. Et même s’il désigne aussi des rassemblements de personnes mobilisées par les sujets les plus variés, le vocable symposium est aujourd’hui davantage attaché à la pratique de la troisième dimension in situ.” (XURIGUERA, 1996, p. 8–9).

dos Carvalhais. The participating artists were José Barrias, Leopold Maler, Peter Klasen, Peter Stämpfli and Suk-Won Park.

The eighth event was held in 2008, focusing on Parque Urbano Sara Moreira, connected to the city by a pedestrian path along the right bank of the river Ave. This new space offered a large area for the installation of new sculptures, giving the museum a new dimension in which the interaction between space, the viewers and nature is in tune with the urban landscape and clearly enhances the vitality of sculpture. As noted by Gérard Xuriguera (2016, pp. 8–9): “Rooted in the ground for which they were conceived, beyond their aesthetic impact and the interpretation the public will make of them, these artworks bear witness to the vitality of contemporary open-air sculpture in all its diverse configurations”. Only four sculptors participated: Wang Keping, Jean Paul Albinet, Michel Rovelas and Ângela Ferreira.

As the eighth symposium concluded and the project progressed towards full maturity, it became increasingly clear that a dedicated visitor centre was essential to provide effective interpretation of the artworks, implement a programme to enhance and activate the collection and raise its public profile.

The ninth symposium, held over two years and inaugurated in September 2013, once again took place at Parque Urbano Sara Moreira. Unlike the two preceding editions, it featured six sculptors: Carlos Nogueira, Kishida Katsuji, Pino Castagna, Philippe Perrin, Jacques Villeglé and Miquel Navarro.

Held in 2015, the tenth symposium brought to a close the project that had begun in 1990. Building on the lessons of the eighth and ninth symposia, closely coordinated with the Municipal Planning Department, particularly in the allocation of new public spaces, the tenth edition further advanced the aim of embedding artistic and heritage references within the city’s developing urban areas. Thus, the new sculptures were set up in spaces still under development, ensuring their harmonious integration with the main structural elements. Participants in the final symposium included José Aurélio, Pierre Marie Lejeune, Denis Monfleur, Rafael Canogar and Alexandru Calinescu-Arghira. While individual catalogues had already been published for eight of the symposia, a comprehensive catalogue of all ten was released in 2015²⁹, offering a complete overview of the project.

By the time of the eighth symposium, the original plan of ten events was approaching its final phase, calling for a careful consideration of which urban spaces should be highlighted through the forthcoming interventions, so as to define MIEC’s public presence and visibility across the city. Using the urban core as both the central hub and the backdrop for the artworks already in place and those to come, it was considered appropriate to orient the final editions (the ninth and tenth) towards the emerging urban areas and new development fronts, identified by the municipal authorities as priority zones – thus creating a mutually beneficial relationship, as noted by Javier Maderuelo: (...) *Most of the people living in the region probably do not visit museums regularly, nor are they particularly concerned with the issues of contemporary art as it is displayed throughout the city — in the streets, gardens, and parks —, which may often seem puzzling due to their shapes and materials. That is one of the challenges of contemporary art. Yet I believe that, especially in Santo Tirso, the artworks are recognized as having both dignity and significance. Over*

*the years, I have followed these pieces (this is not my first visit to Santo Tirso or my first engagement with projects of this kind) and they have not lost their impact or quality, nor have they been vandalized. On the contrary, the spaces around them have been enhanced. The gardens have gained new purposes, and I hope that the sculptures being placed in the city’s new peripheral parks will help bring these areas to life, adding vitality and ensuring they are enjoyed with dignity by the public*³⁰.

The spaces defined within this context include the riverside frontage and several major initiatives, such as the Urbanisation Plan for the Margins of the Ave, the Fábrica de Santo Thyrsó, Parque Urbano Sara Moreira, and Parque Urbano de Geão.

To ensure the effective interpretation of the museum’s collection and, above all, to implement a project aimed at enhancing, activating and promoting the artworks, it was decided to create a dedicated visitor centre, or head office. Located in a prominent position within the town’s urban network, this building assumes a centralising role in the coherent interpretation of the collection. It does so by concentrating and organising all the material associated with each sculpture symposium, and by providing comprehensive documentary support that enables not only the reading and understanding of the works, but also their placement within the artists’ careers and the broader context of contemporary public art.

The building now stands as the heart of MIEC, supporting its programmes of promotion and engagement, and serving as the backbone of all museum-related activities carried out by the Municipality in the field of the contemporary art.

Given the nature of the project, it was considered essential to pair the undeniable artistic merit of the sculptors with the international stature of a renowned architect. From the perspective of both the museum’s direction and the municipal authorities, the commission was to be entrusted to one of the leading figures in Portuguese architecture, creating a grand gesture that would unite art and architecture at the highest level and ensure that MIEC’s artistic heritage received the recognition and visibility that it deserves on an international scale.

In addition to those considerations, the ideal location for the new facility was identified in relation to the most important heritage landmark of the city and the entire municipality: the Monastery of Santo Tirso, founded in 978 and listed as a National Monument since 1910.

Due to the need to undertake the renovation of the Abade Pedrosa Municipal Museum, housed in the former monastery guesthouses, and to build a new facility, the Council of Santo Tirso decided to commission both projects to the architects Eduardo Souto de Moura and Álvaro Siza Vieira, locating them in the same site. The choice of these architects was based on their expertise and on the exceptional quality of their work, which includes a number of museums and other interventions in buildings of high heritage value. Concentrating the two museums in a single location also aimed to reduce costs, optimise resources, foster synergies and develop a complementary and coherent programme across the two institutions.

The design team first visited the site on 31 December 2009, a cold, gloomy day that highlighted the monastery’s austere character, long softened by time and use. This austerity became the guiding principle of the project: the entire intervention focused on recovering the essence of the monastery and its surroundings — walls, buildings, agricultural plots, gardens, stairways and vistas.

Combining the two museum programmes allowed for the creation of a single reception area within the new building, restoring the symmetry of the original façade by removing a door (that had been added for practical reasons) and duplicating the existing window. The passage linking the new structure to the monastery wing narrows before opening out, serving as an initiatory transition into a space of contemplation — the museum. The renewed building asserts itself through clarity and restraint, revealing its architectural form with renewed intensity. The exhibition route follows the western gallery, where the linear succession of interconnected rooms generates a heightened perception of depth and spatial continuity. This strategy is reinforced by the museological design, in which display cases are detached from the walls, ensuring a clear reading of the space. All remaining elements were carefully integrated so as not to compromise the original concept.

Conceived as a regular parallelepiped set at an oblique angle against the monastery, the new facility is joined to the historic structure by a narrow access (the initiatory passageway already described), while, at the opposite end, a visual and spatial dialogue is established with the Chapel of Senhor dos Passos. A white and delicate building, it is anchored to the site through a skilful play of tensions between the monastery, the esplanade, the chapel, and the enclosure wall of Quinta de Fora. Reconstructed to adapt to the new street levels, this wall is one of the project's most compelling elements, shaping, together with the north façade of the new building, a path of striking scenic effect.

The interior space, organised according to a restrained yet highly flexible programme, is characterised by clarity and rigour. Standing apart is the staircase, conceived and executed with such formal expressiveness that it approaches a sculptural presence.

Ultimately, the transformation of Santo Tirso into a recognised centre for contemporary art, in close dialogue with urban planning and the city's built heritage, was made possible by a long-term project initiated more than twenty-five years ago and sustained by strict guiding principles that consistently privileged artistic integrity. The project has had a lasting impact on the way the city is valued and enhanced, integrating art into public space and, more broadly, into the social and cultural fabric of everyday life. This shift reshaped the community's perception of its heritage and its relationship with the city, generating new spaces for social exchange and broadening awareness of the diverse forms of expression that characterise contemporary society³¹. Within this context, the Museum's programme proved essential to the construction of the urban landscape, operating not as an ornamental device but as a structuring principle that supports a plural and articulated public space, where each sculpture occupies a specific place and establishes its own status within the overall sculptural park, turning the site of each sculpture into a reference point for the population.

³¹ This notion resonates with the concept developed by Sara Antónia Matos when she refers to the tactile and "thermal" spatiality inherent to sculpture, which presupposes a corporeal subject: "(...) When sculpture activates a collective subject, it occupies a space of a social nature, capable of triggering processes of sharing, coexistence, or even fiction. This is a space of encounter and tension, shaped through a negotiation centred on the viewer, the outcome of which allows the aesthetic experience to be absorbed into everyday life, reshaping expectations and transforming the way in which different moments relate to one another. In this sense, art reconnects with life and, consequently, with politics, ethics, and the full range of human experience" (MATOS, 2016, p. 13).



View of the main façade of the former wealthy guesthouse of the monastery (Abade Pedrosa Municipal Museum), the International Museum of Contemporary Sculpture head office, and the Chapel of Senhor dos Passos.

Underlying the idea of configuring an open and shared public space, and of endowing it with a strikingly progressive image, the aesthetic and conceptual plurality evident in the collection allows for multiple readings, in which each artist's work asserts itself as both a unique and a unifying object. This framework also informs the construction of the Museum's head office, where the alignment of objectives took shape through the physical linkage of a contemporary building with an eighteenth-century structure. By bringing together past and present, a new sign is produced that manifests the city's evolving identity, combining memory with creativity and opening up a space for the "construction of the imaginary city". Within this setting, the dialogue between sculpture and architecture illustrates the ambition to create an urban space of excellence, ever more appealing and dynamic and with a strong identity, where culture plays a key role in strengthening capacities, improving the community's quality of life, and fostering economic and social progress, in full respect of the fundamental principles of sustainable development in its broadest sense.



As remarked by Alberto Carneiro in 2015³², the establishment of the International Museum of Sculpture of Santo Tirso represents a special “feat” within the national museological landscape, particularly in the context of local authority-led initiatives, given both its longevity and the strict adherence to the curatorial principles and premises defined at the outset of the project: *(...) I think it is a miracle, especially because it was achieved by a local authority. It is, therefore, a kind of miracle. If you ask me whether I initially believed it was possible, I would say that I considered it a possibility and hoped it would be so — and it was. As for quality, it is certainly a great sculpture park, because we have magnificent artworks by major sculptors. All the pieces are good – some more significant than others — but all of them are, in fact, major works. We must bear in mind the following: the guest sculptors already had an established body of work, they were not beginners. That was one of the conditions, and the artists were granted considerable freedom in producing their works. They were invited to visit Santo Tirso, to see the place, and then to create a piece for that specific site. The municipality produced it, and the artists offered their labour. No sculptor received payment for making an art piece in Santo Tirso (...).*

(...) The city is now a museum in itself, also because of what it already contained — the monastery and other elements. The city already had potential, and now, with the sculptures, even more so. The municipality cannot give up this heritage. There is also a project to build a facility to house all the records and documents, etc. It is therefore a set of initiatives that the municipality must promote in terms of dissemination and by bringing exhibitions here. From that point on, it becomes like a snowball: it gets bigger and bigger (...).

32 HÖTEL, 2015.

Elevation of the east side of the International Museum of Contemporary Sculpture head office.



Gallery of the former wealthy guesthouse of the monastery of Santo Tirso, Abade Pedrosa Municipal Museum.

THE CONSTRUCTION OF THE MIEC HEAD OFFICE
AND THE RENOVATION OF THE ABADE PEDROSA MUNICIPAL MUSEUM

The Museum (MMAP | MIEC) is a unique site of memory, bringing together multiple material expressions across the architectural, archaeological and artistic domains, and shaping a multidimensional narrative. Its primary mission is to generate knowledge and to offer meaningful experiences that foster individual development, operating as an informal space of learning and, in many respects, as an exemplary “classroom”. Due to its cultural and historical importance, the Museum has become a point of reference that conveys shared values, engages with contemporary realities and delivers an irreplaceable public service of exceptional value, while rigorously fulfilling its responsibilities of conservation, research and dissemination³³.

The museological scope of the museum(s) addresses themes that intersect the city’s main architectural references, articulating the archaeological heritage exhibited at the MMAP — as a civilisational testimony to national ethnogenesis —, the architectural and historical heritage embodied in the Benedictine Monastery of Santo Tirso — as a foundational element of Portuguese culture and identity —, and contemporary artistic heritage expressed through public sculpture, represented by the MIEC collection, as a paramount manifestation of universality.

At the core of the curatorial principles guiding MMAP|MIEC, cultural mediation is understood as the construction of a dialectical process aimed at enabling visitors to access artistic production, archaeological evidence and ancestral knowledge. This process establishes an interface between two spheres — the public and the cultural artifact — allowing for meaningful appropriation, while consistently taking into account diversity, individuality and identity values. Positioned within the field of non-formal education, this mediation is anchored at the intersection of Culture, Education and Leisure, and pursues pedagogical, recreational and civic objectives. In this context, the curatorship and programming of MIEC engage with disciplines intrinsic to the Arts, incorporating Architecture, Theatre, Contemporary Dance, Music and other artistic expressions. This interdisciplinary approach positions the museum as a complementary reference within the field of artistic creation and as an important contributor to contemporary artistic production. Its programme includes the management of the permanent collection and the organisation of temporary exhibitions dealing with contemporary art, establishing the museum as an inclusive and experimental space that seeks to play a leading role in fostering innovative projects within the visual arts and in the cultural development of the region.

The museum’s activity is strengthened by a variety of multidisciplinary initiatives, particularly in the scientific and educational domains, including workshops, lectures and educational programmes designed to build audiences, stimulate critical reflection and foster

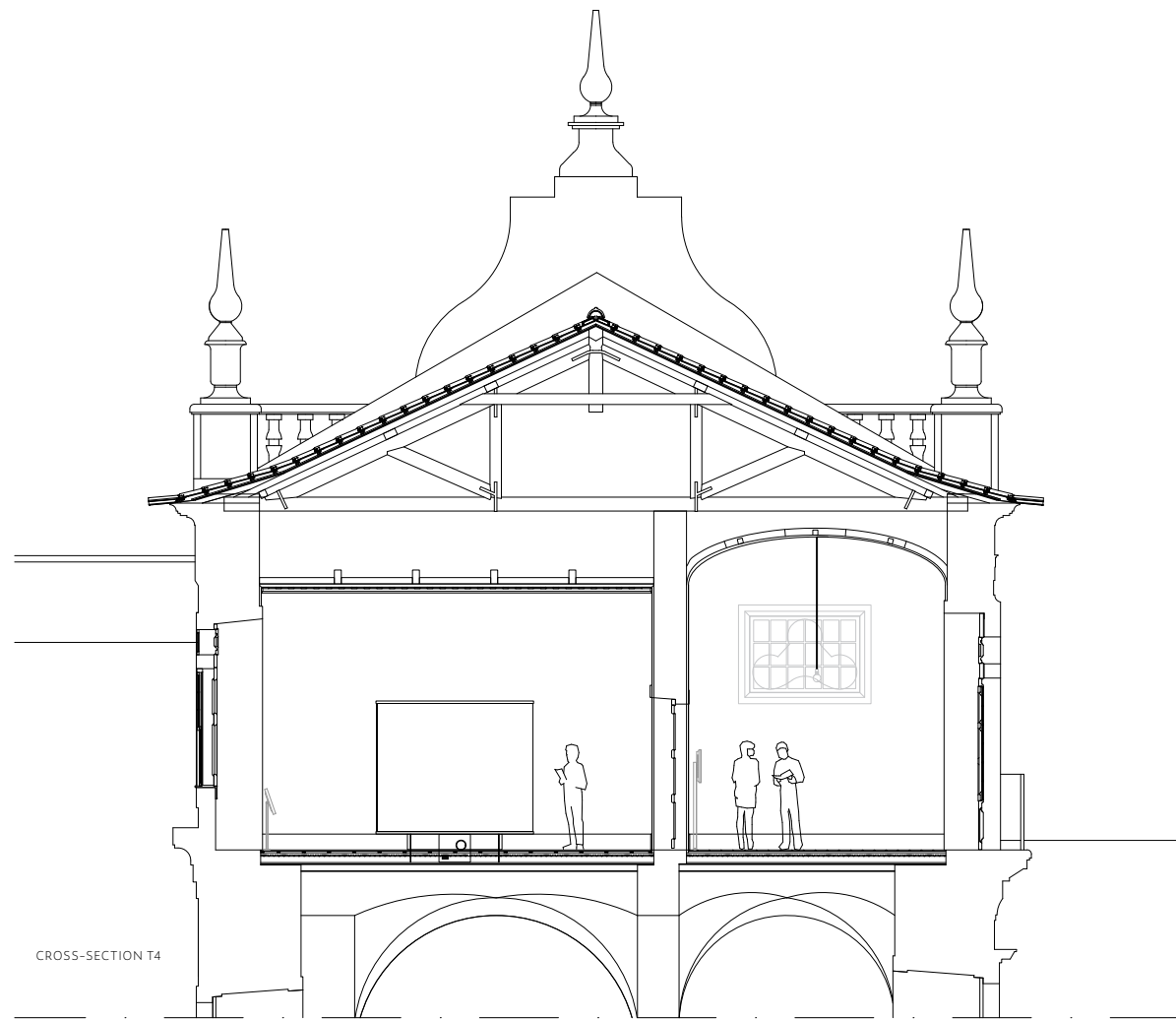
³³ The museological scope of MMAP focuses on the archaeological, architectural and historical heritage, as materialised in the Benedictine Monastery of Santo Tirso, understood as a foundational element of the city’s culture and identity. The archaeological collection is contained in the former guesthouse of the Monastery of Santo Tirso, a structure shaped by extensive eighteenth-century interventions directed by Frei João Turriano, where Roman Baroque influences intersect with French and German Rococo. The collection brings together artifacts originating from various sites across the region, spanning from the Middle Palaeolithic to the advent of industrialisation. The permanent exhibition seeks to document, through material culture, the daily life of communities across different historical periods, in close relationship with the archaeological sites that constitute the primary sources of knowledge for the periods on display.

close relationships with the local community, thereby contributing to its socio-economic development. In this regard, the institution seeks to act as a hub for the creation, transmission and dissemination of culture, art and science. Through its engagement with the surrounding artistic and social fabric, it promotes a wide array of initiatives intended to consolidate the multidisciplinary nature of museology within education, creating opportunities for curricular and extracurricular student engagement, encouraging direct contact with artistic practice, and supporting the development of transversal skills through partnerships with schools, businesses and other organisations.

The programme implemented in recent years has been guided by the desire to foreground innovative creative practices within the contemporary art scene, and to contribute actively to the development and promotion of cultural and artistic initiatives that benefit the community as a whole. In a context marked by economic and social contraction, this approach seeks to stimulate processes of cultural growth, both individual and collective, understood as a vital component of sustainable development. To this end, the institution has embraced, among other measures, proposals that challenge and expand conventional notions of artistic creation, irrespective of their conceptual framework, formal discourse or aesthetic approach. Particular sensitivity has been shown towards new trends within the contemporary artistic ecosystem and, fundamentally, towards the ethical dimension of artistic practice, in accordance with the guiding principles of the museum’s mission.

Abade Pedrosa Municipal Museum,
permanent exhibition.



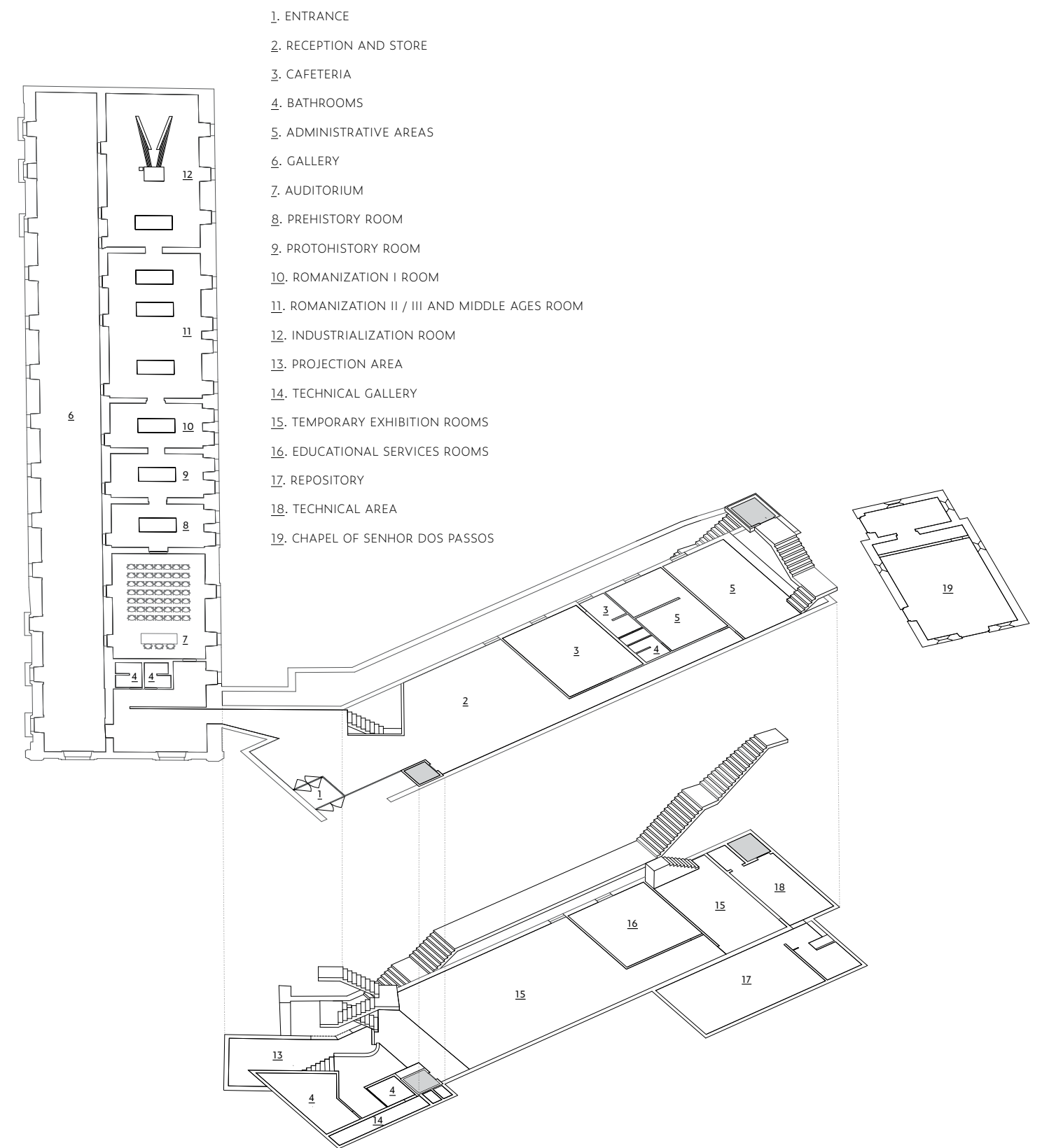


By positioning the public sculpture collection as an active and generative entity — where each artist’s work functions as part of a dynamic creative ecosystem capable of renewal and of stimulating new artistic initiatives — the curatorial vision embraces the configuration of an open and shared space, receptive to new conceptual proposals that point towards new paths and explore alternative creative trajectories. It is within this context that the scientific encounters organised by MMAP|MIEC find their place.

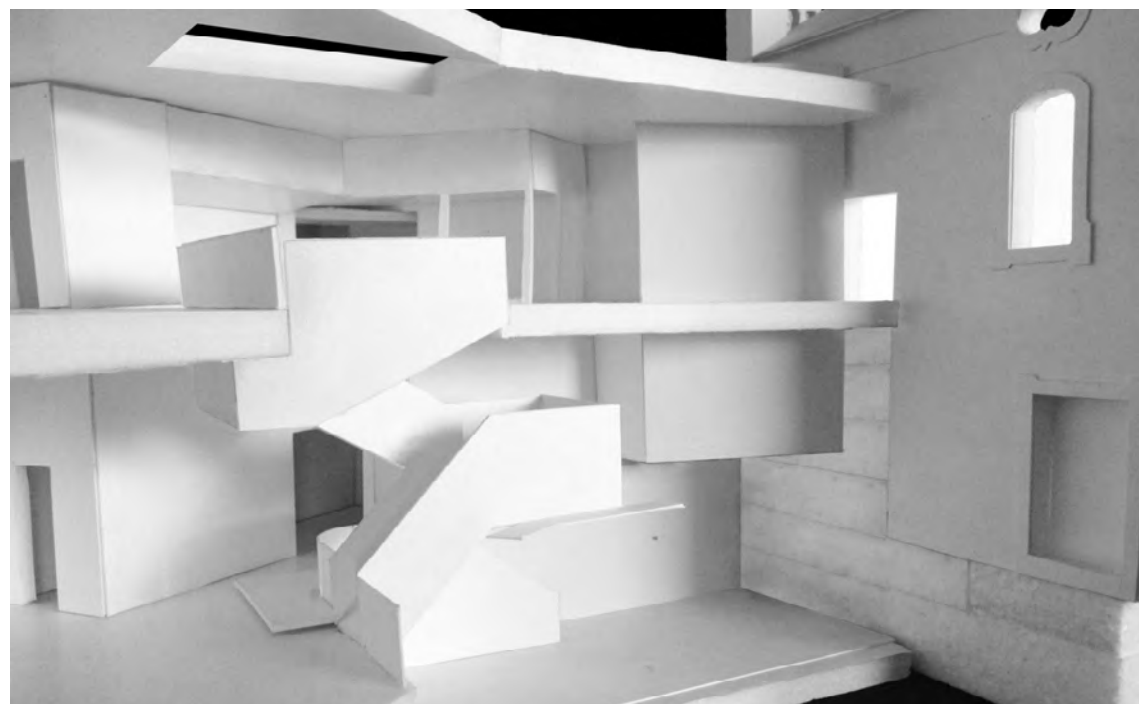
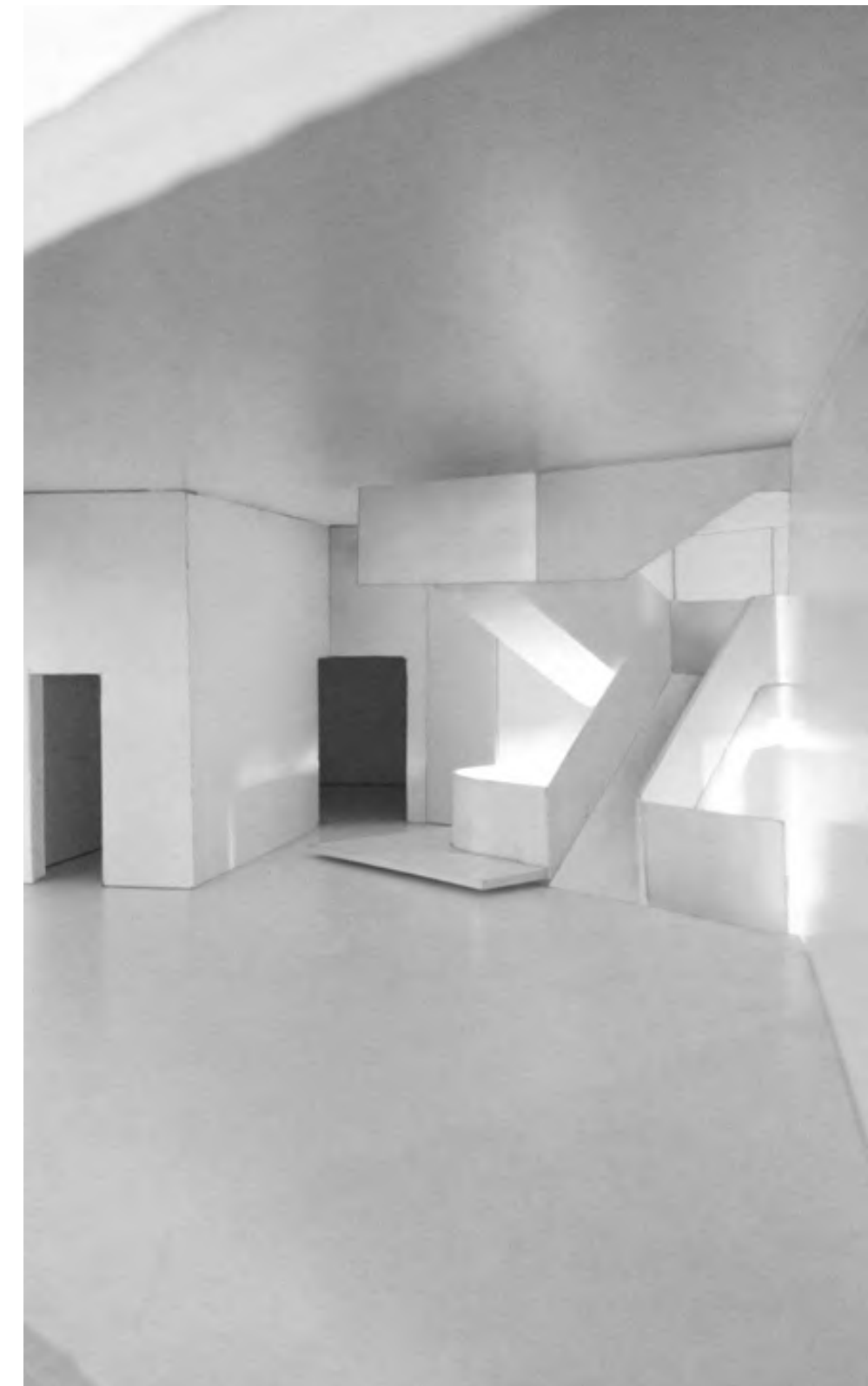
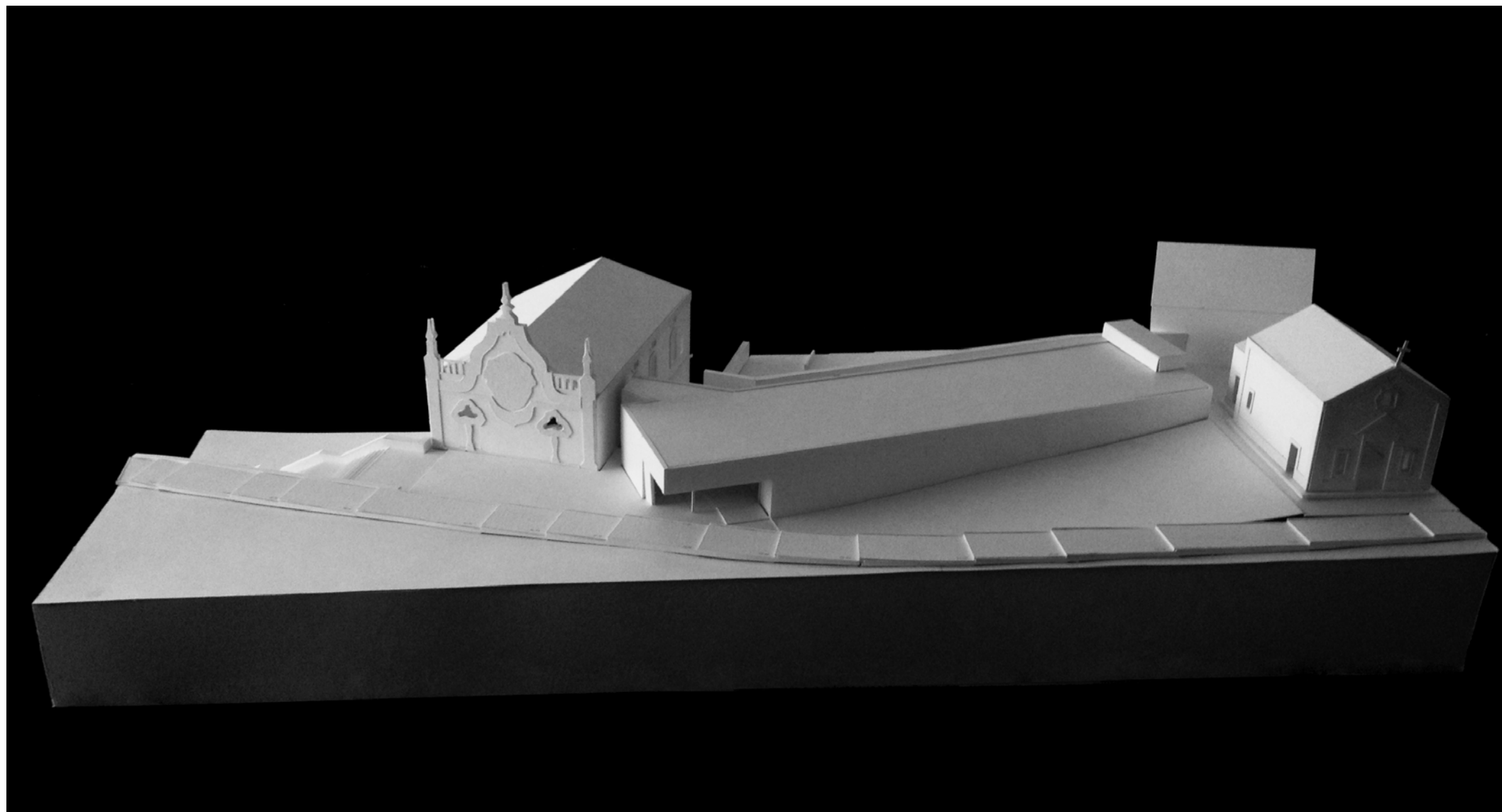
At the same time, the distinctive “architecture” of the museum(s) is foregrounded, with museographic solutions designed primarily to foster a cognitive and synaesthetic experience for visitors, while continuously refining the ways in which new themes are introduced and artistic and archaeological objects are presented. Within this context, the intersection of art and archaeology occupies a position of particular prominence, clearly expressed in the exhibition strategies of the MMAP archaeological collection, where artifacts are presented far beyond their status as archaeological documents, emphasising instead their aesthetic and artistic dimensions.

By valuing and promoting its collections, MMAP|MIEC contributes to raising standards of education and quality of life, increasing artistic and cultural literacy. At the same time, its economic dimension is acknowledged, both through its capacity to attract audiences and through the development of creative economic activities, supported by synergies with other infrastructures within the city.

Detail of the museography project. Dimensions and location of the display cases for the permanent exhibition.



MMAP|MIEC - Axonometric view identifying the functions of each space.



Overview - Model of the Abade Pedrosa Municipal Museum and the International Museum of Contemporary Sculpture.

Axonometric section of the stairs at the International Museum of Contemporary Sculpture.

View from the exhibition room towards the staircase leading to the upper floor.

SCULPTURES
AND AUTHORS

ALBERTO CARNEIRO **ÁGUA SOBRE A TERRA** - 1989/90

Alberto Carneiro devoted his career to teaching, theorising and practising sculpture, developing his work in close dialogue with nature, articulated through the concept of Ecological Art (1968–1971). Works such as *O Canavial: Memória – Metamorfose de um Corpo Ausente* (1968), *Um campo depois da colheita para deleite estético do nosso corpo* (1973–76), and *Uma floresta para os teus sonhos* represent not only a crucial transformation in the artist's oeuvre, but also reflect a broader paradigm shift in art from the late 1960s onwards. These pieces redefined the role of the viewer, transforming them into participants and placing them at the centre of the artistic experience. Whether situated within a field of crops, an oasis, a forest or alongside a watercourse, these environments — described by Carneiro, following Oiticica, as *penetrables* — invite immersive encounters. Such works enable experiences of freedom, in which the physical and mental body expands into a new sensory awareness, giving rise to what the artist described as the *subtle body*; **Description** In *Água sobre a Terra*, Alberto Carneiro establishes a metaphorical dialogue between the verticality of the mountain and the horizontality of the land. Positioned between these two poles, water acts as a unifying and transformative force. The sculptural components allude to the geomorphological features of the city's setting: a valley shaped by a dense hydrographic network, in which the River Ave stands out at the base of the intermediate relief of the Monte Córdova mountain range. (...) *Water flows across the surface of the earth, shaping its rhythms and revealing the nature of matter. Water and stone: river and mountain. Stone is unveiled through the vibrations of water. Furrows of life inscribed upon the earth, evoking bodily anamnesis. The elements have left their traces upon the stone's surface. Water comes down from the mountain, seeking the earth's horizontality. Liquid scintillations render the stone fluid, calling forth bodily movement. A mandala-like space emerges, where water seeks its centre. A cosmos of unity between body and universe. (...)*¹; **Location and setting** The sculpture is located at the northern edge of Praça Camilo Castelo Branco.

NOTES FOR A MANIFESTO OF ECOLOGICAL ART

Art is created to transform the images of everyday life. Aware of the atrophy that urban and cultural factors impose upon the deepest joy of being, through the loss of intimacy with Nature, ECOLOGICAL ART will restore, within the memory of aesthetic sensation, the values that the Earth has inscribed in humankind and through which it has been shaped over time. ECOLOGICAL ART will represent the rebirth of a natural joy in the encounter with a renewed, and now infinitely close, Nature; an evolving work within the consciousness of the unconscious, rooted in a distant time, once again named through the possession of aesthetic sensations that are future-oriented and naturally reversible. Creative communication is validated in the realm of the unconscious, through images drawn from the deepest memories of being, which are, ultimately, the core of everyday activities. Art does not reside in the physical presence of the bison at Altamira, but in the possession of what it signifies. ECOLOGICAL ART will be a return to the origin of our own sources: the rehabilitation of the simplest things in the meaning of aesthetic communication — not through a culturally conditioned process or the acquisition of transient values, but through an awareness of essentials, through penetration into the core of atoms, through renewed contact with that world which is defined within us, free from the constraints of social complexity. It is the conscious relationship of signifiers in the construction of a profound critique of the meanings that will later emerge as authentic ways of relating to the world. Nature, created in our image and likeness: we within it, and it as the polarising force of our aesthetic sensibility. A cloud, a tree, a flower, a handful of earth exist on the same aesthetic plane in which we move; they are integral parts of our world, a reservoir of sensations drawn from all times, through a memory as old as humankind itself: Not the stone for its outward appearance or the conversion of its formal values, but for its interior qualities, for the cosmos it contains — a cosmos we are allowed to possess through the simplicity of its existence. What we may communicate by recreating a tree, through the need to possess it, will certainly not be the values that bind us to it in the circumstances of a given moment, but rather the places where the recreation of the memories that we all hold of trees may be activated. We do not claim that a tree is (a work of art) — that much is evident. We merely state that we can make it (a work of art) — we can transform it into one. (CARNEIRO, 1973, pp. 6–9)

Technical information GPS coordinates 41.3391 N, -8.47614 W; Dimensions 700x500x500 cm; Materials Granite and water; Collection MIEC, no. 1; Notes The sculpture is also known under the title "Água sobre Pedra" (Water on Stone); References BARROSO, 1990; COSTA & ALMEIDA, 1990; CARNEIRO, 2007; ALMEIDA, 2007, 129; MOREIRA & CARNEIRO, 2015, pp. 46–47; ROSENDO, 2023, pp. 49–50.

¹ CARNEIRO, 2007, p. 118.



ALBERTO CARNEIRO **O BARCO, A LUA E A MONTANHA** - 1989/90

O barco, a lua e a montanha (the boat, the moon and the mountain) refers to a group of granite monoliths gathered by Alberto Carneiro in Monte Córdova and placed in dialogue with the sculpture *Água sobre a Terra*, situated at the northern edge of Praça Camilo Castelo Branco. Subject to occasional interventions of uncertain date, these monoliths bear witness to the ancient practice of granite carving and to the appropriation of this raw material in both domestic construction and landscape transformation. Together, these two projects shift the artist's individual experience towards active engagement with the viewer, inviting them to re-enact a sensory experience in which the conventional relationship between art, place and nature is disrupted; **Description** *O barco, a lua e a montanha* is made up of three large granite batholiths collected in the vicinity of the Sanctuary of Nossa Senhora da Assunção, in Monte Córdova, Santo Tirso. Two of them bear earlier marks of human intervention: one retains a line of wedge holes running along a natural cleavage on its central face, while the other is simply fractured along two diverging lines. All three preserve their natural patina and eroded edges. (...) *Time and the elements have shaped these stones. They are mountains, formed through the slow passage of time in dialogue with the body upon the earth. Chosen as evocations of the mountain that contains them, of the moon that reveals the night, and of the boat that seeks mystery, these stones enter into communion with nature. In the hands, they are both a grain of sand and infinity. They reveal the body in an intimate relationship with simple things that awaken aesthetic pleasure. An archetypal awareness that leads us back to the dawn of time as a future path of becoming. Gathered in a triangular arrangement over the spiral drawn by the earth, the stones become a call to the sacred embedded within the body's cosmos (...)*¹; **Location and setting** The sculpture is installed at the southern end of Praça Camilo Castelo Branco. To the east, the surrounding area consists of commercial buildings and single-family housing along one of the city's main urban

axes connecting to Porto, whose construction still preserves late 19th-century architectural features, characteristic of the city's historic fabric. To the south-west, the setting is defined by multi-family residential buildings associated with the urban expansion of the 1980s and 1990s.

Technical information *GPS coordinates* 41.33864 N, -8.47613 O; *Dimensions* 1700x100x100 cm; *Materials* Granite; *Collection* MIEC, no. 2; *References* BARROSO, 1990; COSTA & ALMEIDA, 1990; CARNEIRO, 2007; ALMEIDA, 2007; MOREIRA & CARNEIRO, 2015, pp. 48-49; ROSENDO, 2022, p. 51.

Alberto Carneiro (1937-2017, Portugal) was born in S. Mamede do Coronado, where he learned the craft of religious woodcarving between 1947 and 1958. Supported by scholarships from the Calouste Gulbenkian Foundation, he studied sculpture at the Porto School of Fine Arts (1961-1967) and later at Saint Martin's School of Art in London (1968-1970). During his stay in London, he came into contact with avant-garde art, absorbing influences from movements such as Land Art and Conceptual Art. After his first solo exhibition in 1967, he represented Portugal at the Paris Biennale (1969), the Venice Biennale (1976), and the São Paulo Biennale (1977). In 1968, he began writing *Notas para um manifesto de uma arte ecológica* (Notes for a Manifesto of Ecological Art), published in 1973. He participated in numerous exhibitions, including "Alberto Carneiro: Arte Vida / Vida Arte — Revelações de Energias e Movimentos da Matéria", at the Serralves Museum (2013), and "Alberto Carneiro. Esculturas e Desenhos. 1963-2015", at Fábrica de Santo Thyrsó (2015). Carneiro contributed to the creation of the International Park of Contemporary Sculpture in Carrazeda de Ansiães (2002-2009) and of MIEC. He received several major awards, among them the National Sculpture Prize (1968) and the Amadeo de Souza-Cardoso Grand Prize (2015). In 2015, he bequeathed sixty artworks to the city of Santo Tirso, establishing the foundation of the Alberto Carneiro Art Centre, dedicated to the study and practice of contemporary art at both national and international levels.



¹ CARNEIRO, 2007, p. 119.

ANTÓNIO DE CAMPOS ROSADO **A NATUREZA, O AMOR E A TOSSE** – 1991

António de Campos Rosado's public sculpture addresses two interrelated issues. One concerns the physical presence in space, while the other relates to the symbolic dimension — a recurring concern in contemporary sculpture, which has long interrogated the artwork's role in society, its insertion within architectural space and its aesthetic and conceptual reach. His artistic practice is driven by the ambition to influence new political, social, economic and environmental models through the socialisation of art and culture. Central to this aim is the rooting of artistic practice within the social fabric and everyday communal experience. Speaking about the sculpture in Santo Tirso, the artist observed: (...) *It has to create a place; it has to mark a place of social interaction. In other words, one should be able, for example, to arrange a meeting at the site of that sculpture. This is, in a way, how one can recognise the success of a sculptural project (...)*¹; **Description** The sculpture built for Santo Tirso is consistent with the aesthetic grammar and formal discourse that the artist was exploring at the time, characterised by the recurring use of chairs and topographic maps. It presents a three-dimensional model of a topographic representation, supported by two opposing chair-like iron structures, where the mountain symbolically rests². Completely symmetrical, these structures support the curved granite slabs evoking contour lines. Clearly defined as a site-specific piece, the sculpture enters into dialogue with the surrounding space, particularly Monte da Nossa Sr.^a da Assunção in the background. (...) *In this sense, the volume of the granite slabs resting on the two iron chairs was reconfigured to create a more nuanced relationship with the mountains visible on the near horizon. Careful consideration of the place, and of the sculpture's intended site, was crucial to the final outcome (...)*³; **Location and setting** *A natureza, o amor e a tosse* (nature, love and coughing) is situated in the garden of Praça 25 de Abril, scenically framed by the hills of Monte Córdova. It forms part of a broader ensemble

of works found around the Town Hall building, designed by architect Agostinho Ricca.

Technical information *GPS coordinates* 41.34113 N, -8.47252 O; *Dimensions* 170x260x160 cm; *Materials* Granite and iron; *Collection* MIEC, no. 3; *References* ALMEIDA, 1991, p. 25; ARTISTAS|MIEC, 2016; MOREIRA, 2017a, pp. 12-13; MOREIRA & CARNEIRO, 2015, pp. 50-51; SOUTO, 2021, pp. 77-81.

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, in the United Kingdom. Also in 1977 he participated, together with Joseph Beuys, in Documenta 6, held in Kassel, Germany. In 1979, he attended an intensive course on stone sculpture conducted by João Cutileiro at Ar.Co, Lisbon. From 1984 to 1987, he completed a Master of Fine Arts in Sculpture at the School of the Art Institute of Chicago, USA, under a Fulbright scholarship. Active in individual and group exhibitions since the early 1980s, he participated in several sculpture symposia, including the International Stone Sculpture Symposium – Évora 81. In recent years, Campos Rosado's career has focused on cultural management: he was director of the Department of History and Theory of Art at Ar.Co (Centro de Arte e Comunicação Visual), Lisbon; directed the thematic pavilions for Expo '98, designing its urban art programme; managed programming, curation, and operations at the Portugal Pavilion between 1999 and 2002; and led the Exhibition Centre at the Centro Cultural de Belém from 2006 to 2007.

🌐 miec.cm-stirso.pt/en/artists/antonio-campos-rosado/



1 HÔTEL, 2015.

2 PINHARANDA, 1990, p. 11.

3 HÔTEL, 2015.

MANOLO PAZ **FAMÍLIA** - 1991

Manolo Paz's early production, characterised by an industrial aesthetic, addresses spatial concerns, revealing a refined balance between a fundamental command of technique and an awareness of artistic autonomy that problematises materials as carriers of meaning in their own right. Following an initial period in New York, his interests shifted towards the legacy of Galician culture — its symbols, signs, materials, landscapes and values —, establishing an enduring dialogue with the memory of the places where he has worked: (...) *detiene su mirada en la tierra y en su vinculación con el paisaje. Desde entonces, se centra en el valor de lo autóctono, de sus símbolos, de su material — la piedra, el granito, material predilecto por su proximidad al entorno y en el diálogo entre esta y la memoria del lugar donde se ubicará (...)*¹. From 1986 onwards, Paz's sculptures adopt greater verticality and a more pronounced totemic symbolism. In the early 1990s, the dynamics of balance, tension and volume gain prominence, as evidenced by the piece produced for the 1st Santo Tirso Sculpture Symposium, despite its more rationalist formal syntax; **Description** *Família* (Family) presents a formally restrained composition in the form of an inverted A, composed of two symmetrical, divergent diagonal elements crossed by a horizontal axis. The stability of the volume is achieved through the tension between the three elements, showing a deliberate combination of techniques, in which the precision and coldness of industrial cutting is balanced by the telluric, tactile qualities of textures shaped through manual processes. In Paz's own words, the symbolic meaning of the three formal elements lies in the convergence of three wills: (...) *One was Alberto's idea, another the vision of the City Council, and the third represents the artists who give shape to the materials. Another aspect was this great encounter, the desire to form a large Family, bringing together more sculptures and artists so that*

¹ *He fixes his gaze on the land and its relationship with the landscape. From that point onwards, his work centres on the value of the local: its symbols and its materiality — stone and granite, favoured for their closeness to the natural environment — and on the dialogue between these materials and the memory of the site in which the work is to be located* (A FUNDACIÓN, n.d.).

*the project could continue to grow. Twenty-five years later, it is gratifying to see how much the project has grown since its beginnings. This is what gives Santo Tirso its identity — one it already had, but without the contemporary dimension (...)*²; **Location and setting** *Família* is installed on the southern side of the garden at Praça 25 de Abril, framing a significant group of sculptures from the MIEC collection that define the surroundings of the Town Hall building.

Technical information GPS coordinates 41.3407 N, -8.47305 O; Dimensions 210x330x130 cm; Materials Granite; Collection MIEC, no. 4; References ARTISTAS | MIEC, 2016; MOREIRA & CARNEIRO, 2016, pp. 52-53; SOUTO, 2021, pp. 82-85; A FUNDACIÓN, s.d.

Manolo Paz (b. 1957, Spain) was born in Pontevedra. From 1978 to 1979 he attended the Mestre Mateo School of Arts and Crafts in Santiago de Compostela, and from 1980 to 1990 he taught sculpture at the Poio Stonemasons School in Pontevedra. With the support of a grant from Unión Fenosa de Creación Artística en el Extranjero, he lived and worked in New York from 1992 to 1994. Though initially working mainly on stone, particularly granite, in 1986 he began to combine it with wood and, during his stay in New York, also with metal. After his first solo exhibition in 1979, Paz has been featured in a number of exhibitions, symposia and sculpture biennales. His most recent exhibitions include *Manolo Paz: La distancia que nos une*, a solo exhibit held in Malaga in 2023. His public art projects include *Menhires por la Paz* (1994) for the public sculpture park in A Coruña, and *Menhir* (2011), in Santiago de Compostela. In 2010 he set up the Manolo Paz Contemporary Art Foundation with the aim of developing a sculpture museum to promote the study, knowledge and dissemination of his oeuvre in particular and of contemporary art in general.

🌐 fundacionmanolopaz.gal/fmp/

² HÖTEL, 2015.



MANUEL ROSA **ARCO VOLTAICO** – 1991

In his early output, Manuel Rosa revealed a talent for classical sculpture, particularly through his direct carving of limestone and the techno-aesthetic effects of this process, as shown in the cut marks and the remaining rough textures of the stone. This would become one of the defining features of his practice: the choice of themes rooted in a certain classicism, as well as an intentionally incomplete or preformed condition, used to continually call into question the sculptor's role by formally reworking and constructing over time and space. Rosa's concern with temporality is visible in the assembly of certain pieces, where traces of the construction process remain, and in the organic character of others. As pointed out by José Tolentino de Mendonça, (...) *Manuel Rosa is a dissident, engaging with a temporal perspective censored by the official agents of progress, employing essential artisanal practices that technological ideology seeks to replace and erase. He reclaims the solitude of drawing against the swarm of viral images, carves boats to reconnect us with forests, gives us figures for extended rituals and journeys into the unknown, leads us to find the light projected by emptiness into shadow, and encourages us to interweave primitive forms that open a door to a forgotten primordial world (...)*; **Description** Formally, *Arco Voltaico* (*Voltaic Arc*) is structured around two prismatic columns, topped by two elements resembling anvils. At ground level, it evokes a lowered arch, made up of five "pierced voussoirs", while beyond the columns stretches the natural landscape of the Serra de Monte Córdova. This formal and spatial organisation allows for a range of symbolic and interpretive readings, linking the sculptural components, the viewer, the surrounding landscape, and the artist's intention to signal a transitional moment: (...) *it is this portico that somehow tells us that something is beginning here, that we are (symbolically) entering another space (...)*². While the anvil may carry different meanings depending on context, it is an ancient and

universally recognised symbol of strength, stability and transformative potential; **Location and setting** *Arco Voltaico* stands in the garden of Praça 25 de Abril, aligning with the square's perspective and framing the Serra da Assunção in the distance. It is integrated into a broader assembly of sculptures from the MIEC collection that surround the Town Hall building.

Technical information *GPS coordinates* 41.34098 N, -8.47241 O; *Dimensions* 164x535x140 cm; *Materials* Granite; *Collection* MIEC, no. 5; *References* ARTISTAS|MIEC, 2016, MOREIRA & CARNEIRO, 2015, pp. 54-55; SOUTO, 2021, pp. 86-89.

Manuel Rosa (b. 1953, Portugal) was born in Beja, and completed a BA in sculpture in 1987 from the Lisbon School of Fine Arts. In the early 1980s he was a student and assistant of João Cutileiro. He presented his work for the first time in 1981, at the 1st Stone Sculpture Symposium in Évora, and has been exhibiting individually since 1984, when he held an exhibition at Galeria Módulo - Centro Difusor de Arte, Lisbon. Working with materials such as stone (especially limestone), bronze, glass and metal, Manuel Rosa explores the intrinsic characteristics of the materials he uses, through abstract shapes that usually have a figurative referent, which lends his work a distinct symbolic dimension. As well as solo and group exhibitions, he has taken part in sculpture symposia and has designed public art projects, such as *Homenagem a D. João II* (1998), built in Parque das Nações, Lisbon, on the occasion of Expo'98.

miec.cm-stirso.pt/en/artists/manuel-rosa/

¹ José Tolentino Mendonça, in <https://www.sistemasolar.pt/pt/produto/437/clareira-escultura-1984-2018/>.

² ALMEIDA, 1991a, p. 33. Originally in English.



REINHARD KLESSINGER **A NATUREZA DA PEDRA** – 1991

The German sculptor Reinhard Klessinger's creative practice takes shape in a wide range of forms and configurations, comprising installation, sculpture, drawing, film and experimental work, including artist books. From an early stage, he showed a marked tendency to use contrasting materials to explore the limits of traditional sculpture: he often ventured into installations in which subtle perceptions and bodily movements could serve as a means of organising, structuring and conceptualising space. In the realm of public sculpture, he carefully considers the vitality of space, attentive to its intrinsic qualities, the tensions that constantly emerge, the interactions it undergoes, and its symbolic construction; **Description** The spatial composition of *A natureza da pedra* explores the definition of a space that generates its own sphere of activity, creating a microcosm in which the viewer actively participates. Its four articulated elements outline a circle: two vertical pillars connect the distant horizon with key historical symbols, while three horizontal semi-circular bases create an intimate inner space. This arrangement suggests a totemic dimension, evoking elemental energies that encourage awareness of the lines of force structuring our vital perception of space. The spatial dimension is layered with multiple codes and meanings, forming a complex, dialectic interaction between the city, the surrounding landscape and humanity, moving beyond the notion of a mere "aesthetic place", to be reinterpreted in an individual, singular framework encompassing philosophical, social, and political concerns. (...) *The landscape and the park are part of the sculpture. I like to include traditional objects such as the pillars, which reflect manual labour and a strong affinity for natural materials. Glass is made from sand – once stone. The long journey from iron to stainless steel reflects industrial development. Glass seems fragile, stone appears solid. Inside the circle, we feel part of the piece; outside it, we become observers (...)*; **Location and setting** *A natureza da pedra* (The nature of stone)

is situated in a site of profound historical and symbolic significance, as reflected in the ancient toponymy of Hispano-Arabic origin that names the site as "cidenai", whose exact etymology has been lost over time.

Technical information *GPS coordinates* 41.34044 N, -8.47318 O; *Dimensions* 32x1370x800 cm; *Materials* Granite, weathering steel, glass and stainless steel; *Collection* MIEC, no. 6; *References* MOREIRA, 2021, pp. 88-97; MOREIRA & CARNEIRO, 2015, pp. 6-7.

Reinhard Klessinger (b. 1947, Germany) was born in Hochschwarzwald. In 1965 he studied painting and sculpture at the Basel School of Applied Arts. From 1966 to 1968 he attended the National Academy of Arts in Düsseldorf to study painting, and from 1968 to 1970, with a scholarship from the German Academic Exchange Service to England, he studied sculpture at St Martin's School of Art, London. Between 1972 and 1973 he majored in philosophy at the University of Düsseldorf. An artist with a multifaceted background, Klessinger has been exhibiting individually since the early 1970s and has been featured in a number of solo and group exhibitions, such as *Round and About*, held at the International Museum of Contemporary Sculpture in 2020. He has taken part in numerous public sculpture symposia and artist residencies, and has produced public art for venues in Germany and Portugal, such as the sculpture garden of the Lüdenscheid City Museums and the International Sculpture Park in Carrazeda de Ansiães.

🌐 reinhardklessinger.de/



ZULMIRO DE CARVALHO **UNTITLED** - 1991

Zulmiro de Carvalho first worked with metal (iron, bronze and steel), later combining it with materials such as stone and wood, to produce works characterised by the use of simple, repetitive, modular — usually geometric — forms, in keeping with the constructive rigour of modular composition and the plastic exploration of rocky textures. With clear affinities to Minimalism¹, his practice also reveals a sustained attention to the surrounding space as a decisive compositional factor. (...) *I think I find sculpture when I no longer have a theoretical explanation for things, and immediate perception takes over* (...) ². His sculpture, in effect, asserts itself. It rises from the earth, situates and transports us, describes what we know yet cannot express. Standing in the middle of the garden, it is both brutal and human, pure matter. As we move past it, it feels as though it has always been there, communicating the density of the universe through (...) *an apparent, yet deceptive docility, because the traces of the 'struggle' cannot be seen* (...) ³, as noted by Júlio Resende; **Description** Composed of two large granite blocks connected by a bronze element, Zulmiro de Carvalho's piece simultaneously materialises the two basic requirements inherent in the evolution of modern sculpture: structural essentiality and existential authenticity. The careful balance between the granite masses generates a textured expression of harmony and material equilibrium, echoing the ways in which sculptors have long revealed the world through matter⁴. Here, the artist deliberately created a dialogue and a tension between contrasting materials and forms: the raw, coarse granite native to Santo Tirso and the discipline of rigid geometry. As Carvalho has noted, (...) *there is a dialogue between these two forms: one rigid and geometric, the other freer and rougher, derived from the local granite, which was selected at the time for this group of sculptures* (...) ⁵; **Location and setting** Positioned in the central area of the garden of Praça

25 de Abril, Zulmiro de Carvalho's sculpture marks the garden's axis and focal point, directing the gaze towards the Serra de Monte Córdova, which provides a natural scenic frame. It forms part of an extensive ensemble of works from the MIEC collection shaping the environment around the Town Hall building and the Cidnay Hotel.

Technical information *GPS coordinates* 41.202736 N, -8.282187 O; *Dimensions* 145x460x170 cm; *Materials* Granite and bronze; *Collection* MIEC, no. 7; *References* MOREIRA, 2017a, p. 10; MOREIRA & CARNEIRO, 2015, pp. 58-59; FERNANDES, 2013, pp. 6-7.

Zulmiro de Carvalho (b. 1940, Portugal) was born in Valbom, Gondomar. Between 1963 and 1968 he studied sculpture at the Escola Superior de Belas Artes do Porto, where he taught until 1995. From 1971 to 1973, on a scholarship from the Calouste Gulbenkian Foundation, he attended St Martin's School of Art in London. He exhibited his work for the first time in 1964 and has since taken part in numerous solo and group exhibitions in Portugal and abroad, such as the 17th São Paulo Biennale in 1983. Developing his practice in the fields of sculpture and drawing, Zulmiro de Carvalho has produced works for public spaces, as well as participated in a number of national and international public sculpture symposia, most notably the monumental sculpture *Arco do Oriente*, built in Macau in 1996.

miec.cm-stirso.pt/en/artists/zulmiro-de-carvalho/

¹ MOREIRA, 2017a, p. 9.

² CARVALHO in FERNANDES, 2013, p. 4.

³ *ibidem*.

⁴ *ibidem*, pp. 6-7.

⁵ CARVALHO in HÖTEL, 2015.



AMY YOES **CAPRICCIO** - 1993

Unbound by fleeting academic trends or any strict adherence to disciplinary, technical or material conventions, Amy Yoes explores a variety of processes, media and technical resources. Conceptually, her work is particularly focused on decorative discourse and architectural space, often realised through site-specific installations that respond to historical ornamentation and stylistic patterns, thereby activating the accumulated visual and cultural memory of those forms; **Description** *Capriccio* consists of three primary elements. A small ascending wall outlines an elliptical shape that spirals around applied volutes, topped by two winged amphorae. This axial element is transversally intersected by a low wall that unfolds into a double, asymmetrical spiral, resulting in a feature associated with pre-classical decorative plasticity. The modelling of the terrain and the choice of site enhance its volumetry and reinforce its dialogue with the monastery's architectural complex, suggesting an architectural reading of the sculpture. Through the interplay of spatial relationships, and in a clear reference to the interior–exterior dialectic, the sculpture articulates the idea of a primordial house — a foundational, transcendent space — adorned with winged vessels that recall funerary urns, which contain and preserve consecrated objects, such as the ashes of the deceased. The iconographic association with Hermes underscores his attributes as a fertility god and a divine messenger, as reflected in the excerpt from the *Orphic Hymn to Hermes: With winged feet, 'tis thine thro' air to course, / With pow'r endu'd all language to explain, / (...) / Of various speech, whose aid in works we find, / And in necessities to mortals kind: / Dire weapon of the tongue, which men revere, / Be present, Hermes, and thy suppliant hear; / Assist my works, conclude my life with peace, / Give graceful speech, and me memory's increase.*¹ The whiteness of Estremoz marble intensifies the light and the rounded shapes that allude to the sacredness of the space. Postmodern in character, the composition offers a contemporary reading of the past,

reconfiguring its meaning through ancestral symbols and iconography; **Location and setting** *Capriccio* is situated in the gardens facing the River Ave, aligned with Alameda da Ponte and surrounded by other sculptural projects. It is set against the platform that shapes the northern boundary of Parque D. Maria II, assuming a prominent role in the landscape and establishing a visual counterpoint with the Monastery of Santo Tirso, which frames the north–eastern view.

Technical Information GPS coordinates 41.202736 N, -8.282187 O; Dimensions 145x460x170 cm; Materials Marble and bronze; Collection MIEC, no. 7; References MOREIRA, 2017a, p. 10; MOREIRA & CARNEIRO, 2015, pp. 58-59; FERNANDES, 2013, pp. 6-7.

Amy Yoes (b. 1959, USA) was born in Houston, Texas. Between 1979 and 1984 she completed a degree in Fine Arts at the School of the Art Institute of Chicago. Her practice is characterised by versatility, encompassing a wide range of media, such as installation, painting, video, photography and sculpture, and has also produced public art projects, namely *Cursive*, located in Parque das Nações, Lisbon, and *Sign-Language*, presented at Socrates Sculpture Park, New York. Exhibiting individually since the mid-1980s, Yoes has participated in numerous solo and group exhibitions in the United States and Europe, including presentations at the Carpenter Center for the Visual Arts, Cambridge, MA; the Bauhaus Archive, Berlin; the Wexner Center for the Arts, Columbus, OH; the V&A Museum, London; the National Gallery of Art, Washington, DC; the International Museum of Contemporary Sculpture, Santo Tirso; Devening Projects, Chicago, IL; the Queens Museum, New York; and Socrates Sculpture Park, Queens, NY. She has also completed residencies at institutions such as the Maison Dora Maar, Ménerbes, France; AIR, Krems, Austria; McDowell, Peterborough, NH; Yaddo, Saratoga Springs, NY; and The British School at Rome, Italy.

🌐 amyyoeprojects.com



¹ TAYLOR, 1792/2018.

CARLOS BARREIRA **PEDRA BULIDEIRA N.º XXII** – 1993

Carlos Barreira's work engages natural movement to explore the tension between apparent lightness and material mass, employing constructive solutions that are both simple and inventive, without recourse to motorised mechanisms. In choosing to work with matter, he has never relinquished movement and kineticism, a crucial aspect running across all phases of his artistic practice spanning more than four decades; **Description** This series of *bulideiras* (rocking stones)¹ as described by the artist, marks the introduction of a "lyrical-poetic" dimension into his sculptural output, characterised by constructive clarity and rigour, the serial numbering of the works, and the interactivity inherent to their operation. Closely tied to the geographical coordinates of the natural phenomenon that gave rise to the series, each sculpture is carefully oriented towards the *pedra mãe* in Chaves, establishing an umbilical link between the specific site of installation and Barreira's place of birth, which may be read as a statement of a primordial existential bond. Referring to his work in Santo Tirso, Barreira explains: "(...) *This is a piece I had been working on for a long time; it is the twenty-third bulideira. A bulideira is something that moves. The base is oriented towards the north, and that line marks the latitude of the place. The Santo Tirso site is oriented towards the bulideira stone in Chaves, where I was born. About fifteen kilometres away there is a natural bulideira stone weighing around 30,000 tonnes. This is the human journey of searching. Whoever encounters this one and then finds another elsewhere with similar characteristics will recognise all fifty-three — each different, none identical — and will see the latitude inscribed there and begin to connect the dots. The one in Chaves is known as the first, number one, the Mother (...)*"². As a corpus, the *bulideiras* express the core of Carlos Barreira's artistic

¹ The formation of the rounded blocks originates in the cooling of granitic magma and the subsequent solidification of the rock. During the final stage of this process, the rock cracks along intersecting planes in three directions, roughly shaping it into parallelepiped blocks. These cracks, known as joints or diaclasses (from the Greek *dia*, "in two", and *klasis*, "fracture"), enable water to infiltrate the rock, promoting weathering that is naturally more intense at the edges and vertices of the blocks, gradually rounding their forms.

² MOREIRA, 2020a, p. 7.

identity. Space, understood through its multiple references, is conceived as an active and formative reality, inseparable from the artist's existence. It is continuously perceived and plays a decisive role in structuring his cognitive universe, revealing how, across different temporalities, interactions between natural forces and human agency are materialised over time within a complex web of actions, thought and meanings; **Location and setting** Integrated into a wider ensemble of MIEC sculptures, *Pedra Bulideira N.º XXII* stands on the western boundary of Largo Abade Pedrosa, close to the parish church. Its setting is defined by a rich landscape and architectural context that includes Alameda da Ponte, Jardim Cardoso de Miranda, Parque D.ª Maria II and the Monastery of São Bento.

Technical information *GPS coordinates* 41.345111 N, -8.472523 O; *Dimensions* 100x365x390cm; *Materials* Marble, schist, stainless steel and brass; *Collection* MIEC no. 9; *References* MOREIRA 2017a, pp. 16-17, 2020a, pp. 7-9, 2021a, pp. 48-49; MOREIRA & CARNEIRO, 2015, pp. 66-67.

Carlos Barreira (b. 1945, Portugal) was born in Chaves, but made his home in Porto in 1967. He completed his degree in Sculpture at the School of Fine Arts of Porto in 1973, where he later taught from 1977 to 2009. In addition to sculpture, his practice extends to design, graphic arts and scenography. Between 1975 and 1976, he was involved in the SAAL Project (Local Ambulatory Support Service), acting as technical coordinator of the Seixo brigade in São Mamede de Infesta. In 1978, he co-founded the Cerveira Biennial, and in 1986 held his first solo exhibition. Since then, he has presented numerous solo and group exhibitions, including *Three Generations of Portuguese Painting and Sculpture: Carlos Barreira, Cristina Valadas and João Ribeiro* at the Nadir Afonso Museum of Contemporary Art (2018), and *Encontros* at the MIEC (2019), in collaboration with Peter Rosman. He regularly participates in sculpture symposia, workshops and art biennials, and has created several public artworks, including *Atrito Nulo* (2000), installed in Changwon, South Korea. In 1999, he was awarded the Grand Prize of the Cerveira Biennale.



JORGE DU BON **SECOND GROWING PILAR** – 1993

Architect, sculptor and designer, Jorge Du Bon was among the first of his generation in his country to embrace direct carving, a technique closely associated with the artistic traditions of Aztec civilisation. Determined to bind sculpture to architecture within the urban fabric, he consistently argued that art belongs in the street. His approach to artistic creation was profoundly existential, as articulated in his most personal manifesto, which accompanied him throughout his life: (...) *This world is incomplete, it is missing what I need. Others can't give me what I need. Only I can. That is why I am a sculptor*(...)¹. Du Bon's public sculptures evoke ancestral totemic traditions, as well as images of power and religion, bearing a strong sense of identity and an allegorical redefinition of the spaces they occupy. His extensive body of work reflects an exploratory path, both spatial and temporal, driven by a search for order through materials such as wood, metal and stone. The pieces that emerge are organic and dynamic, deeply responsive to public space and its surroundings, particularly light, while remaining aware of the finite possibilities of matter. He conceived of his practice as that of a Platonic demiurge: (...) *The artist, Du Bon suggests, is the earthly cousin of the Platonic demiurge—that not altogether omnipotent creator of worlds whose inventiveness is limited by the finite possibilities of matter; in turn, possible forms cannot emerge without the aid of the demiurge. Within this consistent yet nonrepetitious range of work, the pieces that remained tightly rooted to the chosen trunk were more forceful than the few in which the artist had indulged in the poetics of fanciful composition* (...)²; **Description** Carved from a single block of marble, *Second Growing Pilar* results from a process of division into five elements drawn from the same original mass: three near-rectangular elements cut from the block, alternating with two hollow cylinders of differing diameters, carved through a subtractive process in which the diameter gradually narrows. Thus, from a single, compact block, a reconfigured shape emerges that gains a new identity through

the removal of what is considered superfluous, as if the form already existed within the stone. The resulting structure takes on a totemic character with an elementary anthropomorphic quality, articulated through essential signs: a tripartite body — head, torso and lower limbs —, presented in a hieratic stance and stripped of iconography. This reduction establishes a minimal, abstract and universal canon, rendering the sculpture fundamentally timeless; **Location and setting** *Second Growing Pilar* is set in the area adjacent to the head office of the International Museum of Contemporary Sculpture, on a grassy slope integrated into the surrounding grounds of the former Benedictine Monastery of Santo Tirso.

Technical information *GPS coordinates* 41.34335 N, -8.47148 O; *Dimensions* 470x85x80 cm; *Materials* Marble; *Collection* MIEC, no. 10; *References* MOREIRA & CARNEIRO, 2015, pp. 64-65; SOUTO, 2021, pp. 109-113.

Jorge Du Bon (1938–2004, Mexico) was born in Chiapas. He attended the La Esmeralda National School of Painting and Sculpture in Mexico and, from 1956 to 1961, the Faculty of Architecture of the National Autonomous University in the same city. He furthered his training at the Paris Institute of Urbanism, and participated in the 2nd and 3rd Paris Biennales of Sculpture, in 1961 and 1963 respectively. Between 1964 and 1965, Du Bon attended Harvard University in the United States, where he completed an MA in Architecture, and in 1967 he studied at the Slade School of Fine Arts in London. Also in 1967, he was a guest artist at the School of Visual Arts in New York. He took part in outdoor sculpture symposia and authored several pieces of public sculpture, most notably the monumental concrete sculpture created for the *Ruta de la Amistad* (Friendship Route), a cultural project integrated into the 1968 Olympic Games in Mexico City.

🌐 jordgedubon.org



¹ JORGE DU BON (n.d.). <https://www.jordgedubon.art/>. Originally in English.

² JUSIDMAN, 1994. Originally in English.

PETER ROSMAN **CANTO** - 1993

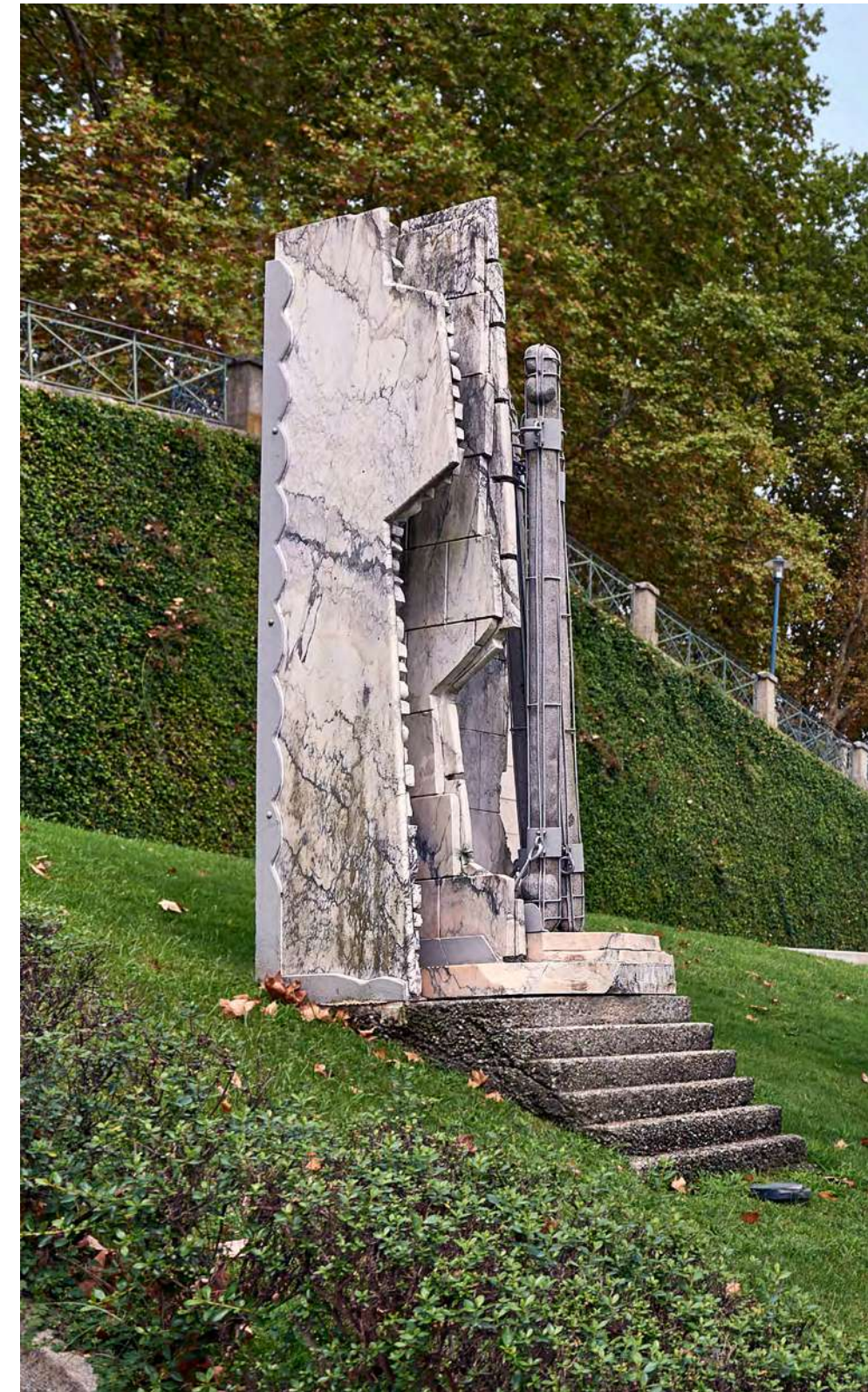
The anthropological concepts rooted in historical memory that shape Peter Rosman's work found a powerful resonance in Santo Tirso, particularly through the Monastery, one of the city's defining symbols. The complexity of his oeuvre expresses a profoundly humanist outlook, respectful of humanity's long historical continuum, evident in many of his pieces that reveal a profound, earth-bound connection to his homeland and to Aboriginal culture. In keeping with his continually evolving conceptual framework, this approach subtly amplifies the ethical, aesthetic, philosophical and political scope of his artistic practice; **Description** Set upon a small concrete base resembling a flight of steps, *Canto* (Corner) suggests a simplified archaeo-anthropological landscape, reduced to its essential elements. Composed of marble, granite and iron, its refined construction establishes metaphorical links with the Benedictine world, particularly through the small clusters contained within what appears to be an exploratory model of a building or an oversized book. The piece thus alludes to the concept of memory, as if it were a universal library intended to preserve knowledge and stimulate the imagination. Within the simulated interior are osteological remains, "relics" confined within a metal structure, suggesting the timeless continuity of life and knowledge. The search for meanings specific to the place, and for its transformation through its cultural substratum, is expressed in Peter Rosman's own words: (...) *I think this piece is perhaps the smallest of all those in the symposium. It measures one square metre by two and a half metres. These are dimensions I can work with myself. I was determined not to use machines and to make it by hand. When something is handmade it can always be adjusted to suit its surroundings. Industrially produced objects arrive in a box, are taken out, and are always the same. It is located close to the path. It has a human scale and includes elements people recognise, even if they do not fully understand why they are there. There are books and bones. The bones are relics from the monastery. I was fascinated by how the Portuguese collect objects and display them in display cases, so I had the idea of enclosing something and leaving it there. It also*

has some steps that mirror those above. It is very simple. It is called "Canto", which means corner (...); **Location and setting** *Canto* is located in the garden in front of the former guesthouse of the Monastery of Santo Tirso, currently housing the Abade Pedrosa Municipal Museum and the International Museum of Contemporary Sculpture.

Technical information *GPS coordinates* 41.34483 N, -8.47289 O; *Dimensions* 265x100x100 cm; *Materials* Concrete, marble, granite and galvanized iron; *Collection* MIEC, no. 11; *References* MOREIRA, 2020a, pp. 7-9, 2021a, pp. 48-49; MOREIRA & CARNEIRO, 2015, pp. 66-67.

Peter Rosman (b. 1944, Australia) was born in Melbourne. From 1963 to 1965, he completed a BA in Architecture at the University of Melbourne. From 1968 to 1969 he undertook postgraduate studies in Sculpture at St Martin's School of Art in London. In 1973 he obtained a Diploma in Arts from Preston Institute of Technology, Melbourne, and the following year, in 1974, a Diploma in Education from the State College of Victoria, Melbourne. Peter Rosman's multidisciplinary practice has included installations combining materials such as stone, wood and metal, as well as explorations of different techniques, like printing on paper, wood or steel, in order to produce artist books. Developed over time, these may be taken as autonomous objects or incorporated into new installations and sculptures. Exhibiting individually since 1976, he has also taken part in numerous group exhibitions and outdoor sculpture symposia in different countries, including his participation in the 4th International Sculpture Symposium, Davos, Switzerland, in 2008, and the 18th Cerveira Biennale, Portugal, 2015.

anywhere.com.au/biography/



RUI SANCHES **UM ESPAÇO PARA SANTO TIRSO** – 1993

Rui Sanches's early work is characterised by overt references to renowned artworks from the 17th to the 19th centuries, arising from a deliberate process of research, reinterpretation and transformation of works of major artistic, historical and patrimonial significance. As the artist explains, (...) *in a way, I adapt painting to sculpture. There is something that already exists, that gets my attention, which is translated into another language, time and context. Through this process of adaptation, the forms of the image itself can be reconsidered (...)*¹. In later stages, wood and wood-based materials, such as plywood and composite boards, became his materials of choice, at times combined with pipes, steel and, since the 1990s, glass or mirrors. From this point, Sanches disengaged from historical referents, introducing modelled components previously absent from his work and experimenting with a new construction method based on the stacking of flat elements to form volumetric structures. This process has since become central to most of his production, establishing a method (...) *rooted in a structural logic that does not amount to formalist blindness, but rather a scrupulous, methodical commitment to the materialisation of a specific research project (...)*². In addition to sculpture, he has also developed a substantial body of work in drawing; **Description** The decision to use marble as the primary material for the 2nd Symposium was particularly significant, given that the artist had no previous experience of working with it in a traditional sculptural context (...) *and was not interested in a subtractive approach based on carving the stone: I chose instead to use parallelepiped blocks as a construction material (...)*³. This approach determined both the formal language and the construction strategy: *Um Espaço para Santo Tirso* (A Space for Santo Tirso) is composed of two asymmetrical, divergent walls made up of near-quadrangular blocks, articulated by a central column aligned with the point of intersection of the two elements. The constructive solution was also conditioned by the selected site, whose topography

enabled the projection of the structures, enhancing their three-dimensional presence, spatial depth and close relationship with the viewer. (...) *The intervention space was crucial. Though the sculpture is not entirely site-specific, it was designed according to the relationship it establishes with the viewer and the ways in which public space is used (...)*⁴; **Location and setting** *Um Espaço para Santo Tirso* stands in front of the head office of the International Museum of Contemporary Sculpture, on a sloping grassy area that belongs to the surrounding landscape of the Monastery of Santo Tirso.

Technical information GPS coordinates 41.34404 N, -8.47244 O; Dimensions 152x670x420 cm; Materials Marble; Collection MIEC, no. 12; References MOREIRA 2017a, pp. 14-15; MOREIRA & CARNEIRO, 2015, pp. 68-69; SOUTO, 2021, pp. 119-123.

Rui Sanches (b. 1954, Portugal) was born in Lisbon. After three years studying at the Medical School of the University of Lisbon, he joined Ar.Co – Centro de Arte e Comunicação Visual in 1974. In 1977 he obtained a BA from Goldsmiths' College in London, and in 1980 he enrolled at the Master of Fine Arts programme at Yale University in the USA, on a scholarship from the Calouste Gulbenkian Foundation. During his stay in London, Sanches explored different media and discourses, though he later focused on installation and sculpture, practices he has maintained to this day. He held his first solo exhibition in 1984 at Galeria de Arte Moderna of the Sociedade Nacional de Belas-Artes, Lisbon. His work was also the subject of a retrospective exhibition in 2001 at the Calouste Gulbenkian Foundation's Modern Art Centre, Lisbon. In 1987 he was part of the Portuguese representation at the 19th São Paulo Biennale. Rui Sanches has also produced artworks for public spaces, such as *Monumento a Maria José Nogueira Pinto*, Lisbon, in 2014.

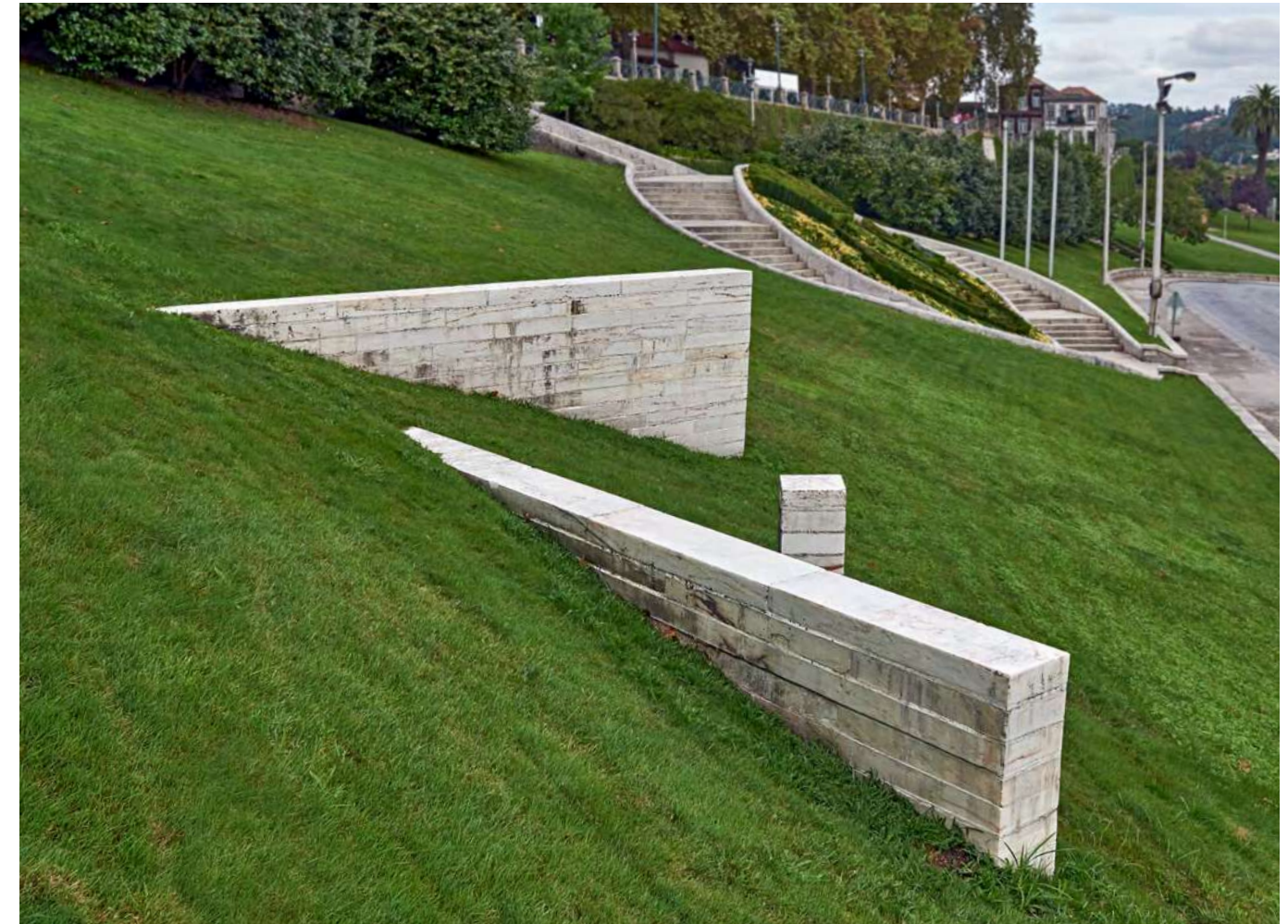
ruisanches.com/

1 SANCHES in MELO, 1988.

2 *ibidem*.

3 SANCHES in SOUTO, 2021.

4 *ibidem*.



ÂNGELO DE SOUSA **UNTITLED** - 1996

Though initially a painter, Ângelo de Sousa gradually expanded his practice to include sculpture, drawing, film and photography, adopting an experimental approach to both technique and subject matter throughout his career. This exploratory attitude also extended to scenography, theatre costume design and illustration. Despite this diversity, some features remained constant: a preference for abstraction over representational elements, a deliberate 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, most notably in his folded and painted metal plate sculptures; **Description** Presented at the Third Symposium, focused on iron, the piece was described by Bernardo Pinto de Almeida as formally minimalist, "(...) *outlining an almost architectural space, akin to an open house, defined by a wall, its doors and cut sheet-metal plates that seem to float in the wind like wings or flaps. The sculpture is, above all, playful, intellectually vibrant, and disciplined by the rigour of its lines (...)*"¹. As with many of his sculptures, de Sousa began the creative process with a hand-cut and folded maquette, using paper or the silver foil from cigarette packets, a method he had been exploring since the 1960s, with some of these early studies later developed into scale models: "(...) *These were tiny things I made in aluminium, with the hope that one day I would make them in iron. (...) Because it was cheap, it could be folded, and I made maquettes like that (...). And then I kept them all in boxes and boxes of cardboard. Some day I'll build them, some day I'll build them. And finally, I did. Between June last year [2005] and two months ago, I did (...)*"². It was from one of those maquettes that, within the realm of abstraction, the Santo Tirso work was produced, translating the plane into sculptural form and creating a three-dimensional "drawing" of remarkable lightness and formal restraint; **Location and setting** Ângelo de Sousa's *Untitled* may be found along the side of the garden of Praça 25 de Abril, within a wider group of sculptures from the MIEC collection that frame

the Town Hall building, designed by architect Agostinho Ricca.

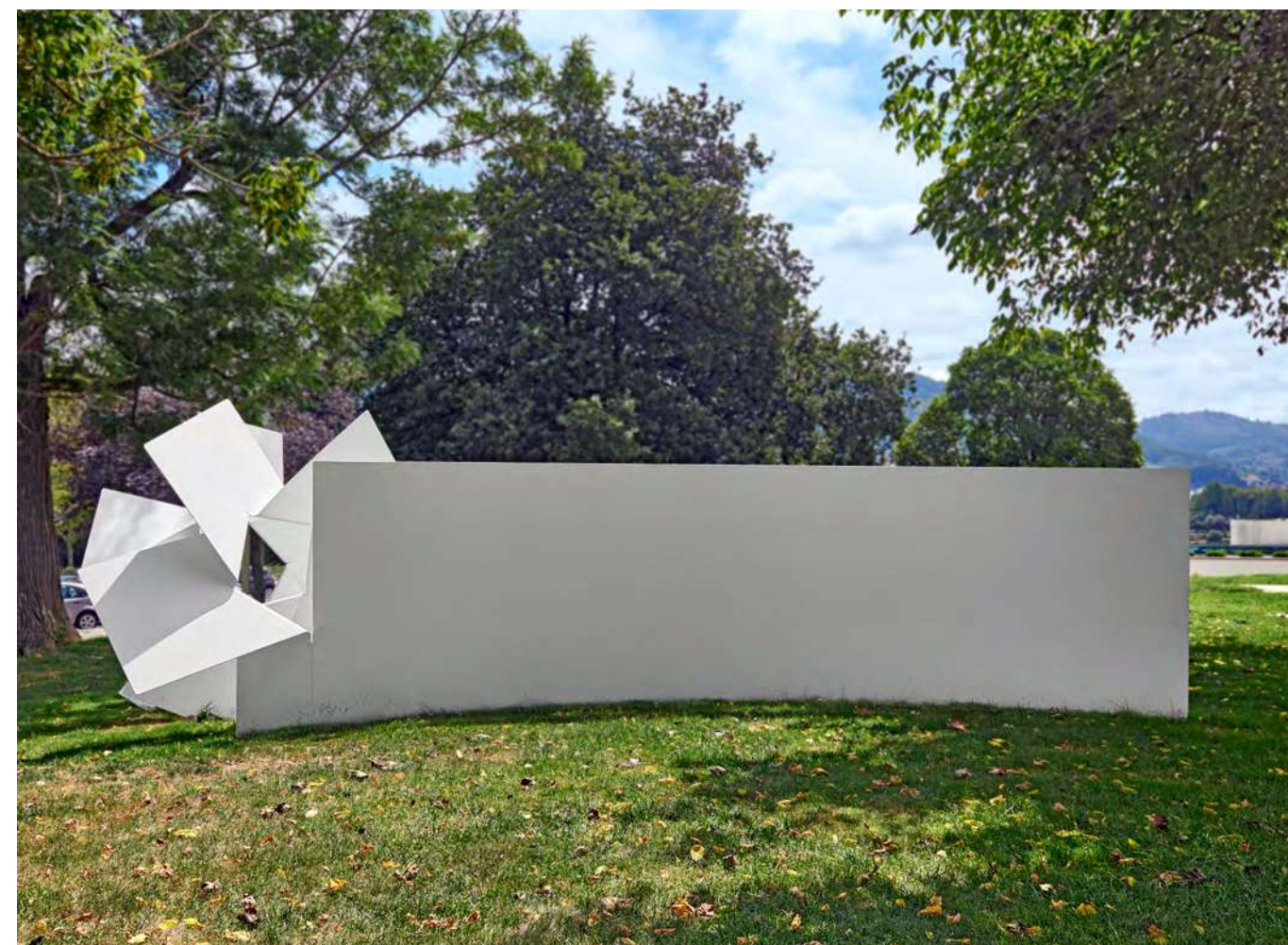
Technical information *GPS coordinates* 41.34139, -8.47235; *Dimensions* 245x770x360 cm; *Materials* white-painted iron; *Collection* MIEC, no. 13; *References* ALMEIDA, 1999, pp. 18-19; ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 70-71; SOUTO, 2021, pp. 124-129.

Ângelo de Sousa (1938-2011, Portugal) was born in Lourenço Marques, Mozambique. He studied painting at the Porto School of Fine Arts from 1955 to 1962, and taught at the same school between 1962 and 2000. In 1964 he co-founded Cooperativa Árvore in Porto. Between 1967 and 1968 he attended St Martin's School of Art and the Slade School of Fine Art in London on scholarships from the Calouste Gulbenkian Foundation and the British Council. Starting his artistic practice as a painter, throughout his career de Sousa incorporated other media, such as sculpture, drawing, film and photography. He held his first solo exhibition in 1959 and was featured in a number of solo and group exhibitions, both in Portugal and abroad. His participation in the 13th São Paulo Biennale (1975), where he received an international award, and in the Venice Biennale (1978) are especially worthy of note. In 2001, the Serralves Museum organised a major retrospective exhibition of his oeuvre, where de Sousa's experimental work in photography and cinema were shown for the first time. In 2008, together with Eduardo Souto Moura, he represented Portugal at the 11th Venice International Architecture Exhibition.

🌐 angelodesousa.com/

1 ALMEIDA, 1999, pp. 18-19.

2 SOUSA, 2006.



DAVID LAMELAS **MIRA HACIA DENTRO DE TI** - 1996

Characterised by a minimalist, strongly conceptual approach, David Lamelas focuses primarily on the "idea": (...) *I have always started from the idea, not form. Form represents the idea* (...)¹. This principle derives from his studies at St Martin's School of Art in the late 1960s, where he began to develop formally reduced installations that use abstract sculptural and architectural dimensions to explore space and its relationship with the artwork. Alongside sculpture, Lamelas has developed site-specific installations, films, performances, photographs and drawings, through which his work came to be recognised as pioneering in the radical transformation of sculpture taking place in the mid-twentieth century. (...) *His artistic production unfolds at the intersection of space and time. Consequently, his work is choreographic, cannot be fixed. David Lamelas's works position themselves concretely within the world, and the inevitable shifts in their perception and interpretation evolve in response to the movement of the world* (...)²;

Description In *Mira hacia dentro de ti*, David Lamelas presents an elementary structure, defined solely by its essential lines, which carve out and outline a space, establishing boundaries between inside and outside, private and public. The piece creates a place of shelter and introspection, recalling Álvaro Siza Vieira's words on Carlos Nogueira's *Desenhos de construção com casa e céu: (...) Inside, we are independent, or almost. We are protected from the city and from the whole world* (...)³. Here, Lamelas fulfils a fundamental aim that has long guided his sculptural practice – the creation of forms apparently devoid of physical volume. In line with this conceptual canon, the void within the architectural structure is activated and given both volume and physical presence through its perimeter alone, while the simulated doorway extends an invitation to the viewer to inhabit a symbolic, contemplative and introspective space;

Location and setting *Mira hacia dentro de ti* is located on the south-east side of Parque dos Carvalhais.

It frames the viewpoint overlooking the Sanctuary of Nossa Senhora da Assunção and significantly enhances its scenic setting by creating an illusion of transparency in a volume that would conventionally be perceived as opaque. The surrounding landscape is characterised by dense, large-scale vegetation, composed exclusively of plane trees.

Technical information *GPS coordinates* 41.33931 N, -8.47458 O; *Dimensions* 312x410x580cm; *Materials* Iron, marble and grass; *Collection* MIEC, no. 14; *References* MOREIRA & CARNEIRO, 2016, pp. 72-73; SOUTO, 2021, pp. 130-133.

David Lamelas (b. 1946, Argentina) was born in Buenos Aires. In 1966 he completed his BA at the National Academy of Fine Arts in Buenos Aires, where he trained in painting and sculpture. In 1968 he moved to London, where he completed an MA in sculpture at St Martin's School of Art. Alongside sculpture, his work incorporates other media such as photography, video and installation. He has exhibited in both solo and group exhibitions since the 1960s — most recently, in 2021, *David Lamelas: Far America*, at the Centro Galego de Arte Contemporánea in Santiago de Compostela, Collection 1940s-1970s, at the Museum of Modern Art, and *Life as Activity: David Lamelas* at Hunter College Art Galleries in New York. In 1967 he participated in the 9th São Paulo Biennale, where he received an award, and in the 36th Venice Biennale the following year. He lives between Buenos Aires, Los Angeles, New York and Paris. His work is represented in a number of public collections, such as Tate Modern (London), The Guggenheim (New York), LACMA (Los Angeles), Pinault Collection (Venice), Museo Nacional Centro de Arte Reina Sofía (Madrid), Metropolitan Museum (New York) and MoMA (New York).

miec.cm-stirso.pt/en/artists/david-lamelas/



¹ Inhotim - Do Objeto para o Mundo - Coleção Inhotim. Belo Horizonte, Minas Gerais, Brasil, 2014, <https://www.youtube.com/watch?v=aQEeibn-Stk> (retrieved on 24 September 2020).

² LAMBRECHT, 2020, p. 16.

³ VIEIRA, 2006, pp. 59-60.

MAURO STACCIOLI **SCULTURA – SANTO TIRSO** – 1996

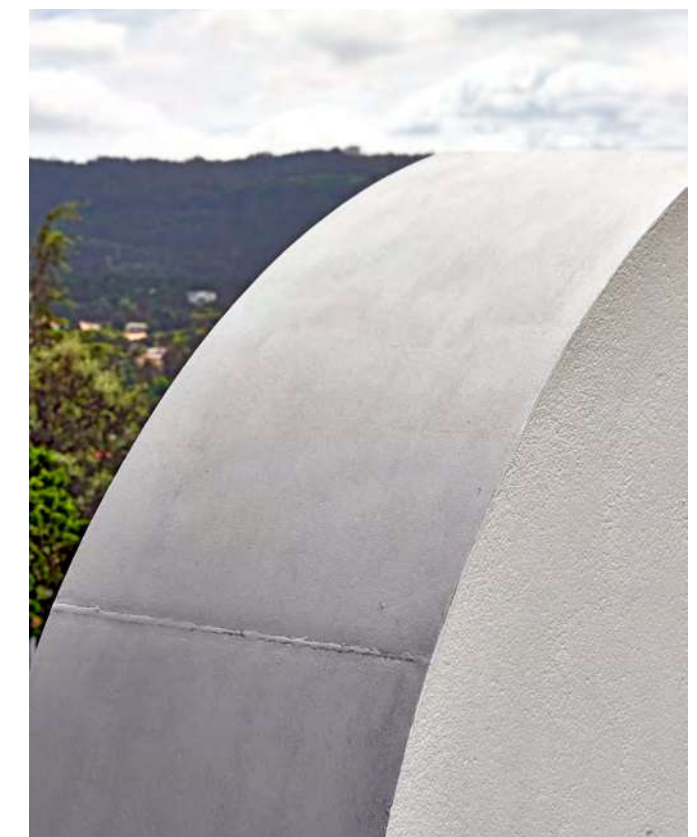
With a highly coherent and meaningful body of work closely tied to his identity, Mauro Staccioli consistently articulated a way of being, thinking and working through a continuous dialogue between art and life. In his practice, Nature and Culture are always present: Nature understood as landscape and environment; Culture as the sculptural consecration of symbolic, monumental or urban spaces. From the early 1970s onwards, Staccioli pursued a process of refinement in his work, driven by an intense search for full awareness of sculptural essentials. In his constructions, he sought to bring together and synthesise the spaces inherent to each configuration. This process shaped his sensitive perception through a persistent search for formal definition and a progressive movement towards primordial elements, deliberately rejecting what he considered superfluous. His approach is particularly evident in the use of geometric prisms, arising from what he described as an *intuitive rationality*. Guided by a disciplined balance between thinking and feeling, Staccioli cultivated an intelligent sensibility that sets his work apart from American Minimalism. Rooted in his cultural origins, he found symbolic signs that became metaphors within his poetics and an emotional rationale for his creations. These archetypal cultural structures form the foundation of his production: initially quadrilateral, cubic or pointed forms, and later triangular, trapezoidal, circular or arched forms were used as symbols guiding us towards the deepest layers of historical experience; **Description** Composed of three circles of steel and concrete, gently “resting” on the sloped ground, equidistant yet misaligned, *Scultura – Santo Tirso* generates a tension arising from an apparent instability. This instability gives a sense of motion to the elements and requires the viewer to actually move around the piece, thus projecting it as a contextual unity. The specific conditions of the site, its morphology and landscape setting, act as a constellation of phenomena that define a distinctive perceptual field, becoming a plastic factor that encourages aesthetic responses and exchanges between art and culture; **Location and setting** *Scultura – Santo Tirso* is installed in a site

of strong scenic character, framed by the slopes of Monte Córdova, whose topography is intensified by the valley of the Matadouro creek.

Technical information *GPS coordinates* 41.3405 N, -8.47282 O; *Dimensions* 217x450x1650 cm; *Materials* Concrete and iron; *Collection* MIEC, no. 15; *References* MOREIRA & CARNEIRO, 2015, pp. 6-7.

Mauro Staccioli (1937–2018, Italy) was born in Volterra and graduated from the same city's Art School in 1954. In 1960 he moved to Sardinia to teach in Cagliari, where he founded the Gruppo di Iniziativa (Initiative Group) together with other young artists and intellectuals. After an initial period working with drawing and engraving, at the end of the 1960s he devoted himself to sculpture. He participated in the 37th and 38th Venice Biennales, in 1976 and 1978 respectively, since then developing a sculptural discourse characterised by the use of materials such as concrete or iron, and the use of simple shapes like circles, arches and rings. He first exhibited individually in 1972 and took part in a number of solo and group exhibitions in Europe and the United States. Particularly worthy of note is one of his largest solo exhibitions, *Places of Experiences*, held in Volterra in 2009. Staccioli also created public artworks found throughout cities and gardens in several countries, such as *Aruch*, made for the Racconigi International Sculpture Biennale at the Real Castello di Racconigi, Cuneo, Italy, in 2013.

maurostaccioli.org/en



MICHAEL WARREN **TRADE WINDS** - 1996

Closely linked to Constructivism from the outset, Michael Warren's artistic practice is characterised by a rigorous simplification of form, often reduced to its essential core. This formal economy has frequently led to his work being aligned with Minimalism, a label he regards as imprecise. *My work is most often classified as "Minimalist". (...) This doesn't bother me much, but it isn't strictly correct. I love the "matter-of-factness" of American Minimalism, its severely reductive form, its piling, and its full, square, ground contact. But I'm at odds with its philosophy. Judd, whom I once met, insisted — to paraphrase Gertrude Stein — that a box is a box is a box. For me, a box is only rarely a box; it could be a throne, a sepulchre, an altar. I would side with Paul Klee in this regard. He argues that form, no matter how abstract it may become, never sheds its power of association (...)*¹. Renowned for his extensive production of public sculpture, Warren places particular emphasis on the proximity and relationship established between the artwork and the viewer, as well as on the context of installation in its broadest sense — historical, social, architectural and landscape —, resulting in powerful site-specific works. As the artist explains, (...) *the best way to appreciate, I think, is to take part. And I strongly feel that we are a culture of watchers, not participators. There is an awful difference between watching and, even, quite a lazy watching, than to look with the mind and the body (...)*²; **Description** *Trade Winds* is composed of two principal elements: three vertical prisms representing the characteristic sails of Portuguese caravels, and a base segmented in eight square limestone blocks inspired by the traditional stone pavements of towns in central and southern Portugal. Together, these elements stand as a symbolic homage to Portugal and its extraordinary maritime legacy. The trade winds blow predominantly from the north-east in the northern hemisphere and from the south-west in the southern hemisphere, a phenomenon that

for centuries enabled sailing vessels to cross the Atlantic, facilitating maritime expansion and the establishment of commercial routes; **Location and setting** Located in the gardens facing Alameda da Ponte, *Trade Winds* is integrated into a broader group of sculptures and set against the platform defining the northern edge of Parque D. Maria II. Its prominent position within the landscape creates a powerful presence, establishing a visual counterpoint with the Monastery of Santo Tirso, which frames the north-eastern horizon.

Technical information GPS coordinates 41.34552 N, -8.47293 O; Dimensions 300 x 5000 x 245 cm; Materials Weathering steel and limestone; Collection MIEC, no. 16; References ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 76-77.

Michael Warren (b. 1950, Ireland) was born in Dublin. Between 1969 and 1970 he attended the Bath Academy of Art, England, and the following year he studied Psychology, Philosophy and English at Trinity College Dublin. From 1971 to 1975 he attended the Brera Academy of Fine Arts in Milan, Italy. Warren's work consists mainly of large-scale, site-specific sculptures built with materials such as wood, stone, metal or concrete, usually left as close as possible to their natural state. He held his first solo exhibition in 1980, and has since taken part in numerous solo and group exhibitions in several countries, such as *Michael Warren: Predella*, held at Galerie Weiller, Paris, in 2015. He has also authored a number of public artworks in Europe, the United States and the Far East. Examples include the sculpture *Antigone*, produced for the Seoul Olympic Park in 1988, and *Cloch na gCoillte*, created for Clonakilty, County Cork, Ireland, in 2013.

🌐 michaelwarren.ie/

¹ WARREN, 2000. Originally in English.

² *ibidem*.



RUI CHAFES **SEM O TEU NOME** - 1996

At the beginning of his career, Rui Chafes produced several ephemeral installations, notably in his first solo exhibition, *Pássaro Escondido* (1986), held at Galeria Leo in Lisbon. Then around 1987, he began to use what would become his sole material of choice: black-painted iron, (...) *an option that would mark all his subsequent production and establish the unmistakable hallmark of his artistic identity (...)*¹. One of the defining features of his work, and arguably the one that most clearly distinguishes it, lies in the ambiguity between matter and form, generated by the transformation of iron into seemingly light and organic shapes². At the same time, earlier concerns remain, such as the significance he attributes to titles, which evoke a personal symbolic universe, the importance of site and context, and the relationship between the work and nature. (...) *His practice contains subtle yet persistent references to the topics and aesthetics of German Romanticism, and is driven by an ongoing interrogation of the processes of making and conceiving art, as well as of the artwork as object. His research focuses on the intense relationship between reason and emotion and the dialectic of the body's absence and presence, as well as a sustained reflection on the place of sculpture and the relationships established between artwork, space and viewer, giving rise to works of pronounced organic character and formal rigour (...)*³. Chafes approaches the placement of his sculptures with great care, whether in galleries, museums or landscapes, often favouring outdoor settings, as shown by the piece produced for the 3rd International Symposium of Contemporary Sculpture in Santo Tirso in 1996; **Description** *Sem o teu nome* (Without your name) seeks to articulate an experiential perspective on the regional landscape and its historical layers, drawing inspiration from emblematic architectural features

of the area's industrial heritage, most notably the chimneys of major industrial complexes. The transparency generated by the sequence of vertical elements making up the sculpture's conical form allows perception to unfold as a succession of moving fragments, where images appear as frames from a film; **Location and setting** *Sem o teu nome* may be found on the south-eastern side of Parque dos Carvalhais, overlooking the Serra de Monte Córdova. The sculpture markedly expands its scenic context through the transparency of a volume that would conventionally be perceived as opaque. It is surrounded by a dense arboreal canopy composed exclusively of plane trees.

Technical information *GPS coordinates* 41.33953 N, -8.47492 O; *Dimensions* 450x210x200 cm; *Materials* Black-painted iron; *Collection* MIEC, no. 17; *References* ARTISTAS|MIEC, 2016; MOREIRA, 2017a, 20-21; MOREIRA & CARNEIRO, 2015, 72-73; SOUTO, 2021, 145-150.

Rui Chafes (b. 1966, Portugal) was born in Lisbon. After graduating from the Lisbon School of Fine Arts, where he studied sculpture from 1984 to 1989, he attended Gerhard Merz's class at the Kunstakademie Düsseldorf [Düsseldorf Art Academy] between 1991 and 1992. In 1995 Chafes (along with José Pedro Croft and Pedro Cabrita Reis) represented Portugal at the Venice Biennale, and in 2004 he participated in the São Paulo Biennale, where he presented *Comer o Coração*, a project in collaboration with Vera Mantero. He has exhibited regularly since 1986, most notably *O peso do Paraíso*, the first retrospective of his work, held at the Calouste Gulbenkian Foundation's Modern Art Centre in 2014. Rui Chafes has produced a number of sculptures for public spaces, such as those built for the Contemporary Sculpture Park in Vila Nova da Barquinha and the Parc du Plateau, Champigny, Paris.

ruichafes.net/

¹ MELO, 2007.

² Rui Chafes's encounter with iron as his material of choice took place in the late 1980s at the Lisbon School of Fine Arts, where he was enrolled in the metal studio taught by Professor António Trindade (MENA, 2019, p. 153).

³ BAIÃO, n.d.



FREDERICO BROOK **LA NUBE DE SANTO TIRSO** – 1997

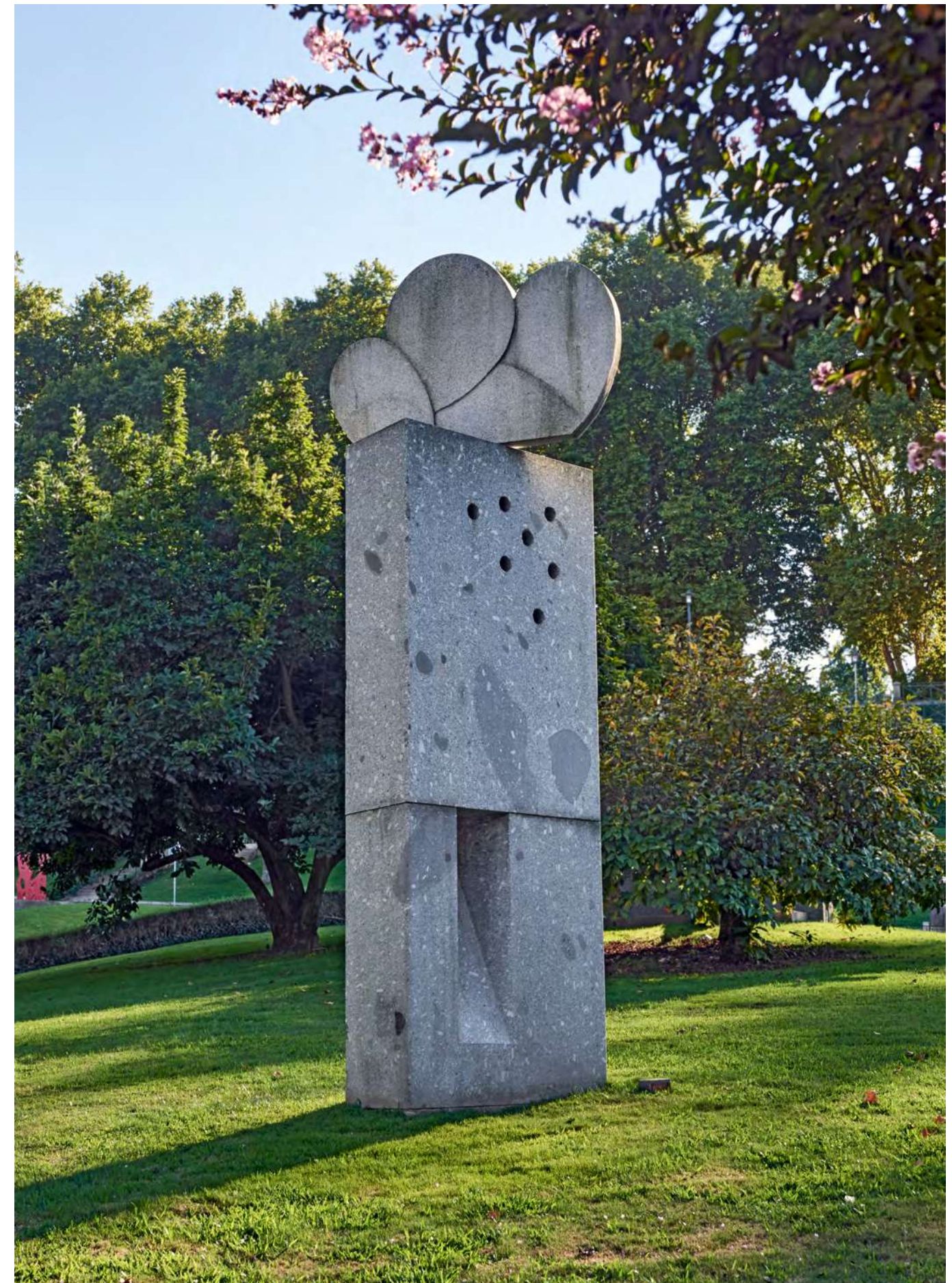
Federico Brook's sculptural research aims to reproduce, even capture, a fragment of the universe — a subtle movement or a cosmic leap — within the transparent boundaries of a strange, unsettling, yet very clear object. His practice has been defined by an ongoing structural exploration of space and the motion of celestial bodies, drawing on spatialist investigations: initially through kinetic sculptures, and later via his distinctive style that blends fantasy with baroque imagery. Brook's solid geometric forms integrate seamlessly with architecture and urban contexts. The recurring motif of the cloud acts as a striking counterpoint to the mathematical principles that govern space, realised in materials antithetical to its ethereal character, such as granite, steel and bronze. The cloud, as a metaphor for mutable, fleeting time, allows for endless variations, and its poetic resonance led Jorge Luis Borges, a fellow countryman, to dedicate a poem to it. *High in the air these placid mountains or / the cordilleras tragic in their shade / wander, darkening day. The name in store / for them is clouds. The forms tend to be strange. / Shakespeare observed one, and to him it was / a dragon. A stray cloud of afternoon / glitters, burns in his word, and we transpose / it into vision we still follow. Soon / we ask: What are clouds? An architecture / of chance? Maybe God needs them as a warning / to carry out His plan of infinite / creation, and they're threads of plots obscure / and vague. Maybe a cloud is no less fixed / than someone looking at it in the morning*¹; **Description** Carved in granite, standing around 4 metres tall and weighing 3 tonnes, *La Nube de Santo Tirso* (The Santo Tirso Cloud) comprises a stylised three-lobed cloud — evocative of pop iconography —, with a sense of movement, set atop a prismatic granite base. On the base, the lower face features a trapezoidal slit offset from the column's symmetry axis, while the upper face contains seven randomly arranged openings. The Santo Tirso cloud counters the world's solemnity through contrast, lightness, fragility, and fluidity, balanced against its granite support and its placement on a column symbolically evoking a mountain. "(...) I will explain

*this modest sculpture called La nube de Santo Tirso. You know, for me, the cloud represents a kind of minimalism in the human spirit. Let's say a cloud like the ones we see is the human spirit: elusive, mutable, impossible to imprison. In the past, during the difficult times of Latin American countries under military repression, I made a series of clouds in cages, but the cloud would appear and disappear because it was made of steel and reflected the cage. This is a free cloud, because the people of Santo Tirso are free (...)"*²; **Location and setting** The sculpture may be found in the vicinity of the parish church.

Technical information GPS coordinates 41.34524 N, -8.47229 O; Dimensions 460x135x58 cm; Materials Granite; Collection MIEC no. 18; References ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 80-81; SOUTO, 2021, pp. 151-155.

Federico Brook (b.1933, Argentina) was born in Buenos Aires, and graduated in Fine Arts in 1954 from the University of La Plata. He has resided in Rome since 1956, where he obtained his diploma from the Academy of Fine Arts. His work is characterised by a constant structural investigation of space, initially through kinetic works and later by means of large sculptures set in the natural or urban landscape. Exhibiting individually since 1960, he took part in the 31st and 36th Venice Biennales, in 1962 and 1972 respectively, and in Japan's 2nd Toyamura International Sculpture Biennale in 1993. In 1990, he held an anthological exhibition at the Museo de Arte Moderno de Buenos Aires, and in 2009, the Galleria Arte e Pensieri di Roma produced the exhibition *A Chorus of Clouds*, dedicated to his work. He has participated in various outdoor sculpture symposia and biennales throughout the world, and has created numerous works of public art, such as the *Monumento a Jorge Luís Borges* for the Jardim do Arco do Cego, Lisbon, in 2008, or *Nuvola di Brufa* for the Brufa Sculpture Park in Umbria, also in 2008.

🌐 federicobrook.com/



¹ "Clouds (II)", translated by Willis Barnstone.

² BROOK in HÖTEL, 2015.

JOSEP MARIA CAMÍ **FETO** - 1997

Highly prolific and marked by a differentiated oeuvre, Josep Maria Camí's practice is conceptually organised into formally and aesthetically coherent series. The first centres on the human form — *Human Architecture, Stone Anatomies and Labour*, which explore the body. The second series, linked to architecture, is entitled *Hidden Axis*. The third foregrounds fossilised forms through the expressive use of cast iron, encompassing *Fragments of Time, Mutant Nature, Lethargies and Geometries of Synchronisation*. A fourth series, *Tylopsis*¹, seeks meaning in the natural and rural environment. The fifth, *Volaverunt*, refers to something absent, lost or vanished. Lastly, *Trobes* deals with the realm of libraries and knowledge. This path may be understood as an evolutionary process: (...) En definitiva, abans del canvi de segle, ha evolucionat d'un simbolisme geometritzant a una sintaxi pròpia que imbrica ressons poètics, austeritat de formes i expressivitat de materials²(...). In Camí's works, the real and the conceptual merge, resulting in artistic objects that embody a narrative constructed through a constellation of symbols, inviting the viewer to apprehend their meaning; **Description** A textured granite cone, slightly twisted, elongated and pointed, composed of four sections, rises directly from the ground, recalling the curved horn of *Oryctes nasicornis*³. *Feto* (Fern) extends Camí's interest in organic form, fitting within the *Tylopsis* series, whose formal purity does not align it with a minimalist approach but rather with an expressionist sensibility. From an anthropological standpoint, the piece evokes archaic models of primitive sculpture with a totemic function, or markers intended to signal and sacralise a specific

site, comparable to the menhirs of megalithic culture, traditionally associated with ritual practices and fertility cults. Its most distinctive reading lies in its phallic morphology, positioned in the tenuous space between radical abstraction and intense, organic figuration; **Location and setting** *Feto* is located in the area adjacent to the head office of the International Museum of Contemporary Sculpture, on a grassy slope integrated into the surroundings of the Monastery of Santo Tirso.

Technical information GPS coordinates 41.34326 N, -8.47137 O; Dimensions 470x110x75 cm; Materials Granite; Collection MIEC, no. 19; References MOREIRA & CARNEIRO, 2015, pp. 82-83; SOUTO, 2021, pp. 156-160.

Josep Maria Camí (b. 1947, Spain) was born in Esplugas de Calba, Lleida, but has lived and worked in Badalona since 1965. He studied interior design at the Badalona School of Arts and Crafts and graduated in sculpture in 1985 from the University of Fine Arts in Barcelona. He has co-authored several books on sculpture and co-founded the BDN d'Escultura Centre in 2005. Since 1982, when he held his first solo exhibition, Camí has taken part in various solo and group exhibitions in different countries, the most recent being the 2023 retrospective *50 anys Camí escultures*, held in the El Carme Cultural Centre and the Badalona Museum. His work is developed through conceptual series. He has built several public sculptures in countries such as Portugal, Spain, Ecuador, South Korea and Lebanon, among others.

🌐 miec.cm-stirso.pt/en/artists/josep-maria-cami/

¹ *Tylopsis lilifolia* is a species of orthopteran in the subfamily Phaneropterinae, found across Europe and Asia.

² In essence, before the turn of the century, his work evolved from geometrised symbolism towards a distinctive syntax that weaves together poetic resonances, formal austerity and the expressive qualities of materials (TALLERBDN, 2017).

³ Known as European rhinoceros beetle, *Oryctes nasicornis* is a beetle 30 to 40 mm long, with a reddish-brown body. The antennae are short, consisting of ten segments, the final three arranged as lamellae. The integument is smooth and glossy. Pronounced sexual dimorphism is present, with males displaying a curved horn used in contests for mating opportunities (ARAÚJO, n.d.).



JULIO LE PARC **TORSION 3** - 1997

Julio Le Parc's early aesthetic explorations favoured the legacy of geometric abstraction, as well as constructivist experiments, particularly those exploring movement and reconfigurations of space as perceived by the viewer. As the artist explains, (...) *the conception and execution of a piece should respond to a clear idea, be perceptible in the viewer's experience, and invite participation over a time commensurate with the work as a whole* (...)¹. The volumetric experiments for public spaces, titled *Torsions*, build on the spirit of the first reliefs of the 1960s and, in particular, on some works from the fourteen-colour series of the 1970s, called *Virtual Volumes*. They have a tangible presence, dominated by stainless steel, though this material, with its satin surface, enables multiple visual transformations as it interacts with light. (...) *This group of pieces may seem to signal a sudden shift, but in fact, it represents the continuity of an ongoing experimental approach, with the risk of error but also the joys of adventure, always exploring, within pre-established parameters, the myriad possibilities of each path. This provides a logical explanation for the diversity of my production. That diversity is, for me, fundamental. It responds to an attitude of sustained research* (...)²; **Description** Made entirely in stainless steel — a material particularly responsive to light and its reflections —, *Torsion 3* takes the form of a slender geometric structure, articulated through a vertical sequence of three cubes and culminating in an upward movement composed of a set of twisted cylindrical tubes. These appear to emerge from within the earth, rising skywards and ultimately attaining a sense of liberated motion. Hesitant about defining his works strictly as sculpture, and seeking a more encompassing title, Le Parc revisited a series of notions and terms — volume, space, ambivalence, chaos, instability, dotted line —, later expanding this set of terms to include expressions such as luminous trap, crossed volume, dotted sculpture, fractional space, anti-sculpture, non-sculpture, almost sculpture and, finally, the notion of "towards the

light". As the artist points out, (...) *the conception part, with its rationality, allowed a blossoming or an emergence of visual situations which can go from the simple recognition of the system to an impression of chaos* (...)³; **Location and setting** *Torsion 3* is located near the front façade of the Town Hall building.

Technical information GPS coordinates 41.34241 N, -8.47285 O; Dimensions 460x100x100 cm; Materials Stainless steel; Collection MIEC, no. 20; References ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 84-85; SOUTO, 2021, 161-165.

Julio Le Parc (b. 1928, Argentina) was born in Mendoza. He attended the Academy of Fine Arts in Buenos Aires. In 1958, with a scholarship from the French government, he settled in Paris, where he currently lives and works. Between 1960 and 1968 he was a member of GRAV - Groupe de Recherche d'Art Visuel (Visual Research Group), which, through collective works, exhibitions and pamphlets, called for the viewer's direct engagement with the work of art. His practice is characterised by constant research into kinetic art, through pieces that dynamically transform space through the use of mirrors, light and their reflections. His first solo exhibition was held in 1966, when he also participated in the 33rd Cerveira Biennale, and was awarded the International Grand Prize for Painting. Le Parc has been featured in a number of solo and group exhibitions, including, most recently, *Argentina; Julio Le Parc 1959*, at The Metropolitan Museum of Art (2018), in New York, and *Quintaesencia*, at the Atchugarry Museum of Contemporary Art (2023), in Uruguay.

julio-le-parc.com/en

julioplearc.org/index.html



1 PARC, 1962.
2 PARC, 2004.

3 LE PARC, 2014. Originally in English.

PAUL VAN HOEYDONCK **LE NOM D'UN FOU SE TROUVE PARTOUT** – 1997

Since the early 1960s, Paul Van Hoeydonck has explored the vast contingencies and possibilities arising from the syncretic relationship between humankind and technology. Astronauts, planets and satellites are recurring motifs in his sculptures and paintings, particularly in works of a geometric, abstract and monochromatic nature, in which white is employed as a symbol of the unknown. His fascination with outer space is articulated through a broad and immersive body of work in which he positions himself as a progressive anthropologist and an archaeologist of the future¹. (...) *This concern with future imaginaries allows his work to be read as a form of science-fiction sculpture, through which sculptural form becomes a means of grasping the imaginary dimensions of our still-fragmentary understanding of the cosmos (...)*². Van Hoeydonck is also singularly associated with the creation of the only contemporary artwork placed beyond Earth: *Fallen Astronaut*, deposited on the lunar surface in 1971 during the Apollo 15 mission, the fourth crewed lunar landing. This small anthropomorphic aluminium sculpture stands as a conceptual homage to the astronauts who perished in the course of space exploration; **Description** *Le nom d'un fou se trouve partout* (The name of a madman is found everywhere) is carved from locally sourced granite and set upon a pedestal. It presents an abstract configuration made up of three geometric elements (rectangle, circle and composite prism), exploring a formal deconstruction focused on the essential features of the female human figure. The sculpture emphasises representations associated with maternity and fertility — the breasts and the abdomen —, establishing an aesthetic dialogue with the earliest manifestations of humanity from the Palaeolithic, traditionally celebrated in art history as fertility goddesses. Its distinctive plasticity and hieratic expression imbue the piece with a protective, almost tutelary presence, sacralising the surrounding space and enhancing

the meaning of its site-specific context; **Location and setting** Paul Van Hoeydonck's sculpture is installed at the centre of the garden of Praça 25 de Abril, defining the axial alignment of the urban layout and framing the visual perspective across the surrounding landscape, with the Serra de Monte Córdova providing a scenic backdrop.

Technical information *GPS coordinates* 41.34077 N, -8.47245 O; *Location* Praça 25 de Abril; *Dimensions* 265x210x145 cm; *Materials* Granite; *Collection* MIEC, no. 21; *References* ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 86-87; SOUTO, 2021, pp. 166-169.

Paul Van Hoeydonck (1925–2025, Belgium) was born in Antwerp, where he studied art history and archaeology between 1945 and 1951. A self-taught artist, his work focuses on humanity's interaction with space, the future and technology, all of which are reflected in his oeuvre and his choice of materials. In 1958 he co-founded the G58 group, exhibiting in the Hessenhuis building in Antwerp, where the following year he co-organised and took part in the *Vision in Motion — Motion in Vision* exhibition. In 1961 he held his first major solo exhibition, and since then he has exhibited extensively in Europe, Japan and the United States. Of particular note is the most recent retrospective *Paul Van Hoeydonck, a Lifetime of Art*, at the Campo & Campo Gallery, Antwerp, in 2021. In 1962 he was a guest of honour at the 31st Venice Biennale, and in 1964 he participated in Documenta III, Kassel. Reflecting the same concerns present throughout his work, Paul Van Hoeydonck has also built public art, such as the monumental robots made in 1990 for Parque de Las Naciones, Madrid.

paulvanhoeydonck.com/



¹ This anthropocentric approach to humankind in space is undoubtedly linked to his academic training in the field of Archaeology.

² ALMEIDA, 1993, p. 69.

JOSÉ PEDRO CROFT **ESCADA** – 1997

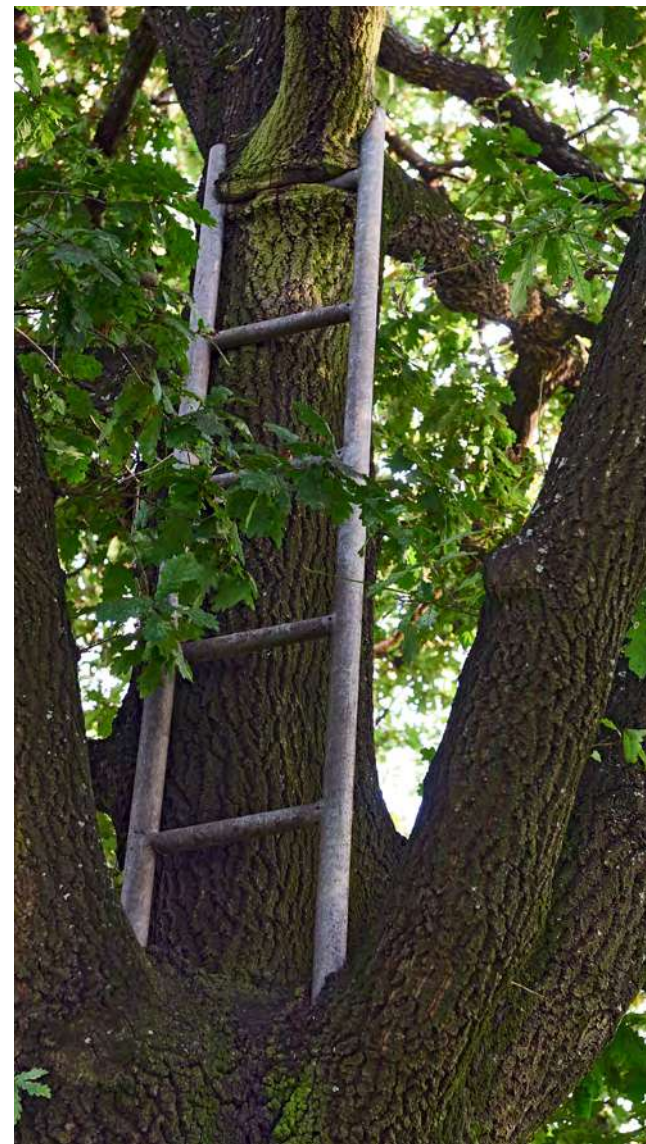
Initially trained in painting, José Pedro Croft devoted the early years of his career mainly to stone sculpture which, while not fully figurative, draws on the tradition of funerary sculpture: (...) *What fascinated me about sculpture was precisely the idea that a gesture made in an instant could last for millennia. That notion of a brief act extending across vast stretches of time felt like travelling through time. I began working at 20, with an overwhelming desire to live at great speed (...)*¹. From that point onwards, he broadened the range of materials employed and diversified both his production and its conceptual framework. In the 1990s, his work increasingly centred on the intrinsic properties of sculpture (form, weight, density and stability), as well as on the exploration of the relationship between volume, space and light, as seen in the piece created for Santo Tirso. Through the use of simple forms and an economy of means, Croft deconstructs objects and questions spatial relationships by counterposing concepts such as interior and exterior, or weight and volume, activating the surrounding space and directly engaging the viewer. At the same time, his pieces maintain a profound awareness of sculpture's ancestral roots, particularly its symbolic association with death and with the redefinition and re-signification of space. The unstable volumetry of his sculptures coexists in a state of harmonic tension with nature and with the elements and natural conditions of space, time and light. Content and matter become the work itself. In addition to sculpture, the artist develops these concerns through drawing and printmaking; **Description** *Escada* (Ladder) establishes a syncretic relationship with a tree, specifically an English oak. Segments of a ladder made of galvanised iron tubing are scattered among its branches, transforming the tree into a place in its own right and bridging the natural world with the sphere of human action, thus challenging the viewer to enter a symbolic universe of memory. This open window onto a newly (re)created space — alternately expanding

and containing both gaze and thought — allows for countless readings, among them the possibility of rediscovering (...) *a certain childlike fascination with climbing tree branches (...)*²; **Location and setting** *Escada* is installed on the lateral side of the garden of Praça 25 de Abril, framing the central nucleus of the collection located in the surroundings of the Town Hall building.

Technical information GPS coordinates 41.3413 N, -8.47211 O; Dimensions 800x250x350 cm; Materials Galvanised iron; Collection MIEC, no. 22; References ARTISTAS|MIEC, 2016; MOREIRA, 2017a, pp. 22-23; MOREIRA & CARNEIRO, 2015, pp. 88-89; SOUTO, 2021, pp. 170-174.

José Pedro Croft (b. 1957, Portugal) was born in Porto, though he lives and works in Lisbon. He studied painting from 1976 to 1981 at the Lisbon School of Fine Arts. In the 1980s he mainly produced stone sculptures, later starting to work with plaster and bronze. In the 1990s he abandoned stone for good and began incorporating objects such as tables and chairs into his work, using materials such as wood, glass, mirror and bronze. Croft represented Portugal at the 46th Venice Biennale. Exhibiting individually for the first time in 1983, he has been featured in a number of solo and group exhibitions in Portugal and abroad, most notably *Et sic in infinitum*, in 2023, at the Arpad Szenes - Vieira da Silva Foundation. He has also created public art, such as the sculpture built for the Coruchéus Garden in Lisbon in 2010. In 2001 he was awarded the Tabaqueira National Public Art Prize.

miec.cm-stirso.pt/en/artists/jose-pedro-croft/



¹ CROFT, 2009.

² ESCADA|MIEC, n.d.

SATORU SATO **SOL, LUA E VENTO** – 1997

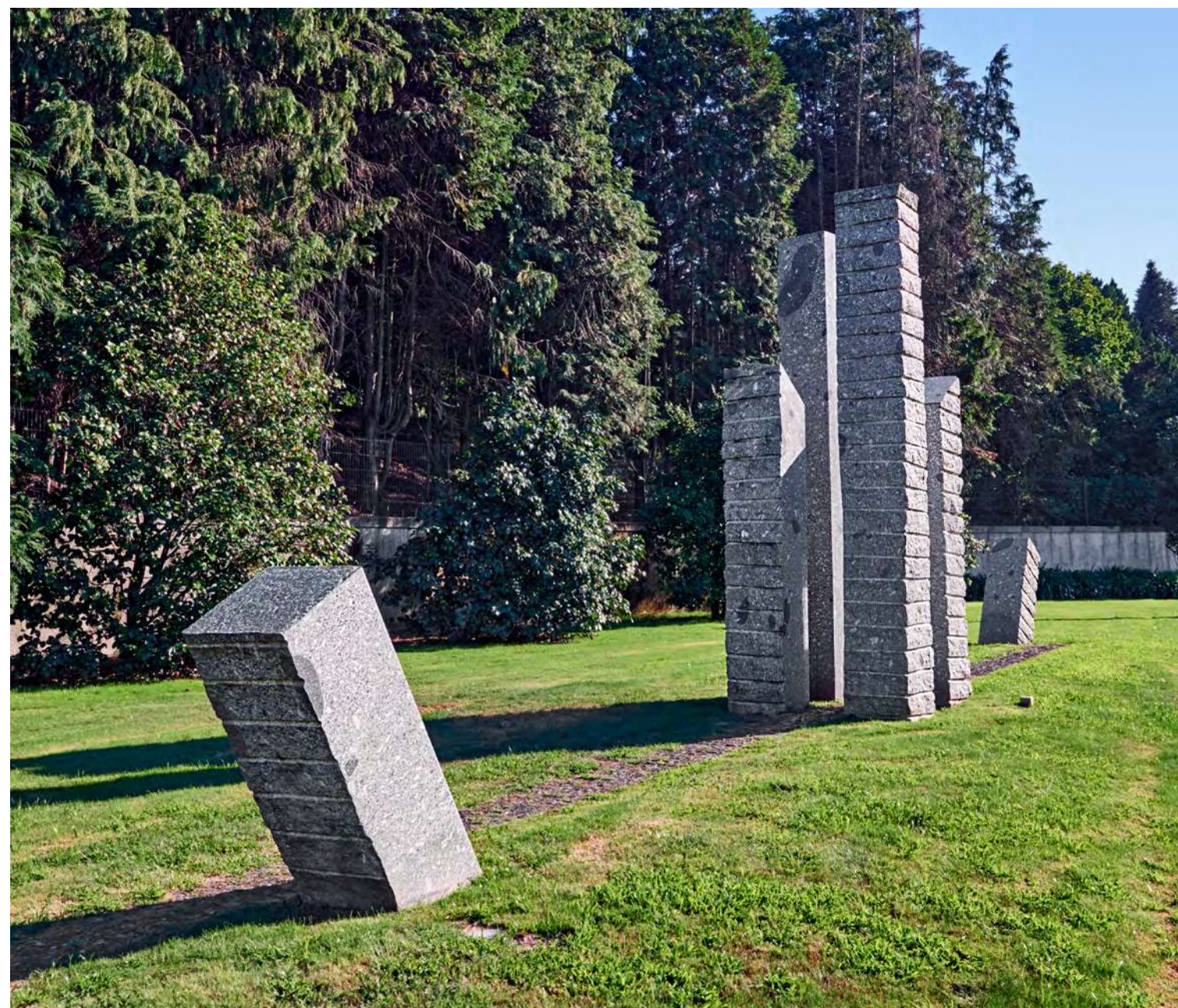
Satoru Sato is the author of a diverse and prolific oeuvre that originated in painting and later expanded into other modes of artistic expression. Rooted in the European avant-gardes, particularly abstraction and Constructivism, together with his Eastern cultural heritage, his work reveals a deep commitment to geometric abstraction and formal purity. He later developed a new line of thought centred on the notion of verticality: (...) *Nourished by a rich inner energy, ascetic without coldness, audacious without ostentation, now mature, Satoru Sato's work no longer seeks passage; it is the passage (...)*¹. The use of raw materials as vital energy – wood and metal associated with painting –, employed within a restrained chromatic palette, as well as the conception of intermediary constructions half-way between painting and relief, led Satoru Sato towards sculpture and prompted a reflection on the integration of art into its surrounding environment: (...) *Abstraction becomes the inevitable springboard for advancing further along the path of consciousness. It is no longer a matter of representing the banal object of desire, but desire itself, its force and fear, the violence of its impulse and its slow mysteries, all that the geometrisation of emotions merely gives the illusion of mastering (...)*². Sato's outdoor sculptures are conceived as environmental artworks, intended to offer people spaces of encounter capable of becoming fixed in collective memory; **Description** Built with locally quarried granite, *Sol, Lua e Vento* is composed of a set of vertical and diagonal pillars of rectangular section, cross-cut by a sequence of external horizontal grooves arranged in a measured rhythm resulting in a symmetrical geometric composition. The sculpture invites the viewer to experience a place: a locus of memory, meditation, and a symbolic, profound relationship with certain elements of nature, as indicated by its title — the sun, the moon and the wind. The significance of Japanese tradition is clearly perceptible in Sato's proposal,

(...) *where garden sculpture is intrinsically linked to practices of contemplation and meditation; here, the lines operate as a principle of balance and harmony, mediating between the cosmic and the earthly (...)*³; **Location and setting** *Sol, Lua e Vento* stands in the area adjoining the enclosure of the former Benedictine Monastery of Santo Tirso.

Technical information *GPS coordinates* 41.34313 N, -8.47099 O; *Dimensions* 415x1570x140 cm; *Materials* Granite; *Collection* MIEC, no. 23; *References* MOREIRA & CARNEIRO, 2015, pp. 90-91; SOUTO, 2021, pp. 175-179.

Satoru Sato (b. 1945, Japan) was born in Ishinomori, Miyagi. In 1969 he graduated from the Toyo School of Fine Arts, and in the same year he was admitted to the National School of Fine Arts in Paris, where he trained in Gustave Singer's studio until 1974. From 1991 to 2007 he was a lecturer at the University of Paris VIII. In the 1970s, Sato's main production consisted of paintings of a geometric and constructivist nature, but from 1979 onwards, his art developed as a reflection on the concept of verticality. The integration of the work of art into the environment is one of the artist's main concerns, and is present in the many sculptures he has created for outdoor spaces. He held his first solo exhibition in 1966, and since then he has been featured in more than 75 solo exhibitions and 400 group exhibitions. He has also been present at several outdoor sculpture symposia and is the author of 40 monumental works around the world, such as the sculpture produced for Wadgassen, Germany, in 2010. In 2007 the Satoru Sato Art Museum opened its doors in Tome, Miyagi, Japan, dedicated to his oeuvre.

city.tome.miyagi.jp/satorusatoartmuseum/en/



1 XURIGUERA, 2001.

2 *ibidem*.

3 ALMEIDA, 1999b, p. 81.

FERNANDA FRAGATEIRO **EU ESPERO** - 1999

Fernanda Fragateiro's practice follows a trajectory marked by a strong conceptual dimension that defies categorisation into established genres. Her field of work inhabits a particularly complex territory, characterised by a poetic sensibility and rooted in a research methodology that draws extensively on the histories of culture, art, and architecture. Her work explores fundamental issues intrinsic to art — object, time and place —, inviting the viewer/participant to play an active role in her discourse and to become an integral part of the artwork itself; **Description** *Eu espero* (I wait) is based on subtle interventions undertaken in the landscape and the constructed object, seeking to reveal narratives inherent to the work itself. The piece “builds” a private and intimate world, where composition acquires symbolic and emotional resonance, shaping a seemingly ambiguous universe. As is generally the case in Fragateiro's practice, the formal solutions employed here are marked by strong interdisciplinarity, in which different forms of expression intersect and relate to one another, as well as to the surrounding space. Her artistic proposals serve as a vehicle for expressing and sharing ideas, perceptions and questions, with each element acting as a semantic reference that weaves a discourse open to multiple readings, in which cultural references are intertwined with personal experience. The reference to Margaret Cameron, materialised in an angelic portrait of her niece, Rachel Gurney, engraved onto the cold surface of the stainless-steel bench, together with its secluded and protected location, set slightly apart from the path, constitutes a set of specific “signs” that call for a contemplative disposition in the individual act of interpreting this unique piece. It stands as a sign of hope for a future return, a tender, loving suggestion: for we only truly wait for those we love¹;

¹ [...] *This piece was conceived to be placed beneath the shade of a tree, in a public garden, and is made up of two elements [...] This piece is a place. It speaks both of time and hope. It may become a point of reference in the city — a place where people can wait for someone, thereby opening up the possibility of becoming a meeting place. The notion of eternity is also evoked through the image of the angel. Eternal, because waiting itself is eternal. One waits forever. In this place, it is never the same person who waits, nor the same person who is waited for, nor is it always the same thing one waits for. The place therefore reveals itself and truly exists only when the act of waiting or encounter takes place, again and again [...] Lisbon, 9 August 1999.* Fernanda Fragateiro (MOREIRA & CARNEIRO, 2015, p. 92).

Location and setting *Eu espero* is installed in Parque D. Maria II. Despite having undergone several refurbishments, the park still preserves the layout of the late 19th-century Romantic gardens (1872–1880).

Technical information GPS coordinates 41.344196 N, -8.473615 O; *Dimensions* 45x300x51 cm; *Materials* Stainless steel and concrete; *Collection* MIEC no. 24, no. 1; *References* MOREIRA, 2019, pp. 10-13; MOREIRA & CARNEIRO, 2015, pp. 92-93; NUNES, 2016, pp. 253-277.

Fernanda Fragateiro (1962, Portugal) was born in Montijo. From 1978 to 1981 she studied at the António Arroio School of Decorative Arts, Lisbon, where she held her first exhibition, *Panoramas* (together with António Campos Rosado), in 1981. From 1981 to 1982 she studied at Lisbon's AR.CO — Centro de Arte e Comunicação, and from 1983 to 1987 she trained in sculpture at Lisbon's School of Fine Arts. After her first individual exhibition in 1987, Fragateiro has taken part in several solo and group exhibitions in a variety of venues. Particularly noteworthy are Bomba Gens Center d'Art (Valencia), Galleria Nazionale d'Arte Moderna Contemporanea (Rome), Museo de Arte Miguel Urrutia (Bogota), Museu de Arte, Arquitetura e Tecnologia (Lisbon), CaixaForum (Barcelona), Palais des Beaux-Arts (Paris), Carpenter Center for the Visual Arts, Harvard University (Cambridge), The Bronx Museum of the Arts (New York), MUAC Museo Universitario Arte Contemporáneo (Mexico City), Centro Cultural de Belém (Lisbon) and Fundação Serralves (Porto). She has produced several pieces for public spaces, such as *Desenho suspenso*, for Parque Natural de Pisão, Cascais (2011), and *Paisagem não-paisagem*, for the Calouste Gulbenkian Foundation (2016).

🌐 fernandafragateiro.com/



HAN CHANG-JO **HANGUL CHARACTER 1999** - 1999

Han Chang-Jo's sculptural practice may be read as an introspective exploration arising from the search for the specific spirit of the Korean people, with Hangul, the Korean script, as a central concern of his artistic process. Korean characters make up the writing system used by Koreans to shape their social community and identity, in which language is synonymous with spirit. Rather than focusing on the literal meaning of the characters, however, the sculptor privileges their shape and appearance, which may be seen as intrinsic references to the "substance of the idea". The alphabet comprises 14 consonants and 10 vowels, with certain character forms loosely depicting speech organs — such as the tongue, teeth, and lips —, particularly in the case of consonants, while the vowels are inspired by Neo-Confucian designs. Drawing from this universe of Korean writing, Han Chang-Jo translates the symbolic dimensions of the alphabet into three-dimensional form, combining them with a rigorous and minimalist approach to construction, employing pure geometry and void as decisive elements in the compositional balance; **Description** Read vertically, *Hangul Character 1999*, the minimalist sculpture designed by Han Chang-Jo for Santo Tirso, takes the form of a regular prismatic structure whose components adhere to rigorous principles of geometry and proportion. Its elementary, red-painted architecture, asserts an ordered, rational structure against natural disorder, establishing a powerful dialogue between the organic beauty of the vegetation, the monochrome surface, and the formal perfection of the sculptural composition. As indicated by its title, the piece is based on a character from the Korean alphabet, known as Hangul, used in Korea since the fifteenth century. Defined by clear angular lines and contours, the prism may be divided into four fundamental sections: the two upper parts are fully "occupied", while the lower ones remain void, to allow the gaze to pass through. As a result, the mass located in the upper portion of the work appears to be suspended, openly departing from the conventions of classical sculpture and contradicting the laws of statuary by dispensing

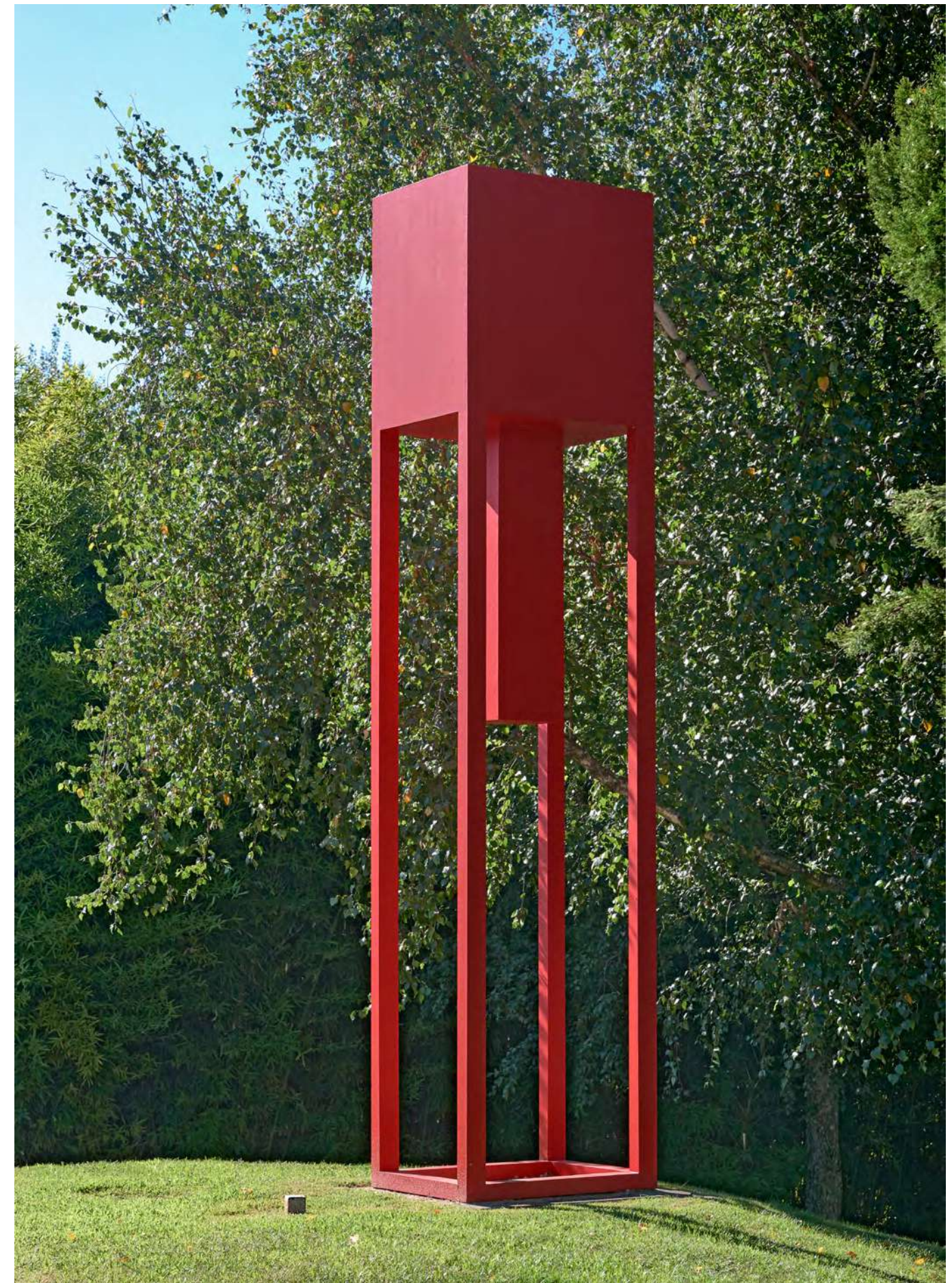
with the pedestal, which traditionally guarantees a sense of immobility and grandeur, and relying instead on four slender legs, thus shifting the sense of weight and balance upwards¹; **Location and setting** *Hangul Character 1999* is located on the north side of the Town Hall building, in a landscaped setting framed by birches and bamboo, and partially silhouetted against the horizon line overlooking the Ave River valley, with the Cabreira mountain range in the background.

Technical information *GPS coordinates* 41.34282 N, -8.47306 O; *Dimensions* 550x85x120 cm; *Materials* Painted iron; *Collection* MIEC, no. 25; *References* ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 94-95; SOUTO, 2021, pp. 185-188.

Han Chang-Jo (b. 1943, South Korea) 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 letter of recommendation from the South Korean President in 1988. Han Chang-Jo has participated in several outdoor sculpture symposia.

miec.cm-stirso.pt/en/artists/han-chang-jo/

¹ (...) *This is a distinctly anti-classical configuration, contrary to the laws of statuary, as it not only dispenses with the solid pedestal that traditionally guarantees immobility, but, resting on four slender supports, shifts the weight towards the upper part (...)* (BARROSO & MADRUELO, 2001, p. 29).



JACK VANARSKY **O LIVRO DO DESASSOSSEGO** – 1999

For over thirty years, Jack Vanarsky's animated sculptures, composed of thin plates set in motion by hidden mechanisms, have captivated viewers through the undulating fascination of their enactment of space and time: (...) *I came to the conformation of my sculptures as a succession of topological slices. This slicing process is not, for me, a surgical operation, but rather a system of language. I decompose a shape into a series of profiles, a bit like, with all due humility, the impressionists used to decompose colour (...)*¹. The movement of the articulated plates induces a slow, silent trance affecting both existential dimensions: the temporal expansion of animation destabilises spatial coherence without producing a definitive break. At its core, Vanarsky's approach lies in radically transforming the concept of the artwork, assigning it an ambiguous role. Within this process, his interest in books, developed from the 1980s onwards, became a way of expressing a deeply personal relationship with literature, projecting it onto his artistic practice. He attempted to grasp writing in its multiple forms, turning this particular object, with its contradictory mythical value, into the cornerstone of his microcosm, where everything is ambiguous; **Description** *O livro do desassossego* appears to possess an existence and a soul of its own — its pages undulate gently, almost imperceptibly, generating an unsettling sense of silent breathing, as though the words they contain had suddenly gained a mysterious power once released from the reader's gaze². The piece follows the seminal *Livremonde*, a large-scale animated sculpture incorporating video, presented in 1992 at the French Pavilion of the Seville Universal Exhibition. The singularity of this piece, the only one not installed outdoors, lies in its close relationship to the building's context: the Municipal Library, a place intrinsically associated with reading, knowledge, and imagination. Far from relying on a generic or abstract metaphor, the selection of

Fernando Pessoa's *The Book of Disquiet* turns this work into a symbolic tribute to Portuguese literary tradition; **Location and setting** Jack Vanarsky's piece is located in Santo Tirso's Municipal Library.

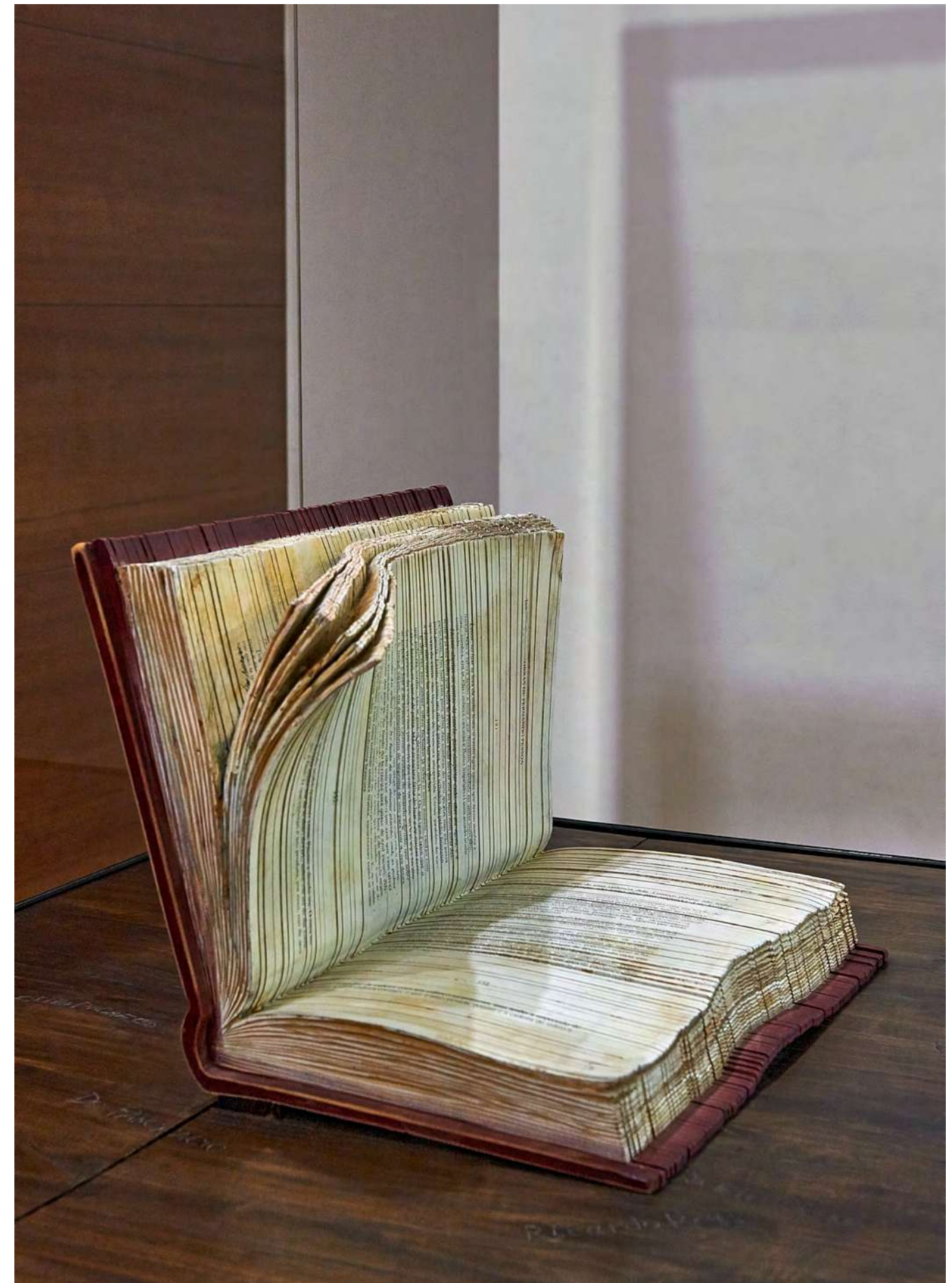
Technical information GPS coordinates 41.33864 N, -8.47613 O; Dimensions 220x125x125 cm; Materials Wood and a motorised system; Collection MIEC, no.26; References ARTISTAS|MIEC, 2016; BARROSO, 2001, p. 35; MOREIRA & CARNEIRO, 2015, pp. 96-97; SOUTO, 2021, pp. 189-193.

Jack Vanarsky (1936–2009, Argentina) was born in 1936 in General Roca, Argentina, but made his home in Paris in 1962. He studied architecture in Buenos Aires and, around 1955, attended the studios of several artists working in the city. In 1967 he co-founded the Automat group, which took part in the Venice Biennale that year. In 1980 Vanarsky co-founded the Latin American Space in Paris. Exhibiting individually for the first time in 1965, from the 1970s onwards he was often featured in exhibitions in Europe, South America and the United States, the last one taking place at the Galleri Asley, Uttersberg, Sweden, in 2009. He created several monumental sculptures for urban spaces, including *Pachamama*, a sculpture/fountain in Carrara marble, made in 1988 for the city of Ivry-sur-Seine, France, as well as the sculpture *Livremonde*, produced for the French pavilion at Expo'92 in Seville. He is represented in the collections of various institutions such as the Fonds National d'Art Contemporain, France, the Musée d'Art Moderne de la Ville de Paris, the Museo de Arte Extremeño e Iberoamericano, Spain, Kommanderie Van Jan, Nijmegen, Netherlands, and Kulturmusset Fregatten, Sweden.

🌐 jackvanarsky.fr/

¹ ATELIER VANARSKY, 2012. Originally in English.

² Eduardo Paz Barroso goes so far as to compare it to a masquerade ball: (...) *the viewer encounters a real movement that dematerialises an object, as is the case with this book. In this way, everything becomes ambiguous, like a masquerade ball in which identities are hidden through a proliferation of literary effects (...)* (BARROSO, 2001, p. 35).



MARK BRUSSE **O GUARDIÃO DA PEDRA QUE DORME** – 1999

The analysis of Mark Brusse's extensive and diverse oeuvre requires an immersion into his imaginative universe, which, through the imagery he produces, offers a new understanding of the world around us and unveils deeper layers of meaning. A lifelong traveller, he spent long periods in America, Asia, and Africa, absorbing diverse influences that shaped his artistic search for significance. The artist's character and worldview become evident from *Clôtures*, his prolific works of the 1960s: (...) *these "distant presences" from 1961–1965 form a seminal cluster illustrating the formative influences and evolutionary impulses that underpin his entire body of work. Looking back, we can now discern the wealth of expressive possibilities embedded within the immanent mystery of the Clôtures, a potential that reveals the inner vitality of the artworks, oscillating between expressive narrative and minimalist constructivist poles (...)*¹. These constants persist throughout Brusse's work and are evident in the sculpture created for Santo Tirso; **Description** Figurative in nature, *O guardião da pedra que dorme* (The guardian of the sleeping stone) is composed of two main elements. A massive batholith rests upon a mound of earth, its anthropomorphic quality suggested through a minimal gesture that sketches eyes and nostrils. On its side is a small temple containing a simian figure (the wise deaf monkey), accompanied by a stairway. As the artist explains, the work's allegorical significance lies in its engagement with history, heritage and knowledge: (...) *When I found those enormous stones, I felt they were a gift, a "cadeau". That is why I chose to use them. I asked for permission to use one of them. We went into the forest, brought back a large stone and I asked to have this mound built. My only intervention was carving the eyes and the nostrils. I wanted to highlight the long and ancient history of a city like Santo Tirso, where these stones have been sleeping for centuries. No one knows their origin, but they are something precious. That is why I wanted the sleeping stones to have a guardian, and the guardian is a wise monkey,*

1 RESTANY, 1999.

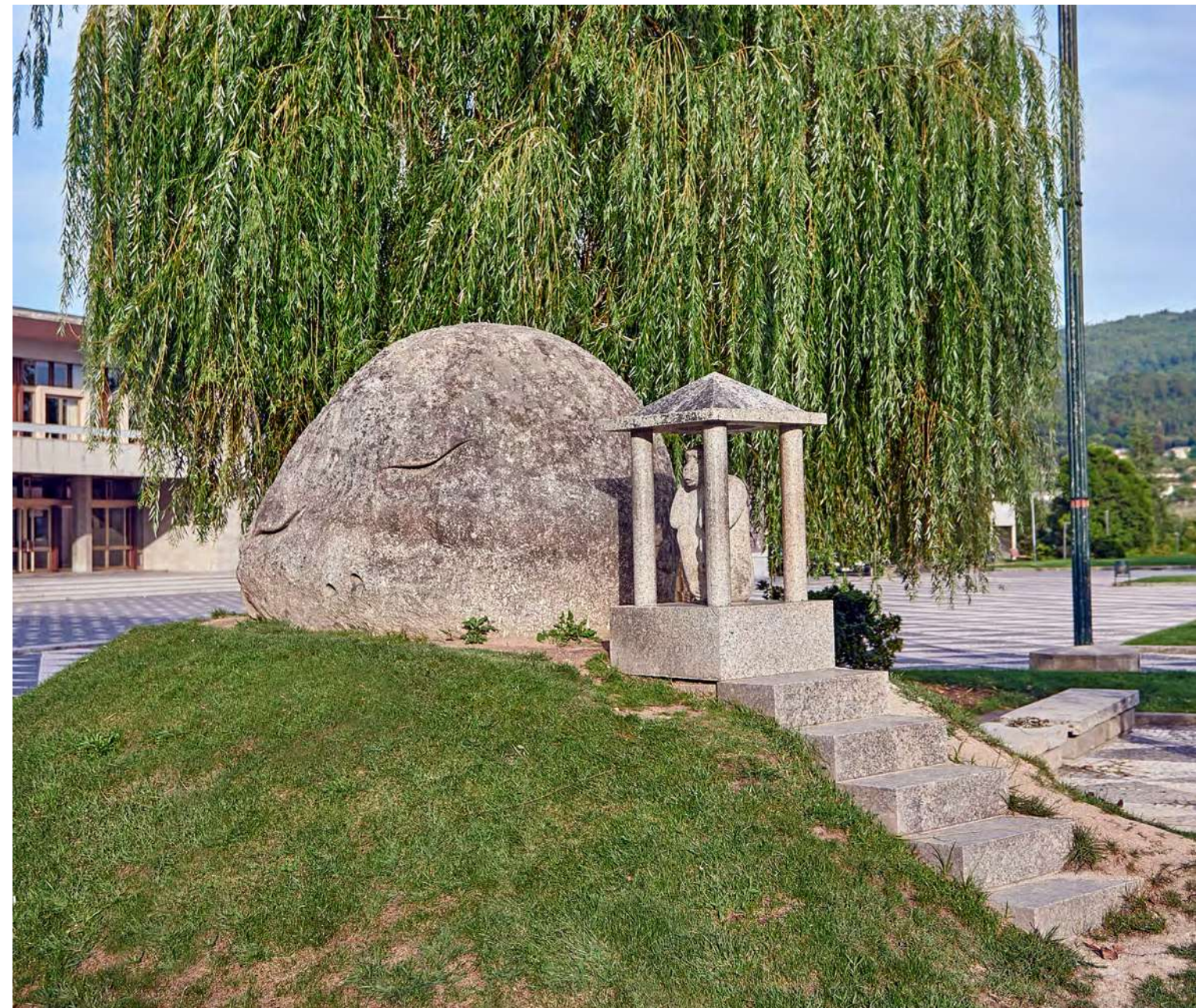
*sitting there in his house (...)*². The piece ultimately draws its meaning from the expressive power of its metaphors, articulated by figures that hover between the familiar and the uncanny; **Location and setting** Located in Praça 25 de Abril, this sculpture frames a significant group of sculptures from the MIEC collection that define the surroundings of the Town Hall building.

Technical information *GPS coordinates* 41.34147 N, -8.47353 O; *Dimensions* 280x700x650 cm; *Materials* Granite; *Collection* MIEC, no. 27; *References* ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 98–99; SOUTO, 2021, pp. 194–197.

Mark Brusse (b. 1937, the Netherlands) was born in Alkmaar and studied at the Arnhem School of Fine Arts between 1954 and 1959. In the 1960s he lived in Paris, New York and Berlin. In 1961 he moved permanently to Paris, where he continues to live and work. He uses a variety of materials in his work, such as wood, bronze, ceramics and stone, creating assemblages that expand and take up a large part of the exhibition space, or paintings with reliefs turning into three-dimensional objects. Following his first solo exhibition in 1959, Brusse has been featured in several solo and group exhibitions in a variety of countries. In 1969 he represented France at the Paris Biennale, and in 1975 he participated in the Venice Biennale. He has also been invited to sculpture symposia, building outdoor pieces in various international contexts, such as *Dogs Own World*, produced in 1987 for the Seoul Olympic Park, or *I Meet You*, made in 1993 for Amsterdam Schiphol Airport.

🌐 miec.cm-stirso.pt/en/artists/mark-brusse/

2 HÔTEL, 2015.



NISSIM MERKADO **FRAGMENTOS** - 1999

Nissim Merkado's complex and multifaceted body of work reveals a wide range of technical and artistic resources, reflecting his diverse academic, technical and workshop-based experience. His interest in literature, music and painting — regularly integrated into his practice — combines with a penetrating concern for spatial analysis grounded in his "reflection on conceptions of urbanism", enabling him to bring together different disciplinary fields in his work. (...) *To fully grasp the true dimension of Bulgarian sculptor Nissim Merkado's work, it is worth recalling that early in his youth he studied fine arts, literature, political economy and mechanical construction techniques. In other words, his engagement with such a broad range of disciplines fostered the development of a distinctive and personal vision of the world (...)*¹. Conceptually, Merkado's work engages in a philosophical inquiry into memory, geometry and mathematics, as seen in *Fragmentos*, the sculpture created for Santo Tirso, based on the fractal concept and the metaphor of memory, foregrounding the dialectic between the whole and the part; **Description** *Fragmentos* is composed of a solid, opaque cube set on the upper plane, constructed from granite slabs of varying sizes, and counterbalanced by a suspended cylinder supported by a metal structure bearing irregular, non-uniform fragments taken from a single granite block. Two dissimilar representations of a fragmented and diverse world are thus set in opposition, expressed through a highly restrained and simple formal and material vocabulary, almost as if it followed a mathematical formula: (...) *From a block of stone, considered as the initial mass, multiple fragments of stone are obtained. The broken block has become a complex structure of number. Each stone represents a signal of its own, in time. Some carry a specific indication inscribed on the surface (...)*². Some fragments bear inscriptions on their surfaces. The scattered elements are enclosed in a deliberately disorderly manner within a structure conceived to hold the spatio-temporal

information inherent to each one. The artist thereby invites philosophical reflection from the viewer, prompting reflection on the natural object whose parts mirror the same irregular and fragmented structure as the whole, as a metaphor for the construction and organisation of memory; **Location and setting** *Fragmentos* is installed in the garden of Praça 25 de Abril, with the Serra de Monte Córdova providing its backdrop. It forms part of a broader ensemble of sculptures from the MIEC collection that surround the Town Hall building.

Technical information GPS coordinates 41.34116 N, -8.47209 O; Dimensions 535x180x178 cm; Materials Granite and iron; Collection MIEC, no. 28; References ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 100-101; SOUTO, 2021, pp. 198-202.

Nissim Merkado (b. 1935, Bulgaria) was born in Sofia. He moved to Tel Aviv, Israel, in 1948, where he obtained a diploma from the Technical-Mechanical Construction School in 1953. After completing a programme in Political Economy between 1954 and 1956, he studied at the Tel Aviv School of Fine Arts from 1957 to 1959. In 1962, he moved to Paris, where he attended the National School of Fine Arts. Between 1968 and 1971, he was a professor of fine arts, and in 1984 he taught at the National School of Fine Arts in Paris. Exhibiting individually for the first time in 1967, he has participated in various exhibitions, while also publishing a number of texts and making films. He has also produced several public art projects in different countries, including *Meta* (1992) in St. Quentin en Yvelines, France, and *Degré* (2015) in Beaulieu, Rennes, France.

miec.cm-stirso.pt/en/artists/nissim-merkado/



¹ A.A.V.V., 2001a, p. 50.

² MERKADO, N. - Correspondence with Monteiro, dated 27 October 1999. Personal archive, courtesy of the artist.

A-SUN WU **UNTITLED** - 2001

Drawing on a solid understanding of classical art and deeply inspired by the indigenous cultures he encountered throughout his life, A-Sun Wu developed a primordial and abstract style characterised by a strong chromatic language. His palette is largely restricted to red, black and white, with the occasional addition of ochres and greens. As the artist explains: (...) *My artistic research is reflected in my choice of colours: in my culture, red represents life. That is why we marry in red. In calligraphy, when we use red to sign, it means, 'I put my whole heart into this; I sign with my blood'. Red is also believed to ward off ghosts! It has great power; it is energy. To create balance, because I often use it across large surfaces, I introduce black. White is peace (...)*¹. The visual intensity of A-Sun Wu's painting and sculpture reflects a profound engagement with the tribal imagery of Africa, the Amazon and the islands of the South Pacific. Avoiding fetishistic excess, his work favours a more metaphorical form of primitivism, in which multiple visual registers open onto a plurality of readings, resisting single, fixed interpretations. His gestural discourse admits only the notion of the "controlled accident", in which human faces often take on simian traits, not as a moralising narrative about human bestiality, but as a statement of the totem's symbolic role within Chinese mythology: that of the sign-men, figures compelled back into a primitive state by the force of a primordial "invader" — (...) *His work, especially paintings and mixed-media sculptures, is marked by a strong expressive vitality, the use of bright colours and fragmented geometric forms, often tempered by humour and, at times, an unsettling undertone (...)*². Set against the artificial and standardised nature of the world around us, A-Sun Wu's practice offers an alternative vision — organic and unconventional —, revealing a genuine ethical stance and a vital energy grounded in pure sensation; **Description** Expressionist and baroque in nature, A-Sun Wu's piece in Santo Tirso takes on a totemic shape articulated on a flat vertical

plane, without depth. Its smooth surface is painted red, symbolically signalling the vital energy that animates life. A grotesque human figure can be discerned, fusing references from diverse origins and revealing a sensibility that refuses Western cultural hegemony, instead aspiring to a broader, more inclusive vision of humanity and creation as a whole; **Location and setting** Garden facing the Parish Church and the Monastery of Santo Tirso. It belongs to an important group of works from the MIEC collection.

Technical information GPS coordinates 41.34497 N, -8.47259 O; Dimensions 500x180x2 cm; Materials Painted iron; Collection MIEC, no. 29; References MOREIRA & CARNEIRO, 2015, pp. 102-103.

A-Sun Wu (1942, China) was born in Taiwan. In 1968, he graduated in Fine Arts from the National Taiwan Normal University, and in 1973 completed a Master's degree in Visual Arts at the San Fernando Academy in Madrid, Spain. First exhibiting solo in 1968, he is acknowledged as one of Taiwan's leading contemporary artists, with participation in the São Paulo Biennials of 1969, 1971 and 1973. In 1988, he exhibited at the Trianon in the Bagatelle Gardens, Paris, and was awarded the title of Knight of the French Order of Arts and Letters. His work has been featured extensively in solo and group exhibitions around the world, and he has taken part in numerous outdoor sculpture symposia. He also participated as both curator and artist in the Taoyuan Sculpture Garden project in Taiwan. Recent highlights include *Intuition, Memory, Primitive Energy: A-Sun Wu Retrospective* at the National Taiwan Museum of Fine Arts (2018), *Impressions de l'île du Sud* at Galerie Point de Lumière, Yingge, Taipei (2020), and *L'énergie Austronésienne* at Galerie Vallois, Paris (2023).

🌐 asun.wu.free.fr/

🌐 asunwu.com/

¹ A-SUN WU, n.d.

² A-SUN WU | MIEC, 2016.



CARLOS CRUZ-DIEZ **INDUÇÃO DO AMARELO** - 2001

Carlos Cruz-Diez belongs to a small circle of internationally renowned figures who shaped contemporary art in the twentieth century, having developed an original approach to colour and its perceptual phenomena: (...) *As a true artist of the 20th century, he was influenced less by timeless values than by the constantly changing nature of the world around him* (...)¹. Through a dialectical tension between two opposing elements — colour and achromatism —, his research focused on three chromatic conditions, subtractive, additive and reflective, articulated through eight distinct lines of investigation: colour in space (Psychromie, Chromatic Addition and Chromatic Induction) and sensory colour (Chromointerference, Chromosaturation and Transchromy)², each responding to different modes of chromatic behaviour. In Cruz-Diez's work, colour becomes a mutable material, assuming multiple dimensions and underscoring a view of art as a process in perpetual transformation. In his public art, colour is employed to take on a central, active role. Geometric and constructive art, kinetic art and site-specific practice thus define the versatility of Cruz-Diez's artistic proposals³; **Description** Cruz-Diez's sculpture for Santo Tirso, *Indução do amarelo*, reveals, as the name suggests, an absent colour: yellow. The composition comprises three obliquely positioned, parallel planes covered with white ceramic tiles painted with alternating blue and black stripes. It belongs to the series of *Psychchromies*, i.e., structures that project colour in space and produce a chromatic atmosphere that shifts with changes in light intensity and direction, as well as with the viewer's movement and position. Integrating additive, reflective and subtractive colour processes, the work produces the suggestion of a new colour in the viewer's perception. As pointed out by the artist, (...) *In these pieces, which I call Induction Chromatique, or Chromatic Induction, different chromatic ranges continually appear and disappear, depending on the direction and intensity of*

the light source and the angle, distance and movement of the viewer. The colours that appear have only a virtual existence; yet they are as real as the pigments employed (...)⁴; **Location and setting** *Indução do amarelo* may be found in the garden located opposite the former guesthouse of the Monastery of Santo Tirso, currently housing the Abade Pedrosa Municipal Museum / International Museum of Contemporary Sculpture of Santo Tirso.

Technical information GPS coordinates 41.34444 N, -8.47268 O; Dimensions 650x520x220 cm; Materials Concrete and painted tiles; Collection MIEC, no. 30; References ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 104-105; SOUTO, 2021.

Carlos Cruz-Diez (1923–2019, Venezuela) was born in Caracas, where he earned a diploma in Applied Arts teaching from the School of Fine Arts in 1940. He initially worked as an illustrator, graphic designer and creative director for newspapers, magazines and advertising agencies in the Venezuelan capital. In 2014, he was awarded an Honorary Doctorate by the Central University of Venezuela. His artistic practice developed from the kinetic art of the 1950s and 1960s, and he described his work as *Arte del Movimiento y Espacio reales* [Art of real movement and space]. In 1997, he founded the *Museo de la Estampa y el Diseño Carlos Cruz-Diez* in Caracas, and in 2005 the Carlos Cruz-Diez Foundation was established in Houston, USA. After his first solo exhibition in 1947, he represented Venezuela at the 35th Venice Biennale in 1970 and participated in a number of significant solo and group exhibitions throughout Europe and the Americas, including his most important retrospective, *Carlos Cruz-Diez: Color in Space and Time*, at the Museum of Fine Arts, Houston, in 2011. In 2014, he published his memoirs, *Vivir en Arte. Recuerdos de lo que me acuerdo*, and in 2015 he received the Turner Medal in London.

cruz-diez.com/

¹ CLAY, 2011.

² Cruz-Diez defined and explained his own work in a text written for the catalogue of Art Cinétique à Paris: *Lumière et Mouvement*, an exhibition held at the Musée d'Art Moderne de la Ville de Paris in 1967.

³ BORTULUCCE, 2013.

⁴ SOUTO, 2021, p. 212.



DANI KARAVAN **COLUMN FOUNTAIN** – 1999

Working consistently with simple, universal forms, following in the tradition of great 20th-century sculptors such as Brancusi, Noguchi, and Giacometti, Dani Karavan maintained a genuine, childlike innocence linked to nature, pacifist and conciliatory, deeply influenced by Europe's turbulent, tragic past. As he recounts, (...) *I was born on the shores of the Mediterranean, I walked among the dunes, the olive trees, the mountains and valleys that endured all those dreadful wars. Memory has become part of my being, and if memory is forgotten, direction is lost, and so is the path.* (...) His public art was conceived as spaces to evoke memory, commemorate history, underline the destiny and significance of a place, and honour and question the human condition, while also serving as sites for life, meditation, reflection and communion with nature; **Description** Comprising a vertical element made up of two stylised columns on a pedestal, which incorporate a fountain feeding a winding channel lined with tiles, *Column Fountain* brings together some key aspects of the city's landscape, highlighting the features that shape Santo Tirso's unique character: — (...) *To me, Column Fountain is just as significant as all the major monuments I have built worldwide. Actually, scale is irrelevant in my work. Every project arises from a dialogue with the site. The place guides me. I try to sense what it expects from me. It even determines the materials. On my first visit to Santo Tirso, I was particularly drawn to the monastery, the courthouse with its columns, the spaces, the views and the architecture. I then submitted a design, which was accepted. Now, if you look closely, you will see a very strong relationship between the courthouse and my work (...)*; **Location and setting** Dani Karavan's *Column Fountain* occupies the north eastern edge of Parque dos Carvalhais platform, which overlooks the Sanctuary of Nossa Senhora da Assunção. Framed by a strip of grass that contains the entire composition, its immediate surroundings consist of a large canopy of trees made up entirely of plane trees. Nearby are two sculptures that establish the focal point

and provide context within the urban area², which comprises apartment buildings, commercial areas, and recreational spaces.

Technical information *GPS coordinates* 41.339335 N, -8.474733 O; *Dimensions* 263x5250x451 cm; *Materials* Concrete, granite, tiles, basalt, grass and water; *Collection* MIEC, no. 31; *References* MOREIRA & CARNEIRO, 2015, pp. 106-107.

Dani Karavan (1930–2021, Israel) was born in Tel Aviv and studied painting in Tel Aviv and Jerusalem (1943–1949). Between 1956 and 1957, he studied fresco techniques at the Academy of Fine Arts in Florence, drawing at the Académie de la Grande Chaumière in Paris, and mosaic at the Academy of Fine Arts in Ravenna. In 1958, he designed the Ministry of Development's pavilions for the exhibition marking the 10th anniversary of Israel's independence. During the 1960s, he created sets for dance, theatre, and opera productions. In 1976, he represented Israel at the 37th Venice Biennale, and later participated in Documenta 6 and 7 in Kassel, Germany (1977 and 1987). Among his many solo exhibitions since 1971, noteworthy examples include Dani Karavan – Retrospective at the Nagasaki Prefectural Museum, Nagasaki (2008–2009) and 50 Years to the Negev Monument / 50 Years of Dani Karavan's Public Art at the Negev Museum of Art, Be'er Sheva. He was commissioned to create outdoor sculptures in several countries, such as *Axe Majeur* (1980, Cergy-Pontoise, France), *Passages – Homage to Walter Benjamin* (1990–1994, Portbou, Spain), *Way of Peace* (1996–2000, Nitzana, Israel), and *Murou Art Forest* (1998–2006, Murou, Japan).

🌐 danikaravan.com/



GUY DE ROUGEMONT **UNTITLED** – 2001

As a multidisciplinary artist, Guy de Rougemont sought to dissolve the boundaries between artistic disciplines, a pursuit that led to numerous interventions in public space, from mural painting to the creation of environments and monumental sculptures. He also worked in everyday contexts — buildings, factories and areas surrounding museums and public institutions¹ —, while producing objects and furniture. Strongly influenced by Pop Art, his output is rooted in an abstract aesthetic with contemporary concerns, centred on placing utilitarian objects within the urban environment, distinguishing their presence and rethinking perception, which introduces a poetic dimension into the space. His formal discourse is characterised by the use of pure, saturated colours that generate flatness and by the development of silhouettes with sharply defined outlines. His iconography draws on images, objects, and forms taken from everyday life, with an underlying intention to amplify reality through scale. To further bridge sculpture and painting, he recurrently employed geometric shapes, especially cylinders, highlighted by bright colours; **Description** The choice of a public car park as the site for Guy de Rougemont's sculpture is fully aligned with his aesthetic approach, elevating the space beyond its functional role by endowing it with a symbolic and poetic dimension. The piece takes the form of a cylinder clad in fragmented ceramic tiles, distinguished from its surroundings by its geometric clarity and vibrant colour. Its totemic volume reveals a rhythmically dynamic composition of small, multicoloured basic geometric forms (triangles, crosses, and meanders), making the work a key visual reference in the city; **Location and setting** The sculpture is installed on the north side of the Town Hall building, in the space between two public car parks, framing a significant group of sculptures from the MIEC collection that make up the surrounding context.

¹ Among his numerous public works, notably monumental examples can be found at Saint-Louis Hospital, the RER station in Marne-la-Vallée, the courtyard of the Musée d'Orsay, and the reception and care centre in Nanterre, France. Further significant works include the sculptures along the A4 motorway between Châlons-en-Champagne and Sainte-Ménéhould, the Hakone Open-Air Museum in Japan, Albert-Thomas Square in Villeurbanne, and the Hofgarten in Bonn.

Technical information GPS coordinates 41.34186 N, -8.47231 O; Dimensions 400x70 cm; Materials Concrete and tiles; Collection MIEC, no. 32; References ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 108-109; SOUTO, 2021, pp. 220-223.

Guy de Rougemont (1935–2021, France) was born in Paris in 1935. From 1954 to 1958 he studied at the Ecole Nationale Supérieure des Arts Décoratifs in Paris, and between 1962 and 1964 he continued his studies at Casa Velázquez in Madrid. After a stay in the United States in the early 1960s, where his work began to gain prominence, he devoted himself to research into the integration of shapes and colours in the landscape and environment. After his first solo exhibition in New York in 1962, he participated in the Paris Biennale in 1965, and held several solo and group exhibitions both in France and abroad, most notably *Rougemont, De l'Ellipse à la Ligne Serpentine*, organised in Paris and Brussels in 2019. He was a constant presence at outdoor sculpture symposia and created public artworks for numerous venues, such as the public sculpture built in 1998 for the Quito Metropolitan Park in Ecuador, or the sculpture produced in 2003 for the Ordino Valley Sculpture Trail in Andorra.

miec.cm-stirso.pt/en/artists/guy-de-rougemont/



PEDRO CABRITA REIS **UMA ESCULTURA PARA SANTO TIRSO** – 2001

Pedro Cabrita Reis describes himself as a Homo faber, who seeks to reconstruct the world and recreate the cosmos from chaos, guided by curiosity and the fundamental power of thought. In the relentless construction of new memories and meanings, he remains resistant to fleeting academic conventions or to any disciplinary, technical or material constraints. Instead, he has developed a highly personal poetic language with a strong archaeo-anthropological inclination, which he combines with a subversive humour that dismantles the conceptual rigidity of his artistic proposals and softens the strong political charge inherent in his work. As the artist remarks, (...) *I allowed myself the freedom to always do what I wanted... By being open and free in this way, I also take on the responsibility of absorbing all forms, all practices and all ways of doing (...)*. Cabrita Reis's aesthetic position rooted in a dialectical exchange of knowledge and discourse, which emphasises the subjectivity of linear readings of his work, is further articulated through the use of an unlimited repertoire of reclaimed, everyday materials of formal simplicity. Obsessively gathered over a lifetime, fragments of objects, construction debris, stone, wood, glass, plastic, acrylic, rubber, plaster, metal, linen, canvas, felt and many more are transformed and divested of their original function, reconfiguring the memory of everyday gestures and actions, thereby underscoring the autobiographical nature of his practice. He recycles near-anonymous reminiscences of primordial gestures repeated in daily life. Focused on space and memory, his works develop a powerful associative resonance that extends beyond the visual into the realm of poetry; **Description** *Uma escultura para Santo Tirso* (A sculpture for Santo Tirso) addresses a motif that has been consistently present throughout Pedro Cabrita Reis's extensive body of work — the "house" —, which may lead us to a deeper understanding of his thinking and practice. As the artist recounts, (...) *I spotted it one evening on some Alentejo flatlands, under the scorching sun. It was a crude brick shed removed from the road, in the middle of a dry,*

*almost treeless plain. It most certainly contained an irrigation engine, but I could not get a closer look – the barbed wire surrounding the property cut me off. From afar, I made a quick sketch that would later get lost on that journey, but due to the picture I had also taken, I could later design the piece in my Lisbon atelier (...). Revisited seventeen years later, the work is now, in the artist's view, complete: (...) Every work of art is a testimony to the passage of time. The "skin" of *Uma escultura para Santo Tirso* now shows the scars that time has been leaving as the marks of that passage. And, although those marks may also be read in our bodies, at least we know that art will last much longer than our brief, fleeting existence (...)*²; **Location and setting** *Uma escultura para Santo Tirso* is installed in the garden opposite the Abade Pedrosa Municipal Museum/International Museum of Contemporary Sculpture.

Technical information GPS coordinates 41.345102 N, -8.472967 O; Dimensions 350x275x181 cm; Materials Concrete and ceramic bricks; Collection MIEC, no. 33; References MOREIRA, 2019a, pp. 6-10; 2021a, pp. 36-37; MOREIRA & CARNEIRO, 2015, pp. 110-111.

Pedro Cabrita Reis (b. 1956, Portugal) was born in Lisbon, where he still lives and works, and attended the School of Fine Arts in Lisbon from 1973 onwards. He is the author of a complex oeuvre, characterised by the use of different media, from drawing and painting to sculpture and installation, employing a variety of simple materials. He took part in Documentas 9 and 14, Kassel, the 21st and 24th São Paulo Biennales, and in 2003 represented Portugal at the Venice Biennale. Following his first solo exhibition in 1981, Cabrita Reis has participated in numerous solo and group exhibitions in prestigious museums and art centres in Portugal and abroad, including *States of Flux - Cabrita Reis*, at the Tate Modern, London, in 2011, and *Field*, Chiesa de San Fantin, on the occasion of the 59th Venice Biennale, 2022. He has also created public art, including *Da cor das flores*, for the Bemposta Dam, in 2001, and *Castelo*, for the Contemporary Sculpture Park in Vila Nova da Barquinha, Almourol, in 2012.

pedrocabritareis.com/



¹ REIS, 2023/24, pp. 7-8.

² REIS, 2019, p. 176.

UM TAI-JUNG **UNTITLED** - 2001

Um Tai-Jung's public sculpture enters into a complicit dialogue with its site, as a meaningful interaction emerges between the choice of material, the transformation of matter and the meaning attributed to volume itself. In this artist's conception, sculpture must be perceived as a whole, indivisible from both its physical components and the thought that gives rise to it. Within this real yet transposed, fictionalised space, the sculpture refers back to its own components, often masking the emotional dimension inherent in its formulation. Although his works are not conceived as monolithic masses but as rigorously and objectively constructed forms, they nonetheless convey an underlying affectivity. They present gentle layers, articulated by transverse elements that are divided and duplicated within the structure, at times extended in counterpoint to vertical axes, or by linear components that appear to originate from the original core. These relationships establish an inside-outside dialectic in which the concern for abstract form prevails¹. After shaping the material through subtraction, he introduces elements of conceptual significance without disrupting the formal tensions defining his fragmented architectures. Focused on construction, geometry serves as his structural foundation through controlled points of support and the precision of its simplified connections. Influenced by European and American academic traditions, Um Tai-Jung has achieved a distinct stylistic autonomy by refining them into a coherent synthesis. He distinguishes himself from minimalist neutrality through tensions between opposing forces, ruptures and balances that generate hierarchised planes, bringing the work closer to humanity and nature, without yielding to excessive rationalisation; **Description** Um Tai-Jung's piece for Santo Tirso shows a structure composed of three asymmetrical, opaque open doors, with

¹ (...) His sculpture making is often accompanied by physically taxing and repeated movements, and he approached his drawings in more or less the same way. In the same way that he polishes and rubs off metals to achieve the color and texture that he wants, he has used repeated and meticulous pen strokes to achieve the texture (...) — Woo-hyun, S. (4 de fevereiro de 2019). First-generation Korean sculptor Um Tai-Jung's works on view at Arario Gallery. *The Korea Herald*. <http://www.koreaherald.com/view.php?ud=20190201000386>

sharply defined contours, set on a base of locally sourced granite. Built in black-painted iron, it presents a massive, industrial character, intensified by the exposed rivet heads. The overall scale of the piece, designed at human height, allows physical passage through the work, thereby deconstructing the oppressive connotations of a carceral wall. Despite the density and imposing appearance of the structure, the open doors emerge conceptually as signs of hope, representing the beginning of the end of isolation or oppression. Rather than a heavy-looking sculpture, the work proves flexible from every interpretative viewpoint, linked to a globalising context and standing as a vital sign of an expansive energy that regulates and aspires to a new flow, thus asserting a commitment to dialogue, freedom and utopia; **Location and setting** Located on the northern façade of the Town Hall, Um Tai-Jung's piece belongs to a significant group of sculptures in the MIEC collection that surround the building.

Technical information *GPS coordinates* 41.34221 N, -8.47212 O; *Dimensions* 210x330x130 cm; *Materials* Black-painted iron and granite; *Collection* MIEC, no. 34; *References* ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 112-113; SOUTO, 2021, pp. 230-85.

Um Tai-Jung (b. 1938, South Korea) was born in Mungyeong. In 1964 he graduated in sculpture from the Faculty of Fine Arts at Seoul National University, and in 1966 he completed an MA at the School of Education at the same university, where he later taught. Between 1979 and 1980 he attended a postgraduate course at St Martin's School of Art in London. Working primarily with metal, he explores the potential, expressiveness and texture of materials. After his first solo exhibition in 1972, he participated in the 12th and 13th São Paulo Biennales (1973 and 1975) and has since taken part in a number of exhibitions in Europe, mainly in Korea — most recently *Dream and rejoice of silver wings*, held at the *Arario Museum in Space* (Seoul) in 2022. His numerous public sculpture projects include the granite sculpture created for the Olympic Sculpture Park in 1988.



JOSÉ BARRIAS O INFINITO – 2004

José Barrias's complex and wide-ranging oeuvre is structured around open thematic groups that relate to one another like chapters in a book gradually unfolding through images: (...) *I am where I am not, and I am not where I am, and what I consider fundamental in the development of my work is neither almost nothing nor almost everything... It is, above all, an indefinable quality that surfaces within the space of the piece, allowing time to take its course, countering the painful insistence of what has been lost and nurturing a healthy curiosity for what has been found (...)*¹. Despite the diversity of his production, most of his works share a common origin in a text, a story or a personal experience, exploring notions of trace and memory²; **Description** The central element in the piece built for Santo Tirso is Giacomo Leopardi's 1819 poem "L'Infinito"³, whose poetic intuition encompasses three dimensions: the role of imagination, the representation of infinity itself in terms of space, time and sound, and the poet's particular attitude towards the vastness of the infinite. In José Barrias's formal proposal, infinity is conceived through a tangible structure — a metal frame incorporating the text alongside a web-like mesh —, where space becomes the primary abstract component of the idea of infinity. Here, imagination carries thought from the transitory to the eternal, comparing the roar of the wind in the web-like mesh to profound silence: (...) *On one side appears the poem in Italian; on the other, its Portuguese translation. It is accompanied by a web which, today, I might have made less regular, as it is, in a sense, the web of infinity. We can capture infinity, because the web captures; it is like a trap. In this case, a kind of lateral trap (...)*⁴; **Location and setting** *O Infinito* (Infinity) is set within the gardens overlooking the River Ave, surrounded by other sculptural projects. Backed by the platform

defining the eastern side of Parque D. Maria II, it creates a visual counterpoint with the Monastery of Santo Tirso, which forms the backdrop to the entire south-eastern setting.

O INFINITO

This lonely hill to me was ever dear, / This hedge, which shuts from view so large a part / Of the remote horizon. As I sit / And gaze, absorbed, I in my thought conceive / The boundless spaces that beyond it range. / The silence supernatural, and rest / Profound; and for a moment I am calm. / And as I listen to the wind, and through / These trees is murmuring, its plaintive voice / I with that infinite compare; / And things eternal I recall, and all / The seasons dead, and this, that round me lives. / And utters its complaint. Thus wandering / My thought in this immensity is drowned; / And sweet to me is shipwreck on this sea. (SENA, 1993)

Technical information GPS coordinates 41.34571, -8.47314 W; Dimensions 300x610x33 cm; Materials Stainless steel and concrete; Collection MIEC, no. 35; References ARTISTAS|MIEC, 2016; MOREIRA, 2017a, pp. 28-29; MOREIRA & CARNEIRO, 2015, pp. 114-115; SOUTO, 2021, pp. 235-240.

José Barrias (1944–2020, Portugal) was born in Lisbon in 1944 and lived in Porto between 1950 and 1967, where he briefly attended the School of Fine Arts. He moved to Paris in 1967, and made his home in Milan in 1968. He worked with different media, such as painting, drawing, sculpture, salvaged objects, photography, written text and video, often combined in the same piece, especially in the form of site-specific installations. Barrias exhibited individually for the first time in 1972 and represented Portugal at the Paris Biennale in 1980 and the Venice Biennale in 1984. He was featured in a number of solo and group exhibitions, mainly in Portugal and Italy. Especially noteworthy is the anthological exhibition *Etc...*, held by the Calouste Gulbenkian Foundation's Modern Art Centre, Lisbon, 1996, as well as his last exhibition, *Escrever com a Luz: Notas para a Biografia de uma Sombra*, which took place at the Centre for Art and Architecture in Guimarães, in 2019.

🌐 miec.cm-stirso.pt/en/artists/jose-barrias/

1 BARRIAS, 2015.

2 MOREIRA, 2017a, p. 28.

3 The Italian poet, essayist and philologist Giacomo Leopardi lived for only thirty-eight years (1798–1837), yet left an exceptional body of work, as shown by this poem, here reproduced in an English translation by Frederick Townsend.

4 BARRIAS in HÖTEL, 2015.



LEOPOLDO MALER **DIAGONALMENTE CORRETO** - 2004

A multifaceted artist, Leopoldo Maler's practice spans multiple artistic fields and forms of expression, including painting, sculpture, installation, performance and film, among others. As a sculptor — particularly in the context of public art —, he has developed a symbolic iconography of figurative and alphanumeric nature, in which the elements function as a form of scenography, articulated through the theatrical staging of contexts and the suggestion of choreographed sequences of movement. Of strong formal and conceptual dramatic characteristics, his pieces construct a discourse organised as a system in which artistic practice is fundamentally understood as an act of composition. In this system, the constituent elements establish a challenging and unpredictable balance, generating a powerful aesthetic and a dynamic charged with spiritual resonance. Fernando Ureña Rib has described Leopoldo Maler's work as provocative, noting that through his practice the artist seeks to confront the viewer's conscience in relation to the society they inhabit, subjecting it to critique¹; **Description** *Diagonalmente Correto* (Diagonally Correct) is a site-specific work whose form, composition, orientation and colour palette were determined by its natural and architectural context: (...) *A work placed by an artist in a particular site is like the arrival of an intruder. When someone arrives, they are new. There has to be dialogue. That is why there is so much talk about dialogue between sculpture and place (...)*². Made in concrete and structurally simple, with a geometric outline, the piece is structured around an oblique rectangle cut by an asymmetrically positioned sinuous line, generating a harmonious sense of movement and surprising lightness. The apparent structural mass of the piece is counteracted by the refinement of its geometry and the playful use of colour, which reconfigures the surrounding space and asserts a powerful yet serene presence within the landscape. (...) *The presence of the immense and imposing*

*monastery near the assigned site ultimately defined the conceptual approach to the work. What volume could rival such overwhelming horizontal and vertical mass? To attract attention, it was necessary to disrupt both axes. Thus emerged, ironically yet with structural clarity, CORRECTAMENTE VERTICAL: a kind of grammatical accent placed on the grass, whose colours engage in a subtle dialogue with the monastery's white surfaces, occasionally merging with the clouds that frequently veil the sky of Santo Tirso (...)*³; **Location and setting** *Diagonalmente Correto* is located in Jardim Cardoso de Miranda, in the vicinity of the parish church.

Technical information GPS coordinates 41.34543 N, -8.4719 O; Dimensions 540x510x120 cm; Materials Polychrome concrete; Collection MIEC no. 36; References ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 116-117; SOUTO, 2021, pp. 241-246.

Leopoldo Maler (b. 1937, Argentina) was born in Buenos Aires and graduated in Law from the University of Buenos Aires. In 1961 he travelled to London, where he lived for approximately 18 years. Throughout that period, he sought to combine different media, integrating films into installations and sculptures. Maler worked on projects for the BBC, and in 1964 won an award at the London Film Festival for a short film. Still in London, he collaborated with the Contemporary Dance Theatre. In 1977 Maler participated in the 14th São Paulo Biennale, where he won the 1st Grand Prize, and later that year he moved to New York with a scholarship from the Guggenheim Foundation, where he stayed until 1983. In 1986 he represented Argentina at the Venice Biennale, and in 1988 he co-founded and directed the Napa Contemporary Arts Foundation, in association with the universities of Berkeley, San Francisco and Sonoma. He is the author of several monumental outdoor sculptures, most notably the pieces built in 1988 for the Olympic Sculpture Park in Seoul, Korea, and for Madrid, Cultural Capital of Europe in 1992.

miec.cm-stirso.pt/en/artists/leopoldo-maler/

1 RIB, 2019.

2 MALER in HÖTEL, 2015.

3 Ibidem



PETER KLASEN **UNTITLED** - 2004

Drawing on the visual language of contemporary urban reality, Peter Klasen oriented his practice towards a form of hyperrealism, staging recurring themes in which mechanised techniques contribute to the dehumanisation of objects. He became a key figure of the New Figuration movement, at a moment when the avant-garde vitality of Action Painting and Abstract Expressionism appeared to be waning. His work focuses on images circulated by the mass media, which mirror the uniformity of Western society and are critically exposed through pictorial metaphors. By exploring and reinterpreting an iconography drawn from current social and urban graphic signs, Klasen's practice engages with the aesthetic legacy of Pop Art. Characterised by continual progress and regression, his artistic output occupies a space between art and life, navigating the ambiguity of paradox and hyperreality, and frequently engaging with visual references drawn from industrial forms and everyday objects: (...) ... *a balance between the sensual and the industrial, a cross-fertilisation between the agreeable and the disgusting, the tasteful and the abhorrent (...)*¹. Ultimately, Klasen's work is defined by a search for balance between darkness and light, between good and bad taste, questioning the ambiguities of social normalisation and the consequent standardisation of thought; **Description** In the sculpture created for Santo Tirso, Peter Klasen deploys strategies characteristic of Pop Art, particularly the formal enlargement of elements drawn from everyday life. By coupling different object parts and manipulating scale relationships, he explores new forms, attributing fresh configurations to these elements and transforming them into true icons. Constructed from multiple fragments of mechanical components connected by two asymmetrical, coloured tubes, the structure outlines an object of unexpected delicacy that counteracts the industrial tension inherent in its parts. From this seemingly childlike architecture emerges a playful object whose strangeness both fascinates and electrifies; **Location and setting** Peter Klasen's sculpture is installed near the front façade

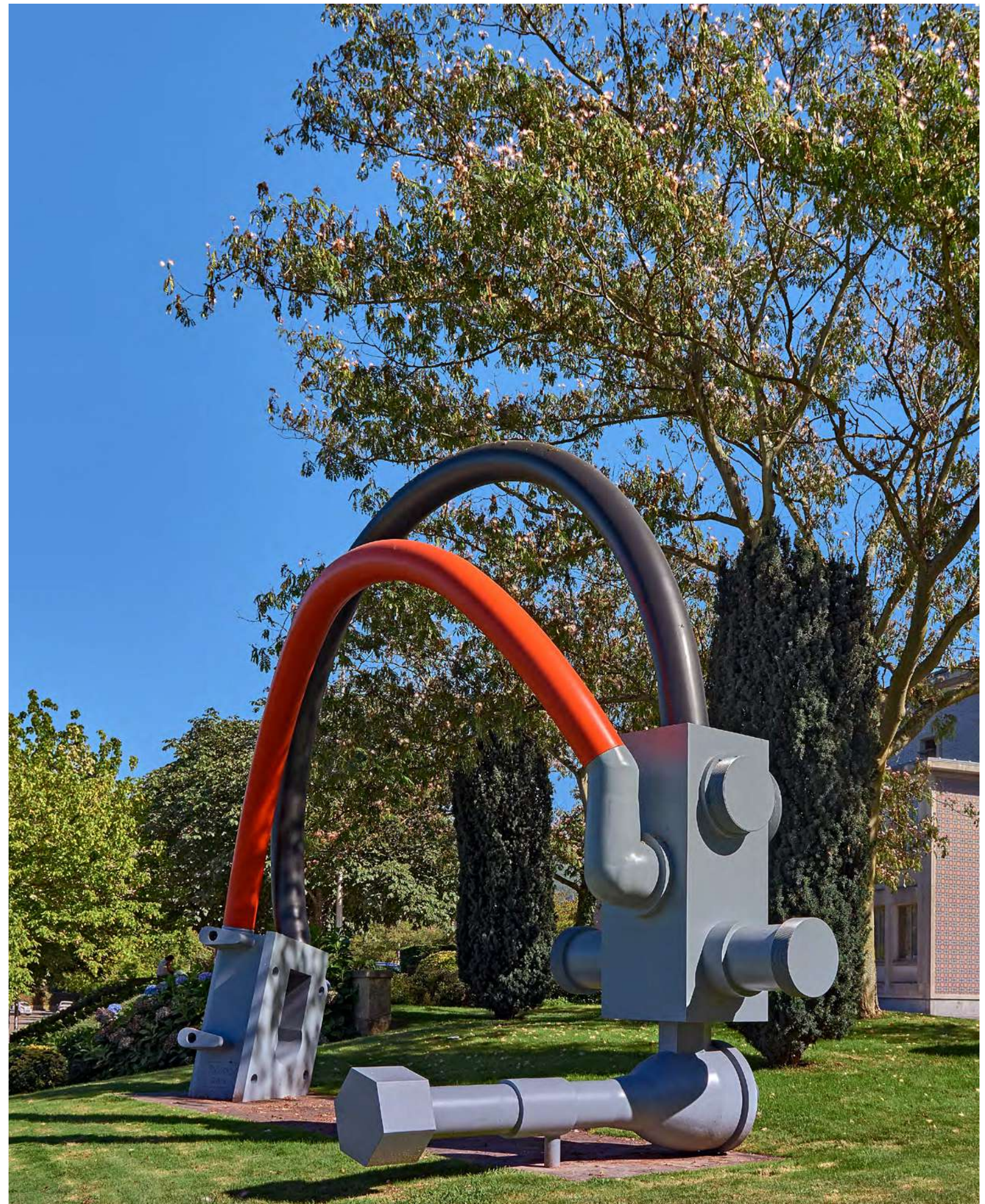
of the Town Hall². It is integrated into a significant group of sculptures from the MIEC collection that surround the building, designed by architect Agostinho Ricca.

Technical information *GPS coordinates* 41.34222 N, -8.47299 O; *Dimensions* 510x670x280 cm; *Materials* Painted iron in grey and orange and concrete; *Collection* MIEC, no. 37; *References* ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 118-119; SOUTO, 2021, pp. 247-251.

Peter Klasen (b. 1935, Germany) was born in Lübeck. From 1956 to 1959 he attended the Berlin School of Fine Arts. In 1959, with a scholarship from the German Industrial Patronage, he moved to Paris, where he became one of the key figures of the New Figuration, taking part in the 1964 exhibition *Mythologies Quotidiennes* at the Paris Museum of Modern Art. Working across sculpture, photography and painting, Klasen has focused on collage, either repeating a single fragmented image or assembling objects, photographs or documents onto the canvas to form an often unsettling composition. Exhibiting individually for the first time in 1966, he has taken part in a number of solo and group exhibitions, particularly in Europe, most notably the retrospective of his oeuvre held at the Touquet-Paris-Plage Museum in France, in 2013.

🌐 miec.cm-stirso.pt/en/artists/peter-klasen/

² (...) *You're looking at a happy artist, for my work is located at the very heart of the city of Santo Tirso, in a public square alive with the constant activity of the city and its people. This closeness is deeply meaningful to me and gives complete significance to my work and my thoughts as a sculptor (...)* (KLASEN in HÖTEL, 2015).



PETER STÄMPFLI **ROTULA** – 2004

Regardless of the taxonomies endorsed by art criticism — pop art, hyperrealism, minimalism, neo-geometric conceptualism¹ — Peter Stämpfli's oeuvre asserts a distinctive identity, consistently resistant to arbitrary assimilation and coherent in both intent and execution. Unsubmissive to transient trends or any disciplinary, technical, or material conventions, he experiments with varied processes, media and technical resources, producing a descriptive and highly detailed body of work, especially in his central theme, where the placement of objects heightens their presence and reconfigures our perceptual perspective, lending a poetic quality to space. Central to this approach is the magnification of reality through image enlargement, not to create a sense of verisimilitude but to intensify appearances. Stämpfli's gaze on discarded objects focused primarily on the potential of forms and the traces left by tyre treads, reinventing appearances, outlines, patterns, and geometric compositions in both painting and public sculpture, and creating striking monochrome three-dimensional architectures. Following a trans-pop phase celebrating everyday objects, he adopted a single recurring motif — the tyre and the mystery of its imprint; **Description** Constructed in concrete using identical industrial modules, *Rotula* derives from Stämpfli's distinctive exploration of automotive iconography, particularly the tyre tread and its textured surfaces, reshaped through form and composition. This monochrome totemic sculpture is monumental in scale, placing the viewer within a complex perceptual field, as the tyre's imprint and sequential dynamics become a living element with its own visual logic. The composition establishes a unique relationship with the surrounding site, enhanced by the interplay of colour, volume, rhythm, spatial arrangement

¹ An art movement in geometric abstraction from the 1980s, encompassing painting and sculpture, which viewed technology as both opportunity and danger, and critiqued the voracity of capitalism and modern consumerism. Through an abstract visual language with contemporary social awareness, it developed actions of significant scope. Ironically, many of its key figures became commercial successes, leading some critics to argue that the movement was driven more by marketing and media hype than by genuine social consciousness.

and light, creating a multidimensional experience that brings the sculpture itself to life. As the artist remarked, (...) *Je suis très heureux de cette réalisation intitulée "ROTULA" en béton rouge teinté dans la masse, entouré de l'herbe verte, et je referais exactement la même œuvre si cela était à recommencer (...)*²; **Location and setting** *Rotula* is located close to Rua do Picoto, in the intermediate area between the Sports Pavilion and the Municipal Swimming Pool.

Technical information *GPS coordinates* 41.33808 N, -8.47501 O; *Dimensions* 395x240x180 cm; *Materials* Painted concrete; *Collection* MIEC, no. 38; *References* ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 120-121; SOUTO, 2021, pp. 252-266.

Peter Stämpfli (b. 1937, Switzerland) was born in Deisswil, and attended the Bienne School of Fine Arts between 1954 and 1955. Since 1960 he has lived and worked between Paris, Switzerland and Sitges, near Barcelona. His work focuses on painting and sculpture, particularly large canvases depicting oversized household objects, and auto parts, which are a recurring motif. Stämpfli exhibited his work individually for the first time in 1966, and since then has taken part in numerous solo and group exhibitions. He represented Switzerland in 1967 at the 9th São Paulo Biennale and in 1970 at the 35th Venice Biennale. Of particular note is the first retrospective of his work held in Paris, at the Jeu du Paume Gallery in 2002, as well as, more recently, the 2022 exhibition *Fast and Furious (1969-1975)*, at Galerie GP & N Vallois, Paris. In 2011, he opened the Stämpfli Foundation - Museum of Contemporary Art, in Sitges, Barcelona.

🌐 stampfli.fr/

² *I am very pleased with ROTULA, in red concrete, surrounded by green grass, and I would make exactly the same piece again if I had to start over* (STÄMPFLI in SOUTO, 2021, p. 256).



SUK-WON PARK **UNTITLED** - 2004

A key figure in contemporary Korean sculpture, Suk-Won Park began his artistic practice in the 1960s with works related to abstract expressionism, foregrounding the inherent physical qualities of his materials. By the 1970s, his practice took a strongly minimalist turn. Together with fellow pioneers such as Kim Kulim, Lee Seung-taek and Ha Chong-hyun, he co-founded the Korean Vanguard Association (AG), which inaugurated the country's experimental art scene in 1970. At the core of his practice lies a fundamental principle: materials are not merely a means of conjuring a representational image, but works of art in their own right. This emphasis on materiality extended to his two-dimensional works on canvas, where he incorporated the physical qualities of *hanji* (traditional Korean paper made from native mulberry bark) through cutting, reassembling, and layering. Although the repetition of simple forms resonates with Western Minimalism, the use of natural materials, rather than industrial equivalents, organised in layered arrangements produces a distinctly Korean interpretation of these conceptual ideas. His sculptures are usually produced through the combination and segmentation of simple geometric elements, typically in stone or wood, combined in varying configurations; **Description** Despite its human scale, Suk-Won Park's sculpture for Santo Tirso formally and conceptually occupies an intermediate space between sculpture and architecture, hinting at the potential to enclose the human body. Comprising seven granite elements, the simplicity of its lines and the austerity of its materials, coupled with the use of only two shades of grey, lend the piece both the solemnity of a funerary monument and the celebratory resonance of arches¹, producing a deliberately unsettling ambiguity. (...) *His work Handle manages to escape from everyday life by expanding the daily act of opening and closing doors. Through his initial three-dimensional works he shaped his interest in spaces,*

¹ In South Korean culture, the arch draws on symbolism that often resists interpretation. Beneath the creation of a world that may serve as an indirect mirror of existence, shaped by the artist's perspective on society, it inhabits a realm of poetic prose, unconcerned with realism, mimetic accuracy, or any significance beyond the staged scenario.

*objects, and environmental elements (...)*²; **Location and setting** Suk-Won Park's sculpture is located on Rua do Picoto, within the landscaped area between the Sports Pavilion and the Municipal Swimming Pool. It is framed by the Serra de Monte Córdova, with Monte da Nossa Senhora da Assunção in the background.

Technical information *GPS coordinates* 41.201710 N, -8.282700 O; *Dimensions* 247x620x85 cm; *Materials* Granite and concrete; *Collection* MIEC, no. 39; *References* ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 122-123; SOUTO, 2021, pp. 252-266.

Suk-Won Park (b. 1941, South Korea) was born in Jinhae, Kyong Sang Namdo. In 1964 he completed a Bachelor of Arts degree at the College of Fine Arts at Hongik University, Seoul, where he later served as a professor from 2002. Between 1998 and 2001 he was president of the Korean Fine Arts Association. Beginning his artistic practice in the 1960s with pieces related to abstract expressionism, from the 1970s onwards his work took on a minimalist character, and since then he has been considered one of the most representative figures in Korean abstract sculpture. Exhibiting individually since 1974, he has been featured in a number of solo and group exhibitions in different locations, most recently the *Re- and de-* exhibit, held at The Page Gallery, Seoul, in 2024. He took part in the 5th Paris Biennale in 1966, the 10th São Paulo Biennale in 1969 and the 1st Sydney Biennale in 1973. He has also participated in outdoor sculpture symposia, most notably the sculpture created in 1988 for the Seoul Olympic Sculpture Park.

🌐 miec.cm-stirso.pt/en/artists/suk-won-park/

² BUSAN BIENNALE, 2014. Originally in English.



WANG KEPING **DUAS FACES** - 2008

Making use of multiple technical resources, Wang Keping's work unfolds and gains strength through the search for the unique expressive quality of each material, allowing forms to become a sculpted body¹. Drawing inspiration from the human body and its many interactions, his often anthropomorphic figurative compositions explore the essence of the feminine, expressing voluptuous and sensual forms infused with traces of lyrical abstraction. This approach recalls archetypes of primitive sculpture, interpreted as images associated with fertility cults, in which the signs of gestation are emphasised, namely the breasts, hips, buttocks, pubic triangle and, ultimately, motherhood as a defining condition of humankind². The breadth of Keping's practice encompasses contemporary Western paradigms alongside influences from other cultures and latitudes: (...) *His works are evocative of Constantin Brâncuși's Modernist explorations, Han Dynasty funereal figures, and African fertility sculptures, though their warped formal abstractions and embrace of eroticism place them squarely into a class of their own (...)*³; **Description** Produced in weathering steel with a vertical concrete base, *Duas faces* (Two Faces) addresses a recurring motif in Wang Keping's work: the representation of a couple. Within a minimalist language, sexual dimorphism is reduced to a few yet meaningful elements: the nose of the male figure and the braid of the female, which also carries political and cultural connotations. Though supported by a rigid structure, the work clearly echoes compositional strategies found in the artist's wooden sculptures, as he seeks formal simplification and stylisation through subtly implied volumes, a polished surface and a sinuous linear outline, thus opening the work to multiple interpretations; **Location and setting**

¹ DUMONTEIL, n.d.

² The attributes associated with this female figure suggest that, in early human thought, woman was represented through specific features: breasts, pubis, womb and buttocks. These characteristics find a parallel in the etymological definition of the lexeme mother across the various Indo-European languages. MARQUETTI, 2002/2003.

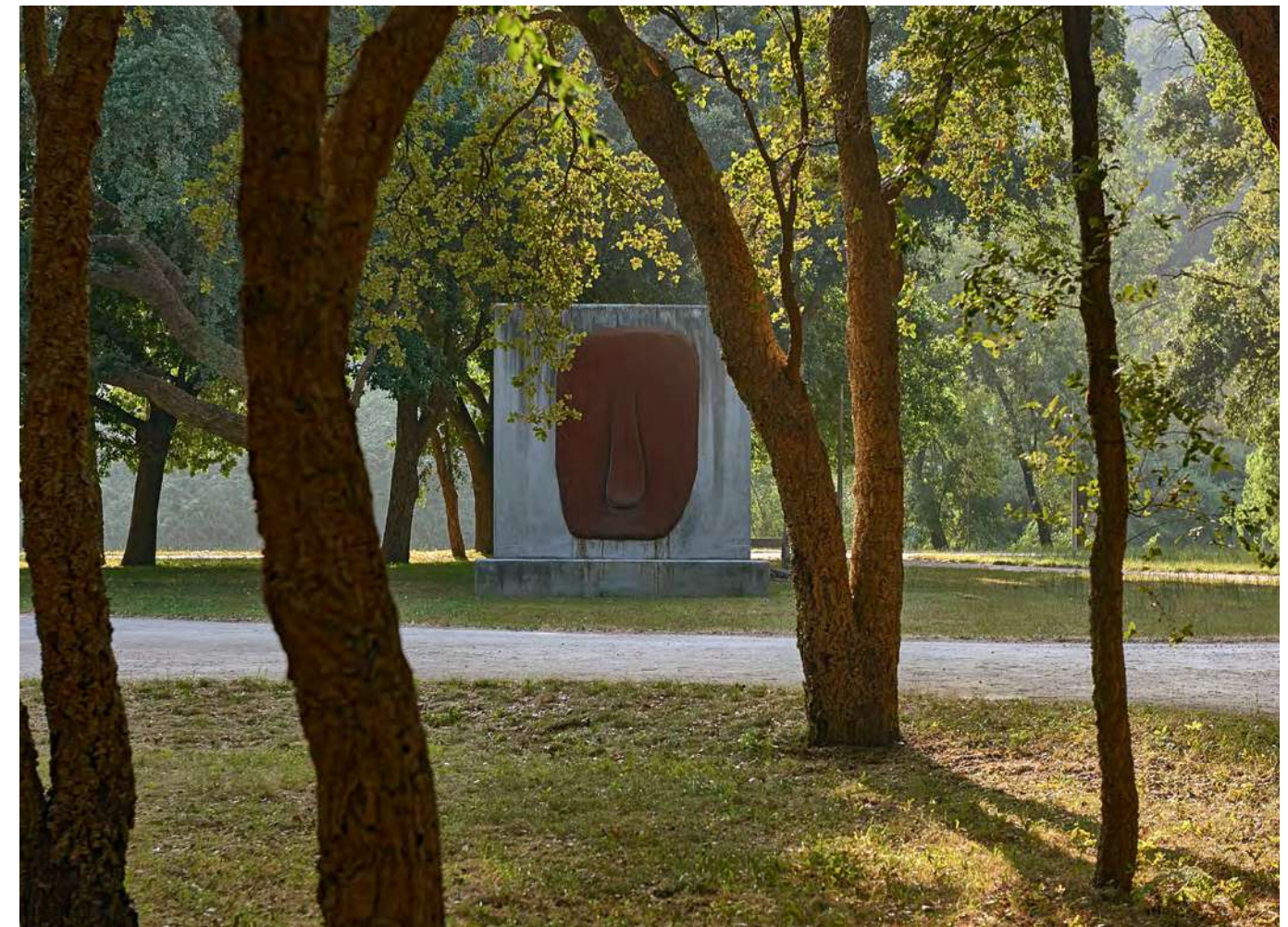
³ UCCA Center for Contemporary Art. (27 September 2013). Wang Keping, from Google Arts and Culture — <https://artsandculture.google.com/exhibit/wang-keping/wR5o39g9>

Located in Parque Urbano Sara Moreira, *Duas faces* is surrounded by a substantial ensemble of works from the 9th and 10th Sculpture Symposia, as well as by a natural setting characterised by riparian vegetation and the park's trees.

Technical information *GPS coordinates* 41.35568 N, -8.46221 O; *Dimensions* 400x400x30 cm; *Materials* Concrete and weathering steel; *Collection* MIEC, no. 40; *References* ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 124-125; SOUTO, 2021, pp. 261-266.

Wang Keping (b. 1949, China) was born in Beijing. He first appeared on the art scene in 1979, when he became a founding member of China's first group of non-conformist artists, Xing Xing [The Stars], together with artists such as Ai Wei Wei, Ma Desheng and Huang Rui, who played an active role in laying the foundations for avant-garde art in China. Whilst his early works were markedly political and contested the regime, he later developed a sensual style with figurative bases. Living and working in Paris since 1984, Keping has been featured in several solo and group exhibitions in numerous countries. In 1999 he was one of the few sculptors chosen to take part in the *Les Champs de la Sculpture* exhibition, where eight of his sculptures were shown on the Champs-Élysées in Paris. He has been a guest at outdoor sculpture symposia, producing public sculptures for several venues, such as the Olympic Sculpture Park in Seoul in 1988.

🌐 wangkeping.com



JEAN PAUL ALBINET **SEDIMENTAÇÃO** - 2008

The collective *"The UNTEL Spirit"*, which he co-founded with Philippe Cazal and Alain Snyders, played a crucial role in Paul Albinet's artistic practice, offering a critical reading of contemporary society and its pressing issues, particularly those arising from Western capitalism and consumer culture. Using everyday materials, many of the collective's works and interventions took the form of immaterial actions in public spaces: handing out leaflets, broadcasting sounds, sending mail, walking the streets, staging demonstrations, or other acts perceived as "disturbing behaviours" capable of provoking change and encouraging new ways of thinking about the surrounding environment. The critique of consumerist practice took material form in Albinet's painting in the form of a barcode¹, a true emblem of globalisation standing for commercial exchange, thereby challenging conventional systems of authentication and validation in the art world and his critical stance on the art system itself; **Description** *Sedimentação* belongs to a series of works developed through research into one of the most urgent issues of contemporary life and the immediate future: Art, Nature, and Technology. Made up of various modules, it resembles a disorderly heap of everyday plastic packaging, calling into question the relentless consumption of a globalised society and its disregard for waste and its harmful effects. As the artist explains, (...) *composée à partir d'emballages alimentaires agrandis recouverts d'écorces d'arbre (plaques en pin) est imaginée pour évoluer avec le temps. En effet l'exposition de la sculpture aux variations climatiques (vent, pluie, soleil) provoque une altération visuelle du bois. C'est pour moi une idée pour traduire visuellement et montrer au public les nouveaux enjeux écologiques*² (...). The galvanised

iron structure and wooden cladding, together with the title, symbolise the strength and resilience of nature, which ultimately absorbs and regenerates humanity's destructive footprint; **Location and setting** Located in Parque Urbano Sara Moreira, *Sedimentação* is framed by a dense grove of oaks, cork oaks, ashes and alders, whose presence amplifies its visual and conceptual impact.

Technical information *GPS coordinates* 41.35595 N, -8.46069 O; *Dimensions* 425x330x340 cm; *Materials* Galvanised iron and wood; *Collection* MIEC, no. 41; *References* ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 126-127; SOUTO, 2021, pp. 267-276.

Jean Paul Albinet (1954-2022, France) was born in Albia. He attended the School of Fine Arts in Toulouse, followed by the Higher National Academy of Decorative Arts in Paris. With the UNTEL group, which he co-founded along with Philippe Cazal and Alain Snyders, he carried out several performances and street actions in different locations in France from 1975 to 1980, as well as participated in a number of national and international exhibitions. A versatile artist, Albinet worked on visual codes, and in 1990 was the first artist to sign his works with a barcode developed as a conceptual identity corresponding to his CNUF (unified national supplier code), a registration as manufacturer of painted and sculpted art. Exhibiting individually for the first time in 1984, he participated in several exhibitions in France and abroad, most notably *Regarder les prix*, held at the gallery of the Xi'an School of Art and Design in China, in 2014.

🌐 miec.cm-stirso.pt/en/artists/jean-paul-albinet/

¹ In 1990, the artist was assigned a digital signature by Gencod, number 337731, which he applies to all his productions. It serves as a conceptual identity, corresponding to his CNUF registration (National Unified Supplier Code) as a producer of painted and sculpted art.

² (...) *composed of enlarged food packaging covered with tree bark (pine panels), it is designed to evolve over time. Indeed, exposure to the elements (wind, rain, sun), visually alters the wood. For me, it is a way to visually translate and demonstrate to the public the new ecological challenges* (...) (SOUTO, 2021, p. 271).



MICHEL ROVELAS **ADÃO E EVA** – 2008

Michel Rovelas's conceptual horizon is grounded in a fertile inquiry into the identity and ethnogenesis of the Guadeloupean people. In the absence of a founding myth or cosmological vision — erased by the colonising process which, under the guise of evangelisation, imposed its own worldview and dismantled pre-existing belief systems — his artistic practice arises from the need to generate a foundational mythology and construct a "new" identity. His work thus becomes a space of testimony and human resonance, situated at the crossroads of Caribbean, African, Chinese and European cultures, where the human condition is examined through meticulous observations of reality, permeated by an analytical, impressionist sensibility. Through the combination of sculpture, painting and drawing, the artist stages a kind of "sacred moment", encouraging the viewer to participate and recognise the foundational elements of a mythology intended to offer a coherent explanation of the cosmos and humankind's place in it; **Description** Constructed from weathering steel and anchored on a concrete base, *Adão e Eva* (Adam and Eve) is situated in a green area comprising a small woodland¹, an environment that gave rise to a site-specific project: (...) *Toutefois mon travail en dehors de son enracinement culturel caribéen demeurerait dans mes concepts fondateur de création. Ces concepts privilégient les rapports de relations à l'autre et aux territoires, ce qui est un enrichissement. Dans le cas présent, l'emplacement qui m'avait été réservé se trouvait dans un parc boisé de la ville. C'est la raison pour laquelle ma proposition a pris les formes intégrant cet espace boisé (...)*². The minimalist composition brings together two geometrised forms, a crescent and an arc segment, that intersect in a suggestive manner, alluding to

an intimate bond between man and woman and inviting a reinterpretation of the symbolic narrative of humanity's origin, as suggested by the title; **Location and setting** Located in Parque Urbano Sara Moreira, *Adão e Eva* is framed by dense woodland comprising oak, cork oak, ash, alder and eucalyptus trees, a setting that reinforces its integration into the landscape.

Technical information *GPS coordinates* 41.35583 N, -8.46034 O; *Dimensions* 580x590x230 cm; *Materials* Concrete and weathering steel; *Collection* MIEC, no. 42; *References* ARTISTAS|MIEC, 2016; MATOS 2016a, pp. 34-35; MOREIRA & CARNEIRO, 2015, pp. 128-129; SOUTO, 2021, pp. 272-276.

Michel Rovelas (b. 1939, Guadeloupe) was born in Capesterre. In 1962 he travelled to Paris, where he enrolled at the University of Sciences, which he left two years later to devote himself entirely to the visual arts. He lived in Paris until 1968, when he moved back to Guadeloupe, where in 1972 he set up a painting school and the Igha-Igha Art Gallery in Pointe-à-Pitre. Interested in the social and historical demands of his homeland, he has developed paintings, sculptures and illustrations with themes linked to Guadeloupe and its origins. After his first solo exhibition in 1967, Rovelas has participated in several exhibitions in Guadeloupe and abroad, most notably *Michel Rovelas: Mythologies Créoles*, held at Artchipel Scène Nationale, Guadeloupe. He has also produced public art, such as *Asé Plére*, a sculpture made for the Pôle Caribbe Airport in Guadeloupe.

🌐 miec.cm-stirso.pt/en/artists/michel-rovelas/

¹ (...) *As part of the landscape, yet not belonging to its biological structure, Adão e Eva rises as a mediator of space, consecrating the movement of nature itself (...)* (MATOS, 2016a, pp. 34-35).

² *Despite being rooted in Caribbean culture, my work has remained guided by my core creative principles. These principles emphasise the importance of connections with others and with the surrounding territory, which I see as enriching. In this instance, the space assigned to me was a city park with trees, which is why my proposal took on forms that harmonise with the wooded environment* (SOUTO, 2021, p. 275, Annex A, interview XVII).



ÂNGELA FERREIRA **SESRIEM — POÇO DAS SEIS CORREIAS** - 2008

The conceptual horizon of Ângela Ferreira's artistic practice is consistently shaped by two central concerns: the functionality of the sculptural object and a critical examination of cultural relations between Europe and Africa¹. From this standpoint, her work seeks to renew perceptual and critical sensibilities by reflecting on contemporary thought and the ways collective identities are constructed and legitimised through "official" historical narratives. Her approach is grounded in an expanded understanding of heritage, one that values marginal and often overlooked forms of testimony as key to the formation of collective historical identity. Such identity is conceived as inherently multidimensional, emerging from overlapping and often concealed social realities that are embedded in everyday experience and reinterpreted through alternative perspectives open to new conceptual horizons; **Description** *Sesriem — poço das seis correias* (The six-strap well) is a sculptural project rooted in a specific geographical and cultural context: Namibia. Sesriem is a small location in the Namib Desert, in the Hardap region, near the southern edge of the Naukluft Mountains. It is particularly well known because the "Sesriem Gate" is the main access point to the Namib-Naukluft National Park. The name, derived from Afrikaans, means "six rawhide straps", referring to the fact that early settlers had to tie together six leather straps for a bucket to reach the water. Living conditions are so harsh that each plot can give shelter to only one "family" of campers. Every plot consists of a small round patch of land enclosed by a low wall and containing a large central tree and a water tap. Due to its desert location, the tree's survival depends on surplus water that seeps into the ground and irrigates it. In return, the tree provides shade, establishing a symbiotic relationship — a minimal ecosystem of survival that sustains those who camp and dwell there. The sculpture thus

celebrates the memory of that place by bringing it close to us through a complete set of references. The tree canopy is reimagined as a playful metal structure that oscillates like branches and can be climbed by children. Carrying the piece's title, the wall encircles a space filled with sand, evoking the desert landscape. Finally, a functioning water tap remains at the centre, which, like in the Namib Desert, quenches the thirst of all those using the space and bringing it to life through their presence; **Location and setting** Parque Urbano Sara Moreira.

Technical information *GPS coordinates* 41.355333 N, -8.461299 O; *Dimensions* 350X800 cm; *Materials* Concrete, iron, sand and water; *Collection* MIEC, no. 43; *References* MOREIRA, 2018, p. 7; MOREIRA & CARNEIRO, 2015, pp. 130-131; CRESPO, 2016, pp. 237-252.

Ângela Ferreira (b. 1958, Moçambique) was born in Lourenço Marques. After spending two years in Lisbon (1973–1975), she moved to Cape Town, South Africa, where she studied sculpture at the Michaelis School of Fine Arts, obtaining her degree in 1981, as well as a Master in Fine Arts in 1983. In the early 1990s, she made her home in Lisbon, where she currently lives and works. She is a lecturer at the Faculty of Fine Arts of the University of Lisbon, where she completed her PhD in 2016.

In addition to sculpture, Ferreira's installations frequently incorporate other media, including video, drawing, photography and text. She held her first solo exhibition in 1990 and has since been featured in numerous exhibitions in Portugal and abroad. She participated in the 52nd Venice Biennale in 2007 and the 28th São Paulo Biennial in 2008. Her numerous public art projects include the sculpture *Rega* for the Urban Park of Vila Nova da Barquinha, Almourol (2012), and *Entrer Dans la Mine* for the 3rd Lubumbashi Biennial, Democratic Republic of the Congo (2013).

🌐 angelaferreira.info/



¹ *Sesriem – poço das seis correias is a site-specific piece for the Rabada Park, aimed at giving continuity to two important aspects of Ferreira's artistic discourse: on the one hand, the construction of outdoor public artworks in which functionality and use are central criteria of artistic intention; and, on the other hand, the ongoing exploration of issues that express a critical stance towards the relationship between Europe and Africa* (FERREIRA in MOREIRA & CARNEIRO, 2015, pp. 130–131).

CARLOS NOGUEIRA **CASA COMPRIDA COM ÁRVORE DENTRO** – 2013

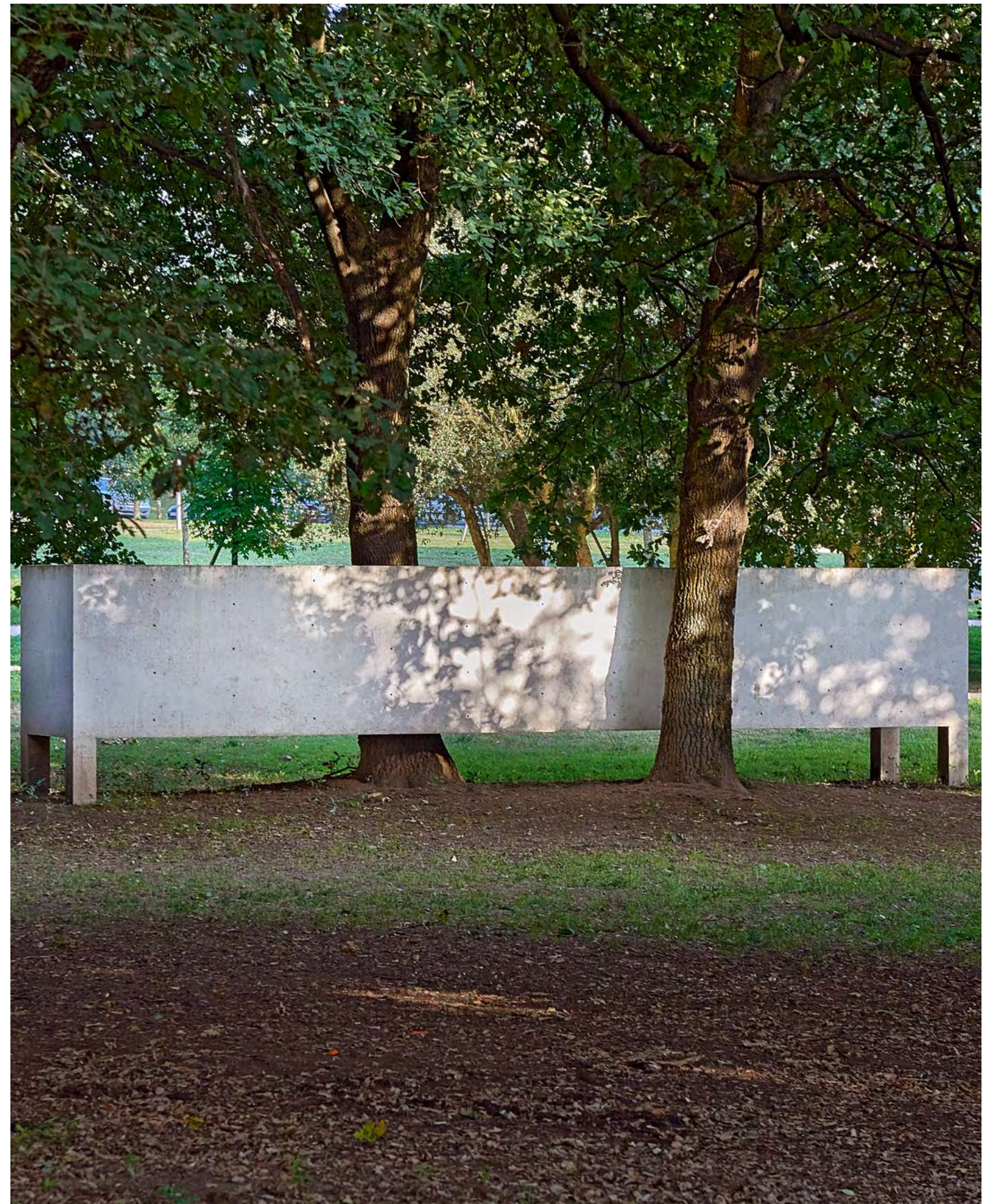
Carlos Nogueira is the author of a multifaceted oeuvre that spans drawing, painting, performance and sculpture, also co-authoring architectural projects. Driven by an interest in natural phenomena and materials, as well as in shapes and topics rooted in archaic cultural memories and rituals, he explores the interplay between construction and memory, and between architectural space and the natural environment. Favouring materials such as wood, stone, iron and glass, he frequently deals with the notions of the house and the journey, evoking inhabitable space and dissolving conventional boundaries between inside and outside. Reflecting on his practice, the artist points out that his work (...) centres on tectonic and poetic concerns, where ideas of permanence, ephemerality and the sacred are constant axes. *I am concerned with light, the geometry of time and the irreversibility of thought. I work with the elemental and metric qualities of existing heritage, whether natural or constructed, which may be a watercourse, a collapsing wall, the wind itself, or the spaces they shape and contain. As a mediator, I intervene to reveal: a shifting angle, a flooded hill, the city (...)*; **Description** *Casa comprida com árvore dentro* (Long house with tree inside) reflects Carlos Nogueira's most recent exploration of the house, space, elemental forces and the human condition, examined through their many forms of interaction. By revisiting timeless themes of universal culture, the piece allows for a closer understanding of the intellectual foundations of his artistic production. Though formally assertive, the sculpture's symbolic and implicit metaphorical density reinforces its conceptual character, as pointed out by the author: "(...) building one space within and another on the opposite side / equally autonomous and complementary / where the sequence of approaching each space / is entirely arbitrary / using ordinary industrial materials / and transforming them by endowing them with new meanings/ new lives / without denying their potential return / to their original purpose.;" **Location and**

setting The sculpture is located in Parque Urbano Sara Moreira, on the left bank of the River Ave, in an area dominated by oak and cork oak woodland. Its placement is defined by two century-old oak trees that are incorporated into the composition, one enclosed within the structure and the other remaining outside.

Technical information *GPS coordinates* 41.354939 N, -8.461459 O; *Dimensions* 210x900x150 cm; *Materials* White reinforced concrete; *Collection* MIEC, no. 44; *References:* MOREIRA, 2016, pp. 96-97; MOREIRA & CARNEIRO, 2015, pp. 132-133.

Carlos Nogueira was born in Mozambique in 1947. He studied sculpture at the Porto School of Fine Arts and painting at the Lisbon School of Fine Arts. He was a grant holder of the Calouste Gulbenkian Foundation (1982-1983), the Portuguese Secretariat of State for Culture (1989-1990), and the Luso-American Foundation for Development (1989). His multifaceted oeuvre spans drawing, painting, performance and sculpture, also co-authoring architectural projects. After his first one-man exhibition in 1978, he has participated a number of solo and group exhibitions. He represented Portugal at the Venice Biennale in 1986, the Milan Architecture Triennial in 1996, and the Riga Sculpture Quadrennial in 2004. A major retrospective exhibition, *O Lugar das Coisas*, was held in 2013 at the Calouste Gulbenkian Foundation's Modern Art Centre. Especially noteworthy among Nogueira's several public art pieces are *Beyond the Very Edge of the Earth* for the gardens of the University of Brighton (1999), and *Casa quadrada com árvore dentro* (Square house with tree inside) for the Contemporary Sculpture Park of Vila Nova da Barquinha (2012).

🌐 carlosnogueira.com/



¹ (...) understanding a place is the result of a kind of courtship, in which one observes the light, the wind, the slopes, the vegetation, a passerby... in short, everything. (...) (NOGUEIRA in HÔTEL, 2015)

KISHIDA KATSUJI **OEUF DU VENT** - 2012

Known for the rigour and austerity of his oeuvre, Kishida Katsuji developed a sculptural practice rooted in non-figuration, alternating between introspective works and large-scale interventions. His public art reveals a powerful ascensional drive and an ambition towards monumentality: (...) *Ses sculptures ont une allure ascensionnelle et aspirent à la monumentalité, ramassées sur leur écorce crevassée et couturée, tressée de plaques parfois couronnées d'unités lamelliformes, arc-boutées sur une colonne vertébrale stabilisatrice: c'est toujours l'acier peint monochrome qui prête son épiderme fractionné aux combinaisons syncopées de KISHIDA (...)*¹. Monochrome painted iron consistently forms the divided and sectioned surface of Kishida's pieces, frequently constructed through a complex articulation of multiple planes that generate volume. This articulation system gives his pieces an aerial quality and a certain lightness, highlighting the dialectic between interior and exterior that defines his practice. His fascination with metal and with the colour of oxidation — the brown of earth, of rusting and decomposing metal — reveals a definitive rejection of immutable materials such as stainless steel, emblematic of frozen, eternal time. Red, by contrast, interrupts the stillness of Zen meditation, evoking a vision of a primordial state in transformation, a world before good and evil, where violent natural processes prevail, and living and dying are one and the same phenomenon. Navigating between structural regression and regulating geometry, and between Eastern tradition and Western experimentation, he established a distinctive and authoritative artistic trajectory; **Description** *Oeuf du Vent* is composed of a set of oval-shaped plates that converge on the upper plane towards a central point, held together by a seemingly chaotic armature that configures a structure in progressive disaggregation. Its

¹ His sculptures have an ascensional character and aspire to monumentality. compacted within their cracked and scarred skin, they are interwoven with plates sometimes crowned by lamellar units, braced against a stabilising spinal column: It is always monochrome painted steel that provides its fragmented epidermis to Kishida's syncopated combinations (CNAP, 2012).

open appearance suggests that this void, through which the eye may roam, is understood as the only possible representation of infinite potential, of primordial existences carried by the wind, endowed in many mythologies with a fertilising force. The piece is deeply rooted in vitalist thought, echoing the deep and all-encompassing breath of nature; **Location and setting** *Oeuf du Vent* is installed in Parque Urbano Sara Moreira, set within a natural landscape populated by oaks, cork oaks, ash trees and other native plant species.

Technical information *GPS coordinates* 41.35531 N, -8.46094 O; *Dimensions* 430x380x380 cm; *Materials* Concrete and iron; *Collection* MIEC, no. 45; *References* ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp.134-135; SOUTO, 2021, pp.286-289.

Kishida Katsuji (1937-2019, Japão) was born in Tokyo, settling in Paris in 1970. Between 1959 and 1963 he studied sculpture at the Musashino School of Fine Arts in Tokyo, and in 1967 he was awarded the Grand Prize at the Ubé Museum's exhibition of contemporary Japanese outdoor sculpture. Using steel, whether painted or unpainted, as his material of choice, his production is based on loosely interpreted geometric, usually ovoid, shapes. If at all painted, Katsuji's sculptures are mostly red, a colour that he associates with earth, rust and therefore the passage of time. Exhibiting individually for the first time in 1964, Katsuji had several solo and group exhibitions, not only in Japan but also in Europe, including the 2014 group exhibit *Jardin de Sculptures*, at the Maison d'Elsa Triolet et Aragon Museum in Saint-Arnoult-en-Yvelines, France. He participated in outdoor sculpture symposia, building site-specific pieces such as the sculptures in the *Oeuf du vent series*, found in Portugal, France, Japan and the United States of America.

miec.cm-stirso.pt/en/artists/kishida-katsuji/



PINO CASTAGNA **CANYON** – 2012

The diversity of materials is a defining feature of the richness of Pino Castagna's work, which incorporates aluminium, glass, cement, various types of stone, steel and iron, among others. His relationship with public space represents the second guiding principle of his practice, in which his installations acquire a remarkable scale, underpinned by an intuitive sense of engineering demonstrating his ability to connect his work with the historical memory of the place where it is placed. Through this process, he returns their cultural narratives to communities, reformulated and reinterpreted through a philosophical and poetic lens. Castagna's interventions reveal a balanced union of intuition and precise execution, emerging from free, unconstrained drawing, yet shaped through careful contextual analysis and sustained dialogue with the physical and human qualities of each site. Ultimately, his oeuvre stands at the intersection of design, technology, architecture and engineering, (...) *...capace di reggere un ambiente, di creare nuovi rapporti spaziali, una più vibrata tencione, una rinnovata vitalità, anche collocata in siti, piazze e tra architetture, che la storia ha così prepotentemente determinati e si direbbe conclusi, come sono gli ambienti e gli spazi della città... (...)*¹; **Description** The first *Muri*², the series to which *Canyon* conceptually belongs, dates back to the late 1970s. These are complex, massive structures composed of reinforced concrete blocks, clad and enclosed in weathering steel sheets fixed through industrial riveting. While both separating and connecting their dimensions, they exceed the individuality of their constituent parts. Conceived for public space, they conceal themselves, obstruct vision and stimulate the imagination, which continually seeks to pass beyond them from diverse vantage points. For this reason, they stand in clear opposition to notions of political division and social segregation historically embodied by walls and borders such as those of Berlin or Gaza,

¹ *...capable of sustaining an environment, of creating new spatial relationships, a heightened tension and a renewed vitality, even when placed in sites, squares and among architectures that history has so powerfully shaped and might be said to have brought to completion, such as the environments and spaces of the city... (ZORZI, 1980).*

² See, among others, Gerico, 1987, Le Bourget du Lac (France); 2010; ZORDAN, 2015, p. 15.

widely inscribed in contemporary history. Instead, these walls promise dialogue, articulated through the rhythms and intervals that emerge between their elements. The piece produced for Santo Tirso metaphorically reveals a fracture that splits the raw materiality of the sculpture (concrete and steel), exposing an organic interior, a crevice, a light that opens onto new forms of exchange and possibility, transcending difference. In this sense, *Canyon* is a wall that overturns its own function and nature through precarious balances and an internally reconfigured complexity; **Location and setting** *Canyon* is located in Parque Urbano Sara Moreira, within a setting characterised by a woodland of native species, which the artist found particularly compelling³.

Technical information *GPS coordinates* 41.35527 N, -8.46082 O; *Dimensions* 280x440x270cm; *Materials* Concrete and weathering steel; *Collection* MIEC, no. 46; *References* ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 136-137; SOUTO, 2021, pp. 290-293.

Pino Castagna (1932–2017, Italy) was born in Castelgomberto and attended the academies of Fine Arts of Verona and Venice. Between 1957 and 1963, together with Scottish sculptor Michael Noble and his wife Ida Borleti, he collaborated on a therapeutic assistance project to stimulate creative abilities at the Provincial Psychiatric Hospital in Verona. Working across a wide array of materials, Castagna created striking artworks, often installed in natural spaces, with which they establish a continuous dialogue. Exhibiting individually and collectively from 1959 onwards, he held several exhibitions in Italy and abroad, most notably his participation in the 1970 and 1986 Venice Biennales, as well as the retrospective at Palazzo delle Albere in Trento, or the anthological exhibition at Palazzo Té in Mantova, both held in Italy in 1985. He also produced public artworks, such as *Le Vale*, in Massa, Italy, produced in 2009.

miec.cm-stirso.pt/en/artists/pino-castagna/

³ (...) *I remember that my father was enthusiastic about the space because it allowed him to complete the sculpture in the dimensions and materials he wanted (...)* (CASTAGNA in SOUTO, 2021, p. 293. Originally in English).



PHILIPPE PERRIN **RAZORBLADE** - 2012

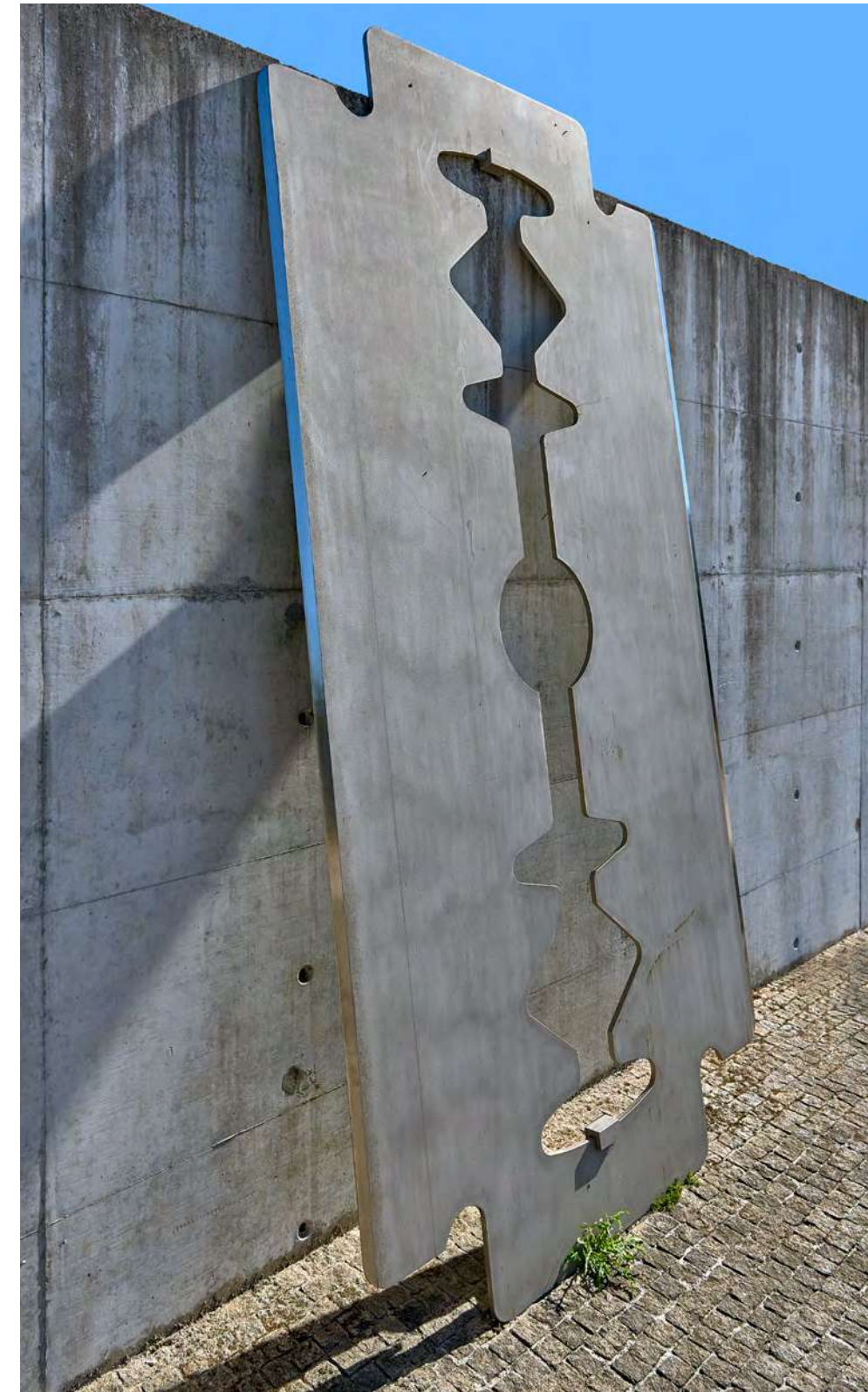
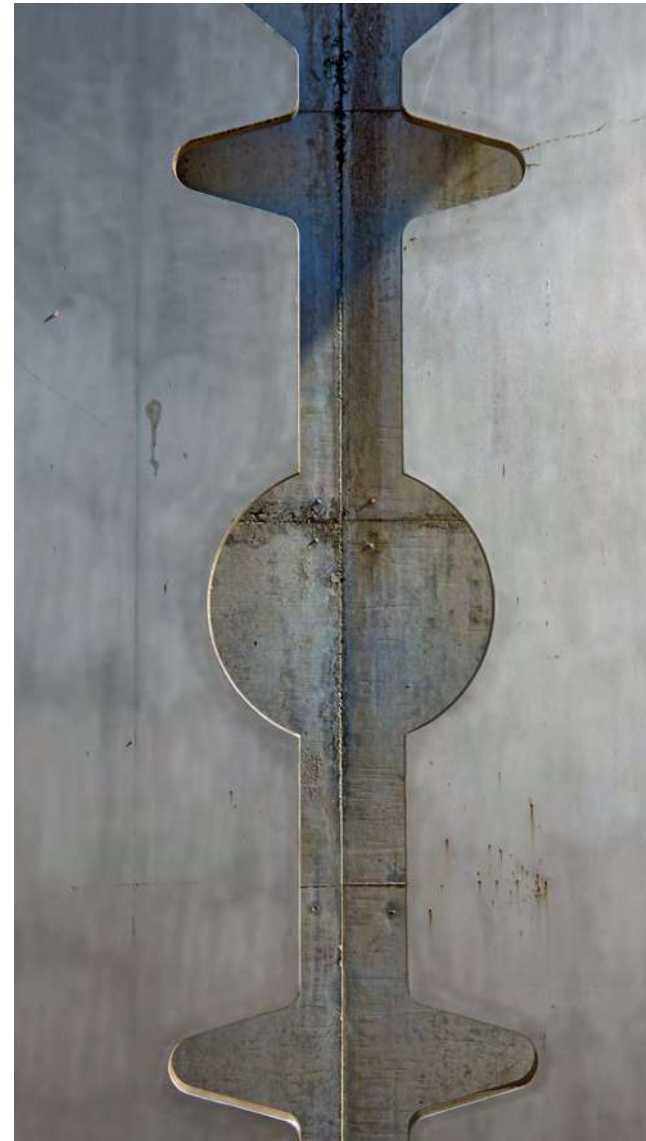
Fuelled by an incendiary pantheon of mythical and cinematic figures, Philippe Perrin's subversive, provocative and unsettling oeuvre challenges conventional relationships to art: (...) *Jesse James, Jacques Mesrine, Louis Mandrin (one of my ancestors), François Villon, Caravaggio, Arthur Cravan, Jules Bonnot, Lacenaire, all the tragic bandits, the revolutionaries, the anarchists of yesteryear, the crazy poets, the suicidal members of society, but also those from Scarface's fictions to Claude Brasseur's Vidocq, the good guys, the bad guys, the thugs... The list of the pantheons is long. They didn't all exist (...)*¹. Predominantly working in sculpture, but also across painting, drawing and photography, his practice addresses socially charged themes rooted in urban marginality, violence, delinquency and drug-related behaviours, alongside explicit references to literature and cinema. Constructing a mythologised black-and-gold narrative in which he casts himself as the central figure of a vibrant world, Perrin blurs the boundaries between fiction and reality. Firearms (revolvers, machine guns, hand grenades, bullets), knuckle-dusters, razor blades, handcuffs, monumental knives, crowns of thorns, rosaries and rings populate his sculptural vocabulary, echoing aesthetic strategies associated with 1960s Pop sculpture, in which trivial everyday objects are monumentalised through extreme shifts in scale and transformed into icons; **Description** Produced in stainless steel for the MIEC collection, *Razorblade* is an exaggerated reinterpretation of a Gillette razor blade, an object that consolidated its iconic status throughout the twentieth century following its creation in 1903. It later became associated with drug use, especially cocaine, typically spread across a flat, solid surface and divided into lines for inhalation. As part of Perrin's aesthetic strategies, the blade redirects the viewer towards the world of marginality and the transgressive practices of contemporary society; **Location and setting** *Razorblade* is located at the beginning of the pedestrian and cycle path connecting Parque Urbano Sara Moreira to the city. Its setting is defined by the structural elements

that support and frame the pathway, as well as the riparian vegetation along the river and the surrounding farmland.

Technical information GPS coordinates 41.35392 N, -8.46248 O; Dimensions 300x151x15 cm; Materials Polished stainless steel; Collection MIEC, no. 47; References ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 138-139; SOUTO, 2021, pp. 294-297.

Philippe Perrin (b. 1964, France) was born in La Tronche and currently lives and works in Paris. In the 1980s he attended the School of Fine Arts in Grenoble, France, and in 1991 he was one of the artists (along with Pierre Joseph and Philippe Parreno) involved in the ground-breaking exhibition *Les Ateliers du Paradise*, at the Air de Paris gallery in Nice. Working mainly with sculpture, as well as photography and drawing, his work revolves around urban suburbs, rap, boxing and the gangster aesthetic, being particularly known for his large-scale objects. Perrin held his first solo exhibition in 1987, and has since participated in solo and group exhibitions in France and abroad. Most recently, the solo exhibit *Louisiane, La Cavale* was held at the Hôtel La Louisiane, Paris, in 2022. He has also participated in outdoor sculpture biennales and symposia in a variety of countries.

🌐 philippesperrin.fr/



¹ L'APPROCHE, 2020.

JACQUES VILLEGLE **CUBO** - 2012

Driven by a progressive spirit, Jacques Villeglé rejected the technical–scientific approach adopted by abstractionists and the configurations of his Surrealist contemporaries. In response, he developed an early interest in Henri Matisse’s cut-outs (gouaches découpées). In 1960, he signed the Nouveau Réalisme manifesto which, much like American Pop Art, was defined by the appropriation of images and objects drawn from everyday urban life, reassigning them new meanings through a countercultural act and a range of interventions, such as collages, combinations, or juxtapositions. A versatile artist, he first explored the third dimension in 1947 through the creation of flexible, filiform structures evocative of the fibula, returning to three-dimensional practice decades later, in the 2000s, with works shaped by a renewed conceptual perspective. — (...) *Mês sculptures sont inspirées par des graphismes que se faisais, entre autres, en fonction d’estampes. La sculpture est arrivée dans mon ouvre du fait des circonstances de la vie. Bien entendu, à partir des années 80, beaucoup d’artistes se sont tournés vers la sculpture car les techniques nouvelles ont pu suppléer à leur manque d’éducation dans cette discipline. Cela me plaît de faire des sculptures, on n’a pas besoin de passer aux Beaux-Arts pour en faire. C’est la nique à toute l’éducation traditionnelle (...)*. Fascinated by the visual power of typography and by the enduring impact of the written word, from 1969 onwards Villeglé developed a “socio-political alphabet” made up of sign-concepts that underpin a significant part of his artistic discourse, in which letters give way to signs drawn from the spheres of money, religion and power. This approach materialised in painting and sculpture in which the social, playful and cognitive dimensions do not contradict one another; rather, they support and complement each other, establishing a direct relationship between the time of the artwork and lived, contemporary time. Closely connected to the poet-lyricists and to the most

¹ *My sculptures are inspired by graphic work that I developed, among other sources, from prints. Sculpture came into my work through the circumstances of life. Naturally, from the 1980s onwards, many artists turned to sculpture, as new techniques could make up for their lack of formal training in the field. I like making sculptures; you don't need to attend the Beaux-Arts to do so. It's a direct challenge to all traditional education.*

experimental artists of his generation, captivated by colour and by the structure of mentally framed works, he offered, in a heretical symphony, “the art of the anonymous assassin”, resulting in what he defined as an “urban comedy” constructed from advertising slogans, political messages, graffiti and a chaos of enlarged typographic elements; **Description** Built in concrete and fully covered with monochromatic tiles in different shades of blue, punctuated by touches of yellow, suggestive of flames, *Cubo* is formed by two overlapping cubes. Two faces explicitly evoke intellectual and creative references that permeate the artist’s work. One features alphanumeric elements inspired by Albrecht Dürer’s engraving *Melencolia I* (1514), while the other pays tribute to Georges Perec — French novelist, poet, screenwriter and essayist —, widely regarded as the most significant innovator of literary form of his generation; **Location and setting** Located in Parque Urbano Sara Moreira, *Cubo* is framed by a dense forested area and a large ensemble of sculptures belonging to the MIEC collection.

Technical information GPS coordinates 41.356 N, -8.46113 O; Dimensions 232x140x140 cm; Materials Concrete and tiles; Collection MIEC, no. 48; References ARTISTAS|MIEC, 2016; MOREIRA&CARNEIRO, 2015, pp.140-141; SOUTO, 2021, pp.298-301.

Jacques Villeglé (1926–2022, France) was born in Brittany. He studied painting and drawing at the School of Fine Arts in Rennes. After moving to Paris, he began collecting torn posters from the city streets, which he then used to create usually abstract pictorial surfaces by collaging and superimposing the various fragments on canvas. After his first individual exhibition in 1957, he took part in the 1st Paris Biennale in 1959 and was present at several important solo and group exhibitions in France and abroad. Particularly noteworthy are *The Art of Assemblage* at MoMA in 1961, and *The New Realists* at the Sidney Janis Gallery, both in New York. More recently, retrospective exhibitions of his oeuvre should be noted, such as those at the Centre Georges Pompidou, Paris, in 2008, or Jacques Villeglé, la mémoire composite, Chapelle Saint-Sauveur, Saint-Malo, France, in 2022.



MIQUEL NAVARRO **CASA DE PASSO** - 2015

The sculptural objects created by Miquel Navarro respond to creative concerns of a primarily formal nature and therefore pursue a universal, abstract purpose, while moving beyond formalist currents in favour of a poetic intention within artistic design. As the artist explains, (...) *Siempre me ha gustado la naturaleza, en todas sus manifestaciones pero especialmente cuando asume y expresa la huella de lo humano en su sentido más ecológico y respetuoso. La arquitectura es una gran arte. Su sentido utilitario y de servicio no está reñido, o no debería estarlo nunca, con la calidad y belleza de obra artística. Antes al contrario, aunque a mí me interesan en primer lugar su carácter simbólico y alcance metafórico, cualidades presentes en el arte más personal y subjetivo. Mi obra no es utilitaria en el sentido funcional de la arquitectura, en ese sentido yo voy directamente, como artista a construir poemas con formas escultóricas (...)*. This "aesthetic drift" has transformed an apparently objective view of the urban landscape into a subjective narrative. Bound to memory and lived experience, the value of such a narrative may be understood as a "document of the human condition", in the sense described by Debora Bright in her discussion of the New Topographers²; **Description** Navarro's public sculptures typically combine different volumes — cylinders, cones, cubes, parallelepipeds, among others —, vertically articulated to create almost minimalist forms that fluctuate between abstraction and figuration, conceptually engaging in dialogue with the physical and human geography of the sites for which they are conceived. *Casa de Passo* (house of passage), consisting of a hollowed parallelepiped topped by a cylinder with a circular cap, resembles a tower or perhaps the chimney from an old textile factory,

¹ *I have always enjoyed nature in all its manifestations, but particularly when it takes on and reveals the human imprint in its most ecological and respectful sense. Architecture is a great art. Its utilitarian and service-oriented role is not at odds, or should never be, with the quality and beauty of an artistic work. On the contrary, what interests me above all is its symbolic character and metaphorical scope, qualities found in the most personal and subjective forms of art. My work is not utilitarian in the functional sense of architecture; in that respect, as an artist, I set out directly to build poems using sculptural forms* (NAVARRO, 2009).

² BRIGHT, 1989, p. 129.

formally aligning itself with the industrial references of the region, whose constructions have left an indelible mark on the city's peri-urban landscape. The creative/constructive process involved the removal of accessory volumes, so that, following the classical maxim *pars pro toto*, only the signifying element remains, which in itself iconographically evokes local idiosyncrasy and identity; **Location and setting** Parque Urbano Sara Moreira.

Technical information GPS coordinates 41.356 N, -8.46113 O; Dimensions 400x190x190 cm; Materials Concrete; Collection MIEC, no. 49; References MOREIRA 2016a, pp. 76-83; MOREIRA & CARNEIRO, 2015, pp. 142-143; BONET, 1975; KELLY, PÉREZ 1996; A.A.V.V., 2016; A.A.V.V., 2001; A.A.V.V., 2005; BARAÑANO, 1999, 2003; BLANCO, 1997; SOUTO, 2021, pp. 302-307.

Miquel Navarro (b. 1945, Spain) was born in the Valencian town of Mislata, where he currently lives and works. Between 1964 and 1968 he devoted himself mainly to painting, having attended the San Carlos School of Fine Arts in Valencia. In 1972 he began to focus on sculpture, creating the first of his series of cities, *La Ciutat*, in 1973. Exhibiting individually for the first time in 1972, in 1986 he received the National Prize for Plastic Arts from the Spanish Ministry of Culture and in the same year he represented Spain at the 42nd Venice Biennale. Since then, Navarro has taken part in numerous group and solo exhibitions in Spain and abroad, most notably the exhibition held in 2005 at the Valencian Institute of Modern Art, to which he donated more than 500 representative pieces of his own collection. He has built public sculptures for Spanish and European cities, such as *L'Almassil*, created for Mislata's Plaza Mayor in 2010. In 2021 it was announced that a museum dedicated to his oeuvre would be set up in Mislata, to be located in his studio after the conclusion of renovation work.

🌐 miquelnavarro.com/Autor_BiografiaPremios.asp



JOSÉ AURÉLIO PAS DE TROIS – 2014

The author of an extensive body of public sculpture, José Aurélio has also produced works integrated into architectural contexts, now regarded as key references within a large and diversified sculptural output, remarkable for its diversity, versatility, shifts in scale, as well as for the unexpected solutions devised to articulate, mobilise and set form in motion, and a pronounced playful, speculative and political sensibility¹. Employing a wide range of materials and compositional strategies, Aurélio develops structures rooted in a minimalist aesthetic, characterised by geometric forms and volumes organised through a strict spatial discipline that consistently seeks to establish a relationship between the sculpture, the surrounding site and the viewer; **Description** Structurally, the work is defined by its support on only three feet and by the articulation between its elements, also resolved through three points of contact. The presence of structural reinforcing ribs visible on the exterior surface underscores the underlying meaning of the composition, the relationships between its constituent elements, and the significance implied by the title. (...) *Although part of my work finds its strongest expression in geometric and minimalist forms, there is a constant exploration of natural forms and their endless caprices, which leads me towards more vegetal compositions. Here, I chose to integrate the work into nature, into the immense beauty of the banks of the River Ave, as most of the other artists opted for contrasting forms. When my work ceases to stand out, it will achieve its full integration into nature and become part of it (...)*². The three "figures", organic in outline and vegetal in character, may be understood as a contemporary re-signification, adapted to the site, of the mythological reference

¹ José Aurélio became politically active at an early stage, an engagement that materialised in institutional and curatorial initiatives, notably the Ogiva Gallery, which he founded in 1970 and directed until 1974. As the artist explained, (...) *let us not be naïve, there was also a powerful spirit of opposition to an established culture that we wanted to change, that (...) we wanted to subvert. And, if we look closely, all those who collaborated (...) were figures who were, in fact, part of that movement to subvert the art of the Estado Novo. We came together for that purpose as well: to create a space for free, uncompromising art, and to assert ourselves as Portuguese artists and as contemporaries (...)* (AURÉLIO, 2006).

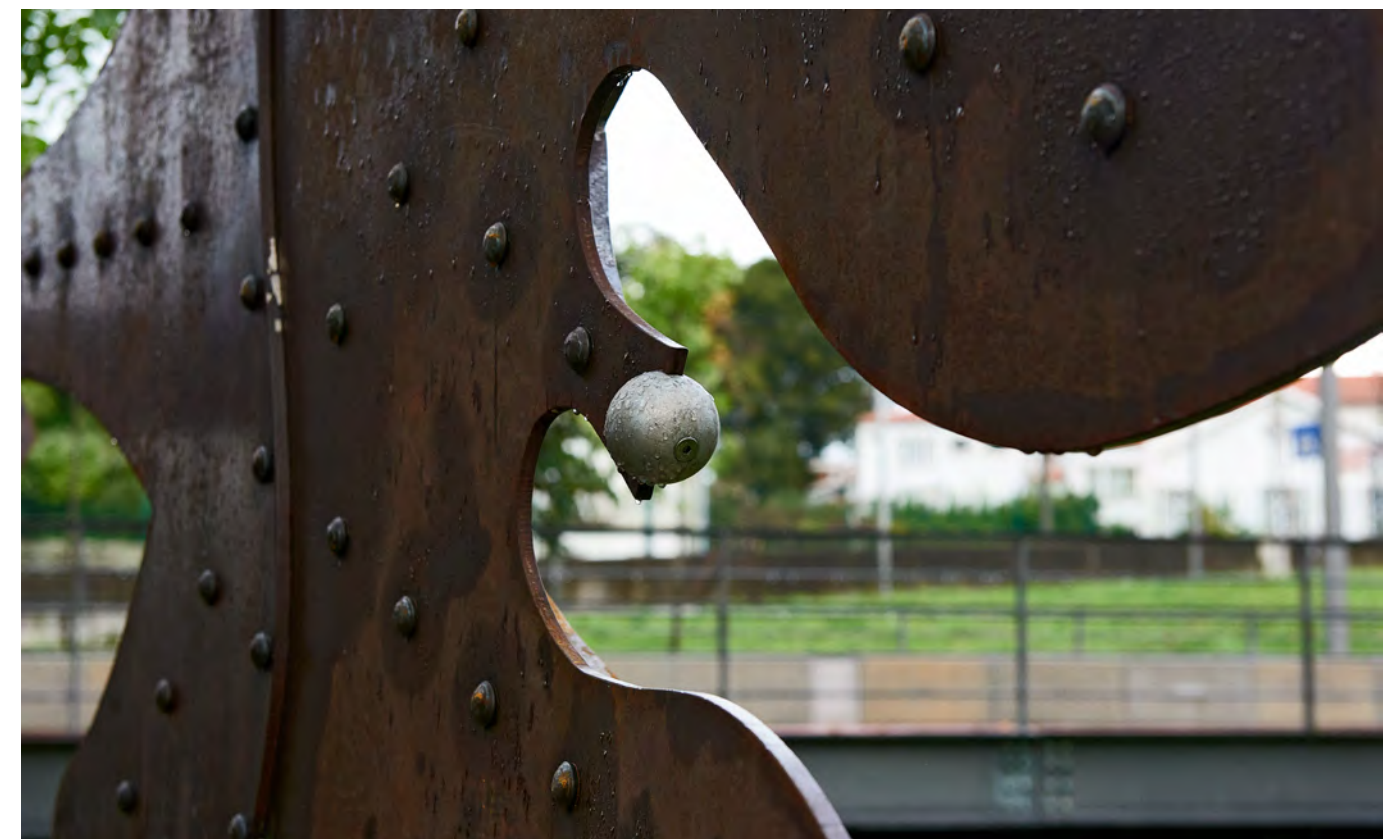
² AURÉLIO in SOUTO, 2021, p. 311.

to the Three Graces, here evoked as a symbol of the idyllic perfection and harmony of nature (river, land and trees); **Location and setting** *Pas de Trois* is situated on the right bank of the River Ave, to the right of the pedestrian and cycle path connecting the city to Parque Urbano Sara Moreira. It is framed by dense woodland of poplars, plane trees, ash trees and alders, enhancing the sculptural proposal.

Technical information *GPS coordinates* 41.34733 N, -8.47023 O; *Dimensions* 400x400x400 cm (3 elements); *Materials* Weathering steel and polished steel; *Collection* MIEC, no. 50; *References* ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 144-145; SOUTO, 2021, pp. 308-311.

José Aurélio (b. 1938, Portugal) was born in Alcobça and studied sculpture at the Lisbon School of Fine Arts. In 1970, he founded the Ogiva Gallery in Óbidos, and in 1980 he moved back to Alcobça, where he currently lives and works. He has directed the Armazém das Artes — Cultural Foundation since 2007. Following his first solo exhibition in 1958, José Aurélio has taken part in numerous group and solo exhibitions, including, in 2021, an anthological exhibition of his jewellery design, *Oitavas da Oficina*, presented as part of the 1st Biennale of Contemporary Jewellery. His extensive body of public sculpture includes *Porta de Abril*, created in 2001 for São Paulo, Brazil, and *Espiral do Tempo*, completed in 2009 for the city of Almada. Among other honours, he was awarded the Order of Bernardo O'Higgins, Commander grade, by the President of the Republic of Chile in 2005, and in 2006 received the Order of the Infante, Commander grade, conferred by the President of the Portuguese Republic.

🌐 miec.cm-stirso.pt/en/artists/jose-aurelio/



PIERRE MARIE LEJEUNE **PIÈGE À CIEL** – 2015

Working across drawing, sculpture and design, Pierre Marie Lejeune describes himself as a creator of poetic objects: (...) *Je ne me considère pas comme un sculpteur ni comme un designer, je crée des objets poétiques* (...)¹. Over time, he has developed a repertoire of forms permeating his entire oeuvre, which some authors identify as letters or symbols of an alphabet that never articulate into syllables or words. It is therefore not a form of writing, but rather a mode of communication that draws upon other, non-rational perceptual registers associated with vocabulary or language, as he himself stresses: (...) *Ces formes représentent avant tout un support pour la pensée.*² (...). Though more attuned to constructive techniques than to materials, Lejeune's media of choice are metal and mirrored glass, whose visual effects are intensified through their interaction with existing features of the surrounding space, such as water or particular light conditions, while deliberately avoiding overtly artificial scenographic interventions. These qualities lend his public art a strong sense of rigour and formal purity, thus establishing an intrinsic dialogue with the site. As a result, his pieces encourage contemplation and interaction, giving rise to a strong anthropomorphic relationship shaped by individual perception within the surrounding environment; **Description** Made of polished stainless steel and installed on the riverbank, *Piège à ciel* functions both conceptually and formally as a pictogram, crystallising the moment in which a drawing transitions into an expanded meaning that addresses the viewer within a specific spatial and perceptual context. This framework brings together three realities — the river, the sky and humankind — here expressed through the age-old material presence of the Monastery of Santo Tirso³. The sculpture comprises two core elements that reveal the meaning of its title

(sky trap): a broad mirrored surface intersected by a perforated tube, materialising a metaphor of capture that is realised only through sight and thought; **Location and setting** *Piège à ciel* is located between the pedestrian and cycle path connecting the city to Parque Urbano Sara Moreira, along the river. Its setting is defined by riparian vegetation (poplars, plane trees, ash trees and alder) and the river, with the Monastery of Santo Tirso in the background.

Technical information *GPS coordinates* 41.34631 N, -8.46735 O; *Dimensions* 290x390x360 cm; *Materials* Polished stainless steel; *Collection* MIEC, no. 51; *References* ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 146-147; SOUTO, 2021, pp. 312-315.

Pierre Marie Lejeune (b. 1954, France) was born in Paris, where he still lives. In 1983, with a *Villa Medicis hors les murs* grant from the French Ministry of Foreign Affairs, he spent a year in Luxor, Egypt. Defining himself as a sculptor-draughtsman, Lejeune has developed a repertoire of forms which permeate his entire oeuvre and resemble the characters of an imaginary alphabet in permanent progress. Exhibiting individually since the early 1980s, he has taken part in numerous group and solo exhibitions in Europe, the United States and China, including, among others, his participation in the International Sculpture Festa in Seoul, in 2013. Lejeune has also been involved in public art projects for different countries, such as *Hop*, commissioned for the French sculpture park of Commanderie de Peyrassol, in 2015.

🌐 pierremarielejeune.com/

¹ *I don't consider myself a sculptor or a designer; I create poetic objects* (LEJEUNE, 2013).

² *These forms serve primarily as a vehicle for thought* (LEJEUNE, 2013).

³ As for the relationship between the work and its setting, Lejeune explains: (...) *The fact that the work is located outdoors, in a park and without confrontation with architecture, is very important to me. It had to integrate properly into this environment, and I believe I have responded to that challenge* (...) (SOUTO, 2021, p. 315).



DENIS MONFLEUR **LE PORTEUR DE VIDE** – 2015

Denis Monfleur's oeuvre draws on a millennia-old tradition of sculpture, ranging from prehistoric and Romanesque art to Louise Bourgeois, encompassing figures such as Michelangelo, Brancusi, Dubuffet, and even Chillida. Alternating between powerful, monumental sculptures and smaller-scale, more intimate and domestic pieces, his practice resonates with both the ancient legacy of Palaeolithic portable art and the classical statuary associated with heroism and religious devotion. His dense, physically assertive, and enigmatic sculptures depict large bodies or heads, whose expressive figuration confronts and engages the viewer — (...) *my sculptures represent bodies, but I leave it to viewers to bring their own share of dreams to them* (...)¹. The expressionist intensity of the figures can be recognised in the patterns and grooves cut into the stone, as well as in the traces left on the surface. More recently, Monfleur has expanded his visual repertoire through the use of different techniques and new materials such as lava, basalt and diorite, foregrounding a deliberate contrast between — "(...) *brutality and refinement, density and lightness. Freedom* (...)². He has also explored polychromy, producing extensive artificial patinas and developing a unique technique of enamelling on volcanic lava; **Description** *Le porteur de vide* (The bearer of emptiness) displays a formal simplification that reveals a search for essentiality in sculpture, evident in the stylised volumes tending towards abstraction. It presents a formal deconstruction of the human figure achieved through synthesis, restricting form to its essential components to highlight pure lines, thereby placing the viewer in an ambiguous zone between the recognition of the human figure and abstract representation. The metaphor underlying *Le porteur de vide*, read within its site-specific context and in relation to the Municipal Library that provides its setting, proposes a reflection on postmodern emptiness, linking the traits of postmodern society to their influence on

contemporary human behaviour, with absence and memory as central concerns; **Location and setting** Located at the entrance to Parque Urbano de Geão, the sculpture is framed by the Municipal Library, a contemporary building designed by Maria Manuel Oliveira and Pedro Mendo and completed in 2000. It has a commanding view of its surroundings, articulated by the topography and access structures that shape the building's entrance.

Technical information *GPS coordinates* 41.34001 N, -8.48496 O; *Dimensions* 320x100x100 cm; *Materials* Granite; *Collection* MIEC, no. 52; *References* ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 148-149; SOUTO, 2021, pp. 316-319.

Denis Monfleur (b. 1962, France) was born in Périgueux. He was coached by sculptors José Subirà-Puig, Dietrich Mohr and Marcel Van Thienen. His materials of choice are granite and basalt, which he has used in most of his work, whether monumental sculptures or smaller pieces. After his first solo exhibition in the late 1980s, Monfleur has often been featured in France and abroad. Notable examples include *Denis Monfleur* à Coubertin. Sculptures at the Musée de la Fondation de Coubertin in Saint-Rémy-lès-Chevreuse, France, in 2012, and *Denis Monfleur. Granite et basalte* at L'arc – scène nationale, Le Creusot, France, in 2015. He has taken part in sculpture biennials and symposia and has created several public pieces for outdoor spaces, such as *Atlante del Cero*, a monumental sculpture produced in Uruguay in 2014, and *L'Apporteur de l'Espoir*, located in Paris and completed in 2017. In 2016, he was distinguished with the Order of Arts and Letters by the French Ministry of Culture.

denismonfleur.com/



¹ MONFLEUR in LA MONTAGNE, 2015

² DARRAGON, 2010

RAFAEL CANOGAR SANTO TIRSO II – 2015

A multifaceted visual artist, Rafael Canogar develops his sculptural practice from the same formal premises explored in his painting. Through an ongoing process of inquiry, his work moves fluidly between figuration and abstraction, while maintaining a sustained engagement with gesture, matter and colour. His public sculpture fully embraces three-dimensionality, driven by an expressive need to intensify the reality of human presence. (...) *La versión estética basada en una reproducción objetiva, es también la revelación de un sentido. Es una llamada moral. De ahí la importancia del último quehacer de Canogar: el haber logrado, en términos artísticos, la unión entre el plano estético y el plano ético. Ha conferido, al cansado oficio de hacer arte, una dignidad que parecía irremisiblemente perdida (...)*¹. From the 1980s onwards, Canogar's work aligns with the conceptual framework of Constructivist abstraction. In particular, his sculptural series of heads explore dynamism through heightened diagonals, fragmented planes and the accumulation of elements that progressively build a complex formal universe. As the artist has explained, (...) *Pronto necesité de nuevo la imagen y como estrategia utilicé las lecturas que hacen los artistas sobre otros artistas: en mi caso una representación basada en las esculturas de Julio González. Era la recuperación de la memoria, de la vanguardia histórica. La cabeza, el rostro, la máscara: lectura de una visión del primitivismo, de la representación de la figura como arquetipo, como tótem. En las "series urbanas" el hombre pierde su individualidad y se convierte en signo plástico, en un componente colectivo anónimo, una estructura que me permite componer con libertad, una percha donde colgar la pintura (...)*²;

Description Constructed in weathering steel and

¹ *An aesthetic approach based on objective reproduction is also a revelation of meaning. It is a moral call. Hence the importance of Canogar's latest work: he has succeeded, artistically, in uniting the aesthetic and ethical planes, restoring to the exhausted practice of art-making a dignity that seemed irrevocably lost* (CANOGAR & AGUILERA, 1972).

² *Soon I needed the image again, and as a strategy I turned to the way artists read other artists: in my case, a representation based on the sculptures of Julio González. It was a recovery of memory, of the historical avant-garde. The head, the face, the mask: a reading of primitivism, of the figure as archetype, as totem. In the 'urban series', humans lose individuality and become a plastic sign, an anonymous collective element, a structure that enables free composition, a hook on which to hang painting* (LEAL, 2010).

resting on a concrete base, *Santo Tirso II* blends naturally into a small willow grove on the left bank of the Sanguinhedo River. Part of the "head series", (...) *it is primarily abstract, yet can also be read figuratively: if the oval is interpreted as a kind of face, traces of an eyebrow and nose become perceptible. The composition breaks the painted surface into several planes which, once deconstructed, reveal a three-dimensional figure (...)*³; **Location and setting** *Santo Tirso II* is located in Parque Urbano de Geão.

Technical information GPS coordinates 41.3419 N, -8.48637 O; Dimensions 400x410x387 cm; Materials Weathering steel and concrete; Collection MIEC no. 53; References ARTISTAS|MIEC, 2016; MOREIRA & CARNEIRO, 2015, pp. 150-151; SOUTO, 2021, pp. 320-323.

Rafael Canogar (b. 1935, Spain) was born in Toledo. Between 1949 and 1954, while living in Madrid, he was coached by painter Daniel Vázquez Díaz and created his first abstract paintings. He was a founding member of "El Paso", a group of artists opposed to academic conventions who, between 1957 and 1960, advocated an informal aesthetic and the opening up of Francoist Spain to the international art scene. Canogar also created sculptures and drawings aligned with his pictorial practice. Exhibiting individually for the first time in 1954, he has taken part in numerous exhibitions throughout the world. He was present at the Venice Biennale in 1956, 1958, 1962 and 1968, and at the 11th São Paulo Biennale (1971), where he received the Itamaraty Grand Prize. Canogar's exhibitions include a retrospective organised by the Museo Nacional Centro de Arte Reina Sofía, Madrid, in 2001, and *Rafael Canogar, uma visão retrospectiva*, held at Sala de Arte Van Dyck, Gijón, Spain, in 2014. He has also designed public art for a number of locations, such as *Personage*, a sculpture commissioned in 2007 by the city of Murcia, Spain.

miec.cm-stirso.pt/en/artists/rafael-canogar/

³ HÖTEL, 2015.



ALEXANDRU ARGHIRA-CALINESCU **ABERTO** – 2015

Alexandru Arghira-Calinescu belonged to the last generation of Eastern European artists to emerge under the ideological constraints of the Iron Curtain era, particularly in Romania¹, where he was born. Drawing on the teachings of his early mentors, Boris Caragea and Corneliu Medrea, he developed an original artistic trajectory that enabled him to articulate a bold and distinctive artistic vision, positioned at the intersection of experimental practice and nonconformity. Over the course of four decades, Calinescu formulated a genuine and visionary artistic concept, described by some critics as eco-culturalism, which became a significant trend in the second half of the 20th century; **Description** In Santo Tirso, consistent with his conceptual approach, Calinescu created a weathering steel sculpture characterised by a repeated pattern of a vertical rectangular plane progressively cut towards its centre. The piece reveals a refined grasp of composition and spatial relationships — wall and opening, light and shadow, finite and infinite — along the horizontal axis. It is a work of geometric deconstruction adhering to the principle of the “cut without surplus”. Though three-dimensional, the spatial trajectory originates from the initial plane, revealing both the process and the artist’s intentionality. Its execution follows a highly rational logic, with durability as a central concern, expressed through abstract geometric form. (...) *There are, let’s say, two ways of conceiving a sculpture. One in which the material suggests what you should do. Let’s say, you have a rock that has a certain shape. You give it a hammer blow, you make the eyes, a mouth, and it came out, I don’t know don’t know what... Then the material dictates what you have to do whether it’s wood, whether it’s stone, matters a lot. The material emphasises the idea, one thing is to do a work in wood and another in stone. They are two different things. The other option is the preconceived one. When I come with a sketch, in which I go and choose my material according to what I want and give it the*

*dimensions. I cut it to size. The rest is up to me. (...)*²; **Location and setting** *Aberto* (Open) is located at the main entrance of Parque Urbano de Geão, framed by the Municipal Library and the park’s vegetation. Its placement on slightly elevated terrain gives it a commanding visual presence over the surrounding landscape.

Technical information *GPS coordinates* 41.340471 N, -8.48583 O; *Dimensions* 400x244x210 cm; *Materials* Weathering steel; *Collection* MIEC, no. 54; *References* MOREIRA & CARNEIRO, 2015, pp. 152-153; FLOREA, 1984; GROZDEA, 1984; PALEOLOG, 1975; SOUTO, 2021, pp. 324-327; STANESCU, 1982; XURIGUERA, 1987, 1991.

Alexandru Arghira-Calinescu (1935–2018, Romania) was born in Bucharest and graduated from the city’s Academy of Fine Arts in 1962. He became a member of the Romanian Union of Plastic Artists in 1968 and later received a scholarship to participate in international residencies at the Cité Internationale des Arts in Paris (1983–1985) and in Mannheim, Germany (1990–1991). In 1991, he was appointed honorary member of the Academy of Arts in Madrid, Spain. He created several monumental panels for official buildings in Romania and held numerous solo and group exhibitions in Romania and abroad. With a body of work closely related to architectural elements, from 1978 to 2015 Calinescu participated in numerous sculpture symposia, including the 1st International Symposium at Seoul Olympic Park, Korea, in 1988. Between 1983 and 2012, he was awarded a number of distinctions, such as an honorary diploma at the 6th International Sculpture Biennale in Ravenna (1983), first prize in sculpture at the International Symposium in Pognana Lario, Italy (1986), and the Romanian Academy Prize for his lifetime achievement (2012).

🌐 arghira.ro/



¹ Romania was part of the Eastern Bloc and a member of both the Warsaw Pact and COMECON.

² ARGHIRA-CALINESCU in SATT, 2021. Original in English (TN).

ERNESTO KNORR **DUPLE VERTICAL** – 2018

Strongly influenced by the Basque school of sculpture, Ernesto Knorr's practice acknowledges the legacy of its two principal representatives, Jorge Oteiza and Eduardo Chillida, particularly in the assimilation of spatial and formal concepts. At the same time, he maintains a distinct personal approach and creative independence, which gives his work a distinctive and individual identity. The notion of "place" is a recurring concern, articulated through movements of advance and retreat that are resolved in a tense equilibrium constantly present in his sculptures, revealing antagonisms that shape identity and syncretically embody the fundamental conditions of a "confrontation/encounter": a moment of transcendence; **Description** *Duple Vertical* presents an aesthetic grounded in formal discipline, organising space through a constructivist logic based on the coupling of variable forms and geometries and the creation of competing hierarchies. This approach foregrounds four core elements of the creative process — balance, tension, movement, and confrontation —, established in a close relationship with site and environment. Balance is intuitively perceived and develops through interaction with space, encouraging a search for a network of vital relationships between the artwork and its environment, in a play of symmetrical energies. Tension is generated through the aggregation of elementary prisms into complex abstract structures, where the interplay of simple components generates suggestive configurations, reaching maximum intensity as volumes approach one another without ever touching. Movement is suggested by the unlikely disposition of the masses, as if frozen in time, challenging gravity and appearing to measure opposing forces. Lastly, the confrontation between volume, space and material adds an emotive dimension that multiplies viewpoints and suggests a sense of intimacy and complicity with the surrounding space. As Knorr himself has pointed out, — (...) *the creative process always begins with drawings, sketches, or maquettes, which are then translated into full scale... I enjoy playing with balance and with the tension produced when the pieces are about to*

touch, at the moment when tension is at its highest (...); **Location and setting** Located at the northern entrance to Parque Urbano de Geão, on the left bank of the Sanguinhedo River, *Duple Vertical* functions as a gateway that both defines and characterises the site. It is the final element of a group comprising five sculptures.

Technical information GPS coordinates 41.343158 N, -8.484939 O; Dimensions 300x200x60 cm; Materials Weathering steel; Collection MIEC, no. 55; Note It was produced in the course of the exhibition *Dinâmicas de encontro*, held at the Santo Tirso International Museum of Contemporary Sculpture and Abade Pedrosa Municipal Museum, from 9 February to 8 April 2018; References ITURRIOZ, 2018, pp. 54-65; MOREIRA, 2018a, pp. 6-9.

Ernesto Knorr (b. 1957, Spain) was born in Vitoria. His first steps into the world of art were materialised through ceramics, a medium he continues to use to make models that precede the production of his pieces. Over the course of his artistic practice, however, Knorr has used a variety of materials, including wood, plaster, bronze and steel, the latter, in its three variants — natural, painted and weathered steel — proving to be the most suitable for giving his sculpture the poetic qualities necessary for the occupation of space through the creation of volume. Exhibiting individually since 2000, he has taken part in a number of solo and group exhibitions in several museums and institutions, mostly on the Iberian Peninsula, including *Dinâmicas de Encontro*, held at the International Museum of Contemporary Sculpture in 2018. Knorr has authored several public artworks in Spain (Gijón, Alicante, Salou, among others) and Portugal (Santo Tirso).

🌐 ernestoknorr.com/index.html

¹ Interview conducted in the course of the exhibition *Dinâmicas de encontro*, held at the Santo Tirso International Museum of Contemporary Sculpture and Abade Pedrosa Municipal Museum, from 9 February to 8 April 2018, <http://miec.cm-stirso.pt/portfolio/ernestoknorr-dinamicasdeencontro/>



FERNANDO CASÁS **ÁGUA PARA ALBERTO** – 2019

Considered one of the international pioneers of the Art & Nature movement, the Spanish-Brazilian artist Fernando Casás has, since the 1960s, approached ethics as the driving force behind aesthetics, emphasising the marks left by time on natural materials. Nature, as a reference for beauty, continues to appear intact, yet concern for its integrity and survival, as the sustaining environment of all life, underpins his entire work; **Description** *Água para Alberto* (Water for Alberto) is a near-circular composition set against a backdrop of bamboo trees, with a granite gravel base that organises the prismatic arrangement of five elements of Angolan black granite. The sculpture follows the contour of the raised roundabout, whose perimeter defines the square, visually enclosing the surroundings and enhancing the depth of the urban design. As pointed out by Casás, (...) *In response to the visual chaos that prevails in any urban setting, it is necessary to offer a moment of natural calm, free from large-scale interventions that would only impose further aggression on passers-by. Thus, in a roundabout isolated by the constant flow of traffic, I propose a dialogue between five granitic sculptures, evoking fossilised trunks, and living vegetation, opening a space for reflection on nature and its transformations. Five monoliths that shift direction in a square in Santo Tirso absorb and retain light through their matte black granite. They are not representational forms, but crystals drawn from the depths of the Angolan earth, entering into dialogue with Alberto Carneiro. Água para Alberto: a dance of granite and bamboo, accompanied by silence and the vehicles circling the people's square, in search of protection as once sought in caves. A sense of the continuity of the species. Radiating extensions turned inward, like the daily nourishment Alberto offered without unnecessary gestures. Within matter, energy is allied with the essential and the minimal, complicit with the whole. The form and function of that which has no function. Before form, the function of the desire to continue (...)*;

1 Fernando Casás, *Água para Alberto*, Descriptive Report, Gondomar, Galicia, October 2018.

Location and setting The sculpture is situated at the southern end of Praça Camilo Castelo Branco, on the roundabout that marks the termination of the square's south-west axis. The surrounding area comprises a mix of commercial spaces and single family housing along one of the main urban axes connecting to the city of Porto.

Technical information *GPS coordinates* 41.338383 N, -8.476552 O; *Dimensions of the five monoliths* a) Height 180 cm; top surface: 32 × 32 cm square; b) Height 160 cm; top surface: 40 × 40 cm square; c) Height 140 cm; top surface: 24 × 24 cm square; d) Height 120 cm; top surface: 36 × 36 cm square; e) Height 100 cm; top surface: 28 × 28 cm square; *Materials* Angolan granite, bamboo and gravel; *Collection* MIEC, no. 56; *References* MARX, 2024.

Fernando Casás (b. 1946, Spain) was born in Gondomar and moved to Brazil as a child, where in 1969 he began his studies at the Escola Superior de Desenho Industrial in Rio de Janeiro. He returned to Galicia in 1989, the year he was awarded the Ibeu/Brazil – United States Prize for *Amazonas, Série Negra*. Since 1991 he has been a Professor of Sculpture at the Faculty of Fine Arts, University of Vigo. Characterised by a conceptual approach, his work engages in a constant dialogue with nature. Casás has exhibited both individually and collectively in Spain, Switzerland, the Netherlands and Portugal. In 2014, he presented a joint exhibition with Portuguese sculptor Alberto Carneiro to celebrate the 20th anniversary of *Proyecto Huesca: Arte y Naturaleza*. He has produced public art in several countries, including Spain (Santiago de Compostela, Pontevedra, Baiona), Israel (Jerusalem), Portugal (Carrazeda de Ansiães and Santo Tirso), and Brazil (Rio de Janeiro – Parque da Catacumba).

🌐 fernandocasas.es/



ROBERT SCHAD **TIRSA** – 2020

Robert Schad's poetic art stands as an act of resistance to contemporary temporality, in which time is compressed and the present is posited as perpetual, thereby suppressing the reflective potential of lived time. His practice calls for an active form of contemplation, a sustained gaze that is intentionally anachronistic yet perceptually assertive. In this sense, an "archaeology of memory" emerges, in which forms configure an indeterminate time, opposed to sequential time, of a symbolic nature, measurable only through its allegorical character. Characterised by a rigorous formal refinement, Schad's sculptures adopt a choreographed rhythm and, like dancers, sustain a precarious and challenging balance, conveying intense dynamism with a timeless quality. As the artist has explained, (...) *I think of my sculptures as drawings in space. Steel offers many possibilities. It is a fascinating material that I try to reconnect with nature. The forms relate to the human body, to its spatial relationships, and to the illusion of visual lightness in contrast to physical weight (...)*;

Description Composed of two vertical lines articulated through short segments of solid weathering steel (14 × 14 cm), *Tirsa* traces the simplified gesture of two undulating bodies or, in a more literal association with its site, the drifting fluidity of chimney smoke that frames the industrial landscape hosting the sculpture. These steel lines, cut against the horizon, establish a telluric connection with the site and generate variable perceptual states, allowing for an almost infinite variety of representational transmutations within a rigid, minimal system; **Location and setting** *Tirsa* is installed in the square facing the former Santo Thyrsó Spinning and Weaving Factory (or Fábrica do Teles), now known as Fábrica Santo Thyrsó, a multi-purpose venue combining cultural activities with investment and economic development. As one of the city's new axes of urban expansion, the area has acquired considerable centrality. The preserved industrial

architecture bears witness to the strong British influence on the municipality's textile industry, with the chimney standing as the most notable architectural landmark in the landscape, offering a visual counterpoint to the sculpture.

Technical information *GPS coordinates* 41.349904 N, -8.475789 O; *Dimensions* 2 vertical elements 600x140x14/14 cm; *Materials* Weathering steel; *Collection* MIEC, no. 57; *References* MOREIRA, 2017, pp. 10-13; PEREZ, 2017, pp. 46-55.

Robert Schad (b. 1953, Germany) was born in Ravensburg and began his artistic studies in 1974 at the Staatliche Akademie der Bildenden Künste, Karlsruhe. He currently lives between Larians, France, and Chamosinhos, Portugal. In 1980-1981 he was awarded a scholarship from the German Academic Exchange Service to study at Escola Superior de Belas Artes do Porto. His sculptures are characterised by the use of square steel bars, which he later cuts and welds together into straight elements of different lengths that resemble organic joints. Schad creates sketch-like movements in wide curves and sculptural arcs, making the heavy metal seem light. Exhibiting individually since 1981, he has had several solo sculpture and drawing exhibitions, most recently in 2024, at Galerie Stijn Coppejans in Antwerp, Belgium. He has participated in several multidisciplinary projects, especially sculpture and dance, and has produced public artworks, such as the High Cross of the Sanctuary of Fátima.

🌐 robertschad.eu

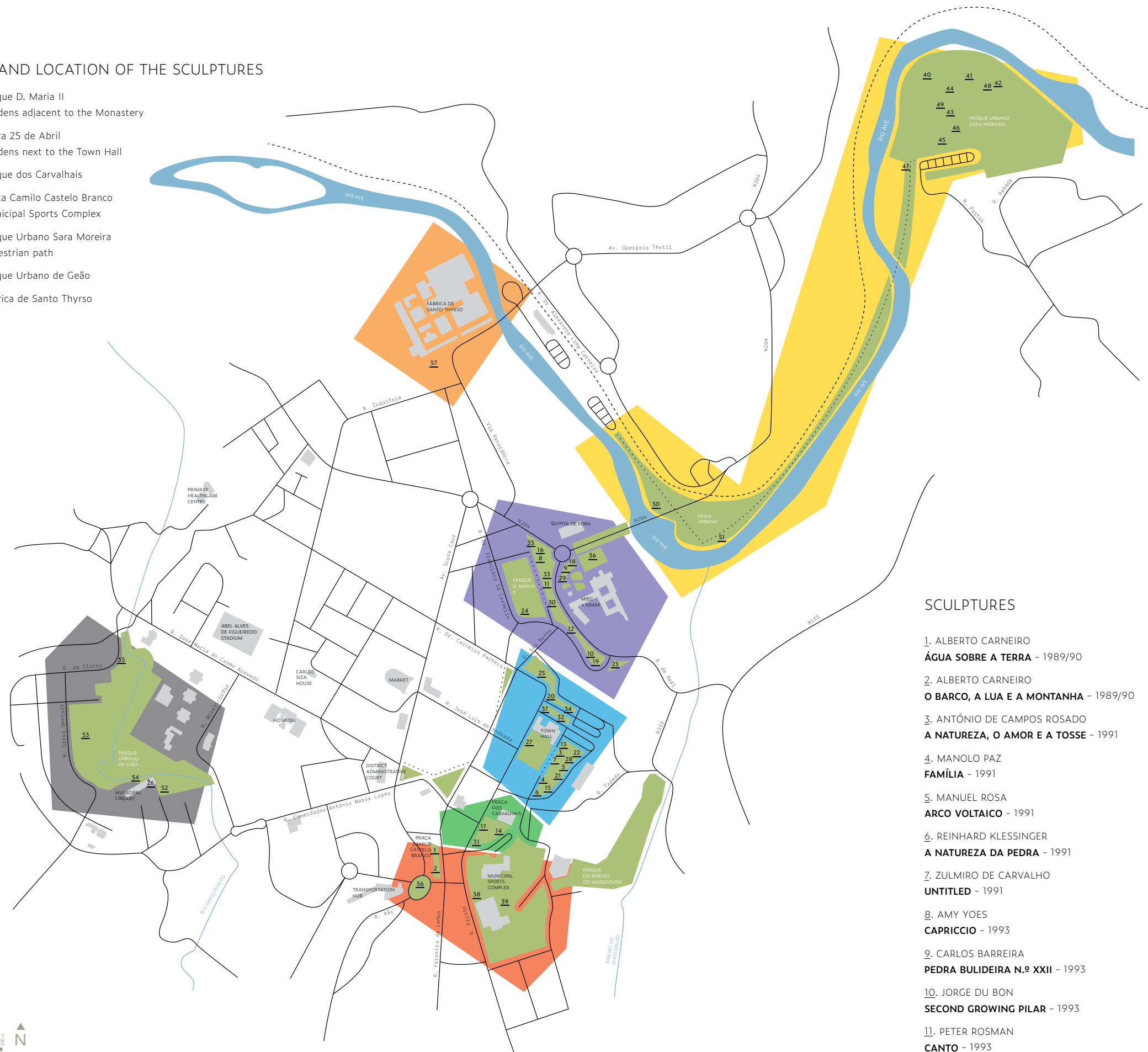


¹ Video produced for *Entre tempo*, exhibition held at MIEC, Santo Tirso, from 23 June to 1 October 2017.

MAP
AND SCULPTURE
LOCATIONS

MAP AND LOCATION OF THE SCULPTURES

- Parque D. Maria II
- Gardens adjacent to the Monastery
- Praça 25 de Abril
- Gardens next to the Town Hall
- Parque dos Carvalhais
- Praça Camilo Castelo Branco
- Municipal Sports Complex
- Parque Urbano Sara Moreira
- Pedestrian path
- Parque Urbano de Geão
- Fábrica de Santo Thyrsó



SCULPTURES

1. ALBERTO CARNEIRO
ÁGUA SOBRE A TERRA - 1989/90
2. ALBERTO CARNEIRO
O BARCO, A LUA E A MONTANHA - 1989/90
3. ANTÓNIO DE CAMPOS ROSADO
A NATUREZA, O AMOR E A TOSSE - 1991
4. MANOLO PAZ
FAMÍLIA - 1991
5. MANUEL ROSA
ARCO VOLTAICO - 1991
6. REINHARD KLESSINGER
A NATUREZA DA PEDRA - 1991
7. ZULMIRO DE CARVALHO
UNTITLED - 1991
8. AMY YOES
CAPRICCIO - 1993
9. CARLOS BARREIRA
PEDRA BULIDEIRA N.º XXII - 1993
10. JORGE DU BON
SECOND GROWING PILAR - 1993
11. PETER ROSMAN
CANTO - 1993
12. RUI SANCHES
UM ESPAÇO PARA SANTO TIRSO - 1993
13. ÂNGELO SOUSA
UNTITLED - 1996
14. DAVID LAMELAS
MIRA HACIA DENTRO DE TI - 1996
15. MAURO STACCIOLI
SCULTURA - SANTO TIRSO - 1996
16. MICHAEL WARREN
TRADE WINDS - 1996
17. RUI CHAFES
SEM O TEU NOME - 1996
18. FREDERICO BROOK
LA NUBE DE SANTO TIRSO - 1997
19. JOSEP MARIA CAMÍ
FETO - 1997
20. JULIO LE PARC
TORSION 3 - 1997
21. PAUL VAN HOEYDONCK
LE NOM D'UN FOU SE TROUVE PARTOUT - 1997
22. JOSÉ PEDRO CROFT
ESCADA - 1997
23. SATORU SATO
SOL, LUA E VENTO - 1997
24. FERNANDA FRAGATEIRO
EU ESPERO - 1999
25. HAN CHANG-JO
HANGUL CHARACTER 1999 - 1999
26. JACK VANARSKY
O LIVRO DO DESASSOSSEGO - 1999
27. MARK BRUSSE
O GUARDIÃO DA PEDRA QUE DORME - 1999
28. NISSIM MERKADO
FRAGMENTOS - 1999
29. A-SUN WU
UNTITLED - 2001
30. CARLOS CRUZ-DIEZ
INDUÇÃO DO AMARELO - 2001
31. DANI KARAVAN
COLUMN FOUNTAIN - 1999
32. GUY DE ROUGEMONT
UNTITLED - 2001
33. PEDRO CABRITA REIS
UMA ESCULTURA PARA SANTO TIRSO - 2001
34. UM TAI-JUNG
UNTITLED - 2001
35. JOSÉ BARRIAS
O INFINITO - 2004
36. LEOPOLDO MALER
DIAGONALMENTE CORRETO - 2004
37. PETER KLASEN
UNTITLED - 2004
38. PETER STÄMPFLI
ROTULA - 2004
39. SUK-WON PARK
UNTITLED - 2004
40. WANG KEPING
DUAS FACES - 2008
41. JEAN PAUL ALBINET
SEDIMENTAÇÃO - 2008
42. MICHEL ROVELAS
ADÃO E EVA - 2008
43. ÂNGELA FERREIRA
SESRIEM - POÇO DAS SEIS CORREIAS - 2008
44. CARLOS NOGUEIRA
CASA COMPRIDA COM ÁRVORE DENTRO - 2013
45. KISHIDA KATSUJI
OEUF DU VENT - 2012
46. PINO CASTAGNA
CANYON - 2012
47. PHILIPPE PERRIN
RAZORBLADE - 2012
48. JACQUES VILLEGLE
CUBO - 2012
49. MIQUEL NAVARRO
CASA DE PASSO - 2015
50. JOSÉ AURÉLIO
PAS DE TROIS - 2014
51. PIERRE MARIE LEJEUNE
PIÈGE À CIEL - 2015
52. DENIS MONFLEUR
LE PORTEUR DE VIDE - 2015
53. RAFAEL CANOGAR
SANTO TIRSO II - 2015
54. ALEXANDRU ARGHIRA-CALINESCU
ABERTO - 2015
55. ERNESTO KNORR
DUPLE VERTICAL - 2018
56. FERNANDO CASÁS
ÁGUA PARA ALBERTO - 2019
57. ROBERT SCHAD
TIRSA - 2020

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ABBREVIATIONS (Institutions)

AHCMST – Arquivo Histórico da Câmara Municipal de Santo Tirso, Santo Tirso

CAAC – Centro de Arte Alberto Carneiro, Santo Tirso

FLUP – Faculdade de Letras da Universidade do Porto, Porto

MIECST – Museu Internacional de Escultura Contemporânea de Santo Tirso

ABBREVIATIONS (Documentary and bibliographic sources)

CÍVICO – Semanário do Concelho de Santo Tirso, Santo Tirso

JN – Jornal de Notícias, Porto

JST – Jornal de *Santo Thyrso*, Santo Tirso

BCMST – Boletim da Câmara Municipal de Santo Tirso, Santo Tirso

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CREDITS

ORGANIZATION | PROJECT PROMOTER

Câmara Municipal de Santo Tirso

TITLE

Museu Internacional de Escultura Contemporânea. Escultura pública

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EDITORIAL COORDINATION

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BIOGRAPHIES AND REVIEW

Tânia Pereira

PHOTOGRAPHY

Fernando Guerra; Miguel Ângelo Pereira;
José Rocha; Teresa Ribeiro

GRAPHIC DESIGN

Maria Inês Monteiro

EDITION

Câmara Municipal de Santo Tirso

PRINT RUN

300

PLACE AND DATE OF PUBLICATION

Santo Tirso, March 2026

PRINTING

Penagráfica – Artes Gráficas, Lda.

ISBN

978-989-36127-6-7

DEPÓSITO LEGAL

547732/25



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