
Alto Alentejo

Campo Maior

Campo Maior

Ouguela

Degolados

Luís
Silveirinha

NADA
André Clérigo
Orphão

Arts Students:
Maria Ciobanu, Maria Sarrato,
Ana Rijo, Alexandre Gaita
and Carlos Cardoso

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Campo Maior

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Imagine we visit all the locations included in the Edp foundation Public Art programme and paint all the walls white, take apart the installations in their spaces, erase the works of art created in countless towns across the country. What effect would this have on these people's lives?

Edp foundation Public Art is a map comprised of a set of works of art created in public spaces, in small towns located in various Portuguese regions. A programme designed by the edp foundation to bring rural communities into closer contact with art, while also provoking reflection on its role in society.

Traffic lights transformed into traditional figures like the woman with a headscarf? Two intertwined tree roots with arms and legs? A windmill on top of a donkey? A man on a ladder catching stars? "Beautiful" works that are "good for the town", as the people from these communities say, without going to great lengths to extrapolate meaning beyond the signifiers that are presented to them. It is at this ground zero, at this starting point, that lies the urgency of the Edp foundation Public Art programme.

Edp foundation Public Art introduces a contemporary idea of visual culture through a concerted contact with populations. For many, the concept of art is still associated with a notion of handicrafts or an idea of truth-art, where the artistic object assumes the role of replicating reality, in a mimetic embellishment of it, as explains the visual artist Xana, a member of the 1980s art movement 'Homeoestética' and one of the artists in the Edp foundation Public Art project that left their mark in locations across the Algarve.

In each region, associations and artists were challenged to present proposals for public interventions, ranging from painting and sculpture to video and/or sound installation. The artists set out across the country with two premises. The first was not to play the role of educator, but rather facilitator. To place tools at the populations' disposal for them to discover how the whole process of artistic creation develops, from brainstorming to defining themes, to the use of techniques and the actual creation, to the result. And the second was to demystify art as an elitist and inaccessible practise. Art has, at its premise, a political matrix: to give freedom, to provide a path and a choice.

Local institutions were involved to define which public spaces were available, as well as which equipment from the EDP Distribuição network—the edp foundation's corporate partner in this project—would be subject to intervention. And, in each location, the population was invited to participate in community meetings. The townspeople met the artists and introduced themselves. They suggested themes for the works, told stories and explained their traditions, talked about their main economic activities and prominent personalities.

The artists had the task of internalising the suggestions and integrating the proposed themes into their work and composition. Models of the "soon-to-be-art" were made and then presented to the population.



PP 4 & 5: intervention by the artist NADA (detail), Campo Maior, 2016. — P7: Community meeting, Campo Maior, 2016.

Days of work followed, of making art. In the community, curiosity and closeness to the artists grew. Did they need anything? Water? Something to eat? Breaks were taken in the street's café, hanging out with the locals.

Edp foundation Public Art is this converging point where artistic intention meets social intention. It is a programme that drives a sense of belonging, which endures, regardless of the paint starting to chip, of the rain falling and making the colours fade. In this sense, there is a dual sense of belonging. This artistic heritage belongs to the people, to the community. Which is why we have created, in each region, tours with local guides, which are also a link, a connection between the populations and those who visit them. And rather than feeling isolated from the world, it makes them feel part of a notion of contemporaneity that experiences visual culture at an astonishing speed. If on the one hand art bonds, bonds a town's identity, on the other hand it flows, it allows new uses and approaches.

Minho

Braga
Crespos e Pousada
Padim da Graça
Merelim (São Paio)
Panoias e
Parada de Tibães
Palmeira

Trás-os-Montes

Alfândega da Fé
Torre de Moncorvo
Miranda do Douro
Mogadouro

Ribatejo

Rio Maior
Vila da Marmeleira
Assentiz
São João da Ribeira
Ribeira de São João

Alto Alentejo

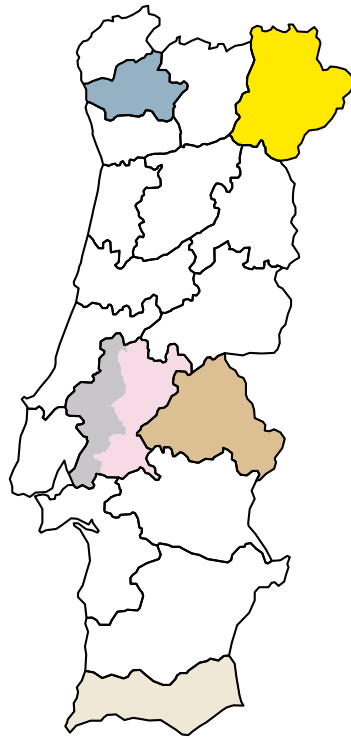
Campo Maior
Degolados
Ouguela

Médio Tejo

Vila Nova da Barquinha
Atalaia
Praia do Ribatejo
Tancos

Algarve

Vila do Bispo
Barão de São João
Mexilhoeira Grande
Figueira
S. Bartolomeu de Messines
Alte
Alportel



Untitled (Intervention on the Firehouse), NADA, Campo Maior, 2016.



Campo Maior
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Campo Maior
Ouguela



Campo Maior

- ① THREE LITTLE BIRDS, Maria Sarrato, Ana Rijo & Maria Ciobanu
- ② UNTITLED, NADA
- ③ UNTITLED, NADA
- ④ UNTITLED, Luís Silveirinha
- ⑤ UNTITLED, Luís Silveirinha w/ NADA
- ⑥ UNTITLED, Luís Silveirinha w/ André Clérigo
- ⑦ UNTITLED, Luís Silveirinha w/ Orphão
- ⑧ UNTITLED, Alexandre Gaita & Carlos Cardoso
- ⑪ UNTITLED, Collective

Ouguela

- ⑨ UNTITLED, Orphão

Degolados

- ⑩ UNTITLED, Orphão

img © Paulo Alexandre Coelho — *Untitled*, Orphão, Ouguela, 2016.

Campo Maior
Campo Maior

Alto Alentejo Mayor.Art

Partner:

Associação
Coração Delta

Facebook:

Mayor.Art

Locations:

CAMPO MAIOR
DEGOLADOS
OUGUELA



the Chen circus shows, followed by the joyful reaction of children in the institution's playground.

"It was a great challenge for us, we are closely connected to education, to healthcare. But we welcomed challenges and carried out the integration through art", explains Dionísia Gomes, coordinator of Coração Delta, partner of Edp foundation Public Art in Campo Maior, which handled production in the field.

The project, named Mayor.Art, had the artistic coordination of Luís Silveirinha and included the participation of the urban artists NADA and Orphão, some emerging artists from the region – André Clérigo, Alexandre Gaita, Carlos Cardoso, Maria Sarrato, Maria Ciobanu and Ana Rijo –, involving the Roma community in the initiative. The process began with community meetings, where the population decides what themes will feature on their town's walls.



Campo Maior has 8.500 inhabitants and the rural meetings, in Nossa Senhora da Graça dos Degolados and Ouguela (São João Batista town council), had the greatest participation. "In the first meeting, the population debated the themes that made most sense, some meetings generated quite a debate", tells Miguel Paula Campos, from Coração Delta. "But out of all of them, the most heated took place in Degolados. The senior citizens interacted very intensely, with the youths as well.



The oldest participants wanted themes associated with farming, the history of the Tinoca mine, while the youths wanted a more modern portrayal, subjects like sports." The first two meetings were to debate themes, the third, for the artists to present models of the work they would carry out. Campo Maior has a particularity in terms of administrative division: it is comprised of two urban town councils and one rural council, Nossa Senhora da Graça dos Degolados. To the north and east, the municipality is delineated by the border with Spain;

Untitled (collective intervention w/ the community), Campo Maior, 2016.

Untitled (detail), Luís Silveirinha & André Clérigo, Campo Maior, 2016.

Community meeting in Ouguela, 2016.



Untitled (detail), Orphão, Ouguela, 2016.

to the southeast, by the Elvas municipality. The proposals debated at the meetings always addressed three major themes, associated with the town's history and traditions: contraband, Folk Festivals – also known as the Flower Festivals – and coffee.



"Miguel did a good job building that bridge: the artists were involved with the local community in general and with young talent, potential artists", recounts Isabel Raminhas, councillor for Culture and Education at the Campo Maior Municipal Council.

Guided tour. *Untitled*, Alexandre Gaita & Carlos Cardoso, Campo Maior, 2016.

Untitled (collective intervention w/ the community), Campo Maior, 2016.



"We underline the fact that Luís Silveirinha is from Campo Maior, with recognised work in the region, and he was the facilitator that made the entire process run more smoothly."

"João Pinharanda [curator of Edp foundation Public Art], who was with the edp foundation at the time and had curated one of my exhibitions, presented me with the challenge", explains Luís Silveirinha, artistic coordinator of Mayor.Art. "He explained the project to me, indicating that it involved the Roma community living in Campo

Maior, and that I would be the link between the institution, the gallery artist and the urban artist." The first intervention was in Fonte Nova, at the entrance to Campo Maior, beside the indoor municipal pools, in a building that is co-owned by the municipality and EDP Distribuição. "This was a collective intervention that involved all the artists, Campo Maior youths, other Campo Maior artists still in school, and members of the Roma community."



Untitled (collective intervention w/ the community), Campo Maior, 2016.

Stenciling workshop for youths in the Roma community of Bairro de S. Sebastião, given by NADA & Orphão. Campo Maior, 2016.



In Campo Maior, a town in Alentejo that houses the headquarters of the Nabeiro Group, which owns Cafés Delta, the silence in the streets at lunch time is not that different from other times of day. On the street where the Coração Delta charitable association is located, which occupies one of the rooms at the Centro Educativo Alice Nabeiro, this silence is interrupted by the sound of a truck driving by announcing



Untitled, NADA, Campo Maior, 2016.

Luís Silveirinha believes this was a unique experience for Campo Maior. He left the town 20 years ago and felt the burden of returning as an artist. As an example, he says he felt like the character in the film *Cinema Paradiso* (1988), who returns to his village after going to the big city to study film. "For me, this went much deeper than just creating interventions. I didn't know the youths there, they talked to me in the patios, phoned me. The mayor spoke to me about potential cultural programmes."

This experience, where he understood that the population's conception of art is still strongly connected to the idea of "doing well and drawing well", made Luís Silveirinha think more deeply about what

urban art is becoming. "Is urban art art? Art doesn't have a specific purpose, it doesn't have a decorative purpose. The desire to bring it closer to populations may make it compromise too much."

"I appreciate contemporary art, even abstract art. I can see the portrait the artist wanted to depict. What I wonder is if the population can appreciate it", states Dionísia Gomes.

On the white outer wall that can be seen from the window of the library of the Centro Educativo Alice Nabeiro, there is an artistic intervention. To the question "what would you like to see improved in the education centre?", fourth graders who attend the after-school activities replied: the library.



Stencilling workshop for youths in the Roma community of Bairro de S. Sebastião, given by NADA & Orphée, Campo Maior, 2016.

"We brought in André Clérigo, a young artist from the region who participated in Mayor.Art, to explain to them the difference between graffiti and urban art. The children said what they would like depicted on the wall, since the theme had to address the centre." With the help of André Clérigo, they painted symbols of the various fields of knowledge taught at the centre: the soldier represents English, the lightbulb Entrepreneurship, the dinosaur hatching, Science, the mouse, New Technologies, and the paint palette, Art.



Untitled, Luís Silveirinha w/ André Clérigo, Campo Maior, 2016.

Luís Silveirinha (1968)



Represented by Galeria Alecrim 50, Luís Silveirinha's works feature in the edp Foundation collection, António Cachola collection and Calouste Gulbenkian Foundation library, among others. A student of Ar.Co between 2003 and 2007, he has developed his artistic activity through drawing and books. In 2015, he was invited by the writer Valter Hugo Mãe to illustrate the book *Contos de Cães e Maus Lobos* (Tales of Dogs and Bad Wolves). And, in the same year, at the Electricity Museum - edp foundation, he exhibited *Areia*, curated by João Pinharanda. In 2016, he was selected for the 10th edition of the Amadeo de Souza-Cardoso Award in Amarante and exhibited *Impulsão* at Galeria Alecrim 50. He has participated and collaborated in collective exhibitions regularly since 1990. In 2017, he coproduced with other artists *Tudo o Resto*, at Pavilhão 31, Hospital Júlio de Matos, in Lisbon.

André Calado aka NADA (1986)



NADA started painting regularly in 2011, after enrolling in the Ar.Co art school, in Lisbon. He began by creating collages and has participated in urban art festivals, like the second edition of the Festival O Bairro i o Mundo and the Festival Conversas na Rua, in Amadora, in 2015. In 2016, he participated in initiatives such as the project Street Art Carnide by Boutique da Cultura, the Festival Route 118, and Loures Arte Pública, as well as in the project Byens Hegn, in Copenhagen. In 2017, he exhibited for the first time in the Project Open Space at the first Mostra de Artes Visuais, in Porto, and in the Festival de Arte Independente de Matosinhos.

Luís Managem aka Orphão (1987)



Luís Managem, street name Orphão, was born in São Tomé e Príncipe and has lived in Portugal since the age of 8. He studied Art in high school, at Escola Seomara da Costa Primo, and in college, at Escola Superior de Educação de Santarém. He has participated in various collective exhibitions - with painting, drawing, sculpture, installation - and in urban art festivals.

André Clérigo (1987)



André Clérigo began as a design intern at the Centro de Ciência do Café (*Coffee Science Centre*), of the Nabeiro Group, which owns Cafés Delta, and was then invited to work there. He completed the course Técnico Superior Profissional em Desenvolvimento de Produtos Multimédia (*Professional Technician of Multimedia Product Development*), at Escola Superior de Tecnologia e Gestão de Portalegre. He says his artistic vein comes from his mother, who produced public art when he was still a child. She was a primary school teacher and drew children's characters on the school walls.

Arts Students:

Maria Ciobanu (1999)

Born in Moldavia, Maria Ciobanu has lived in Campo Maior since the age of 7. She is a student at Escola Secundária D. Sancho II in Elvas, since Campo Maior does not offer the field she wants to study: Visual Arts. After completing secondary school, she intends to study Interior Design.

Maria Sarrato (2000)

Born in Campo Maior, Maria requested a transfer to the Elvas secondary school, D. Sancho II, since Campo Maior does not offer the field she wants to study: Visual Arts. Studying in Elvas also allows her to continue her music studies. After completing high school, she plans to study design.

Ana Rijo (2000)

Born in Elvas, Ana lives in Campo Maior. After completing elementary school in Campo Maior, she then moved on to secondary school in Elvas, where she is currently studying. She has always known that she wants to study Visual Arts and, later, is thinking of taking a university course associated with Fashion Design or Marketing & Design.

Alexandre Gaita (1997)

In 9th grade, Alexandre considered taking Arts in secondary school, but ended up choosing Science, since these two fields have always fascinated him. He currently works at the Hutchinson factory, in Campo Maior. He intends to attend university to study Human Resource Management. He considers street art a hobby.

Carlos Cardoso (1998)

A working student who takes Humanities classes at Escola Secundária D. Sancho II in Elvas. Carlos intends to study Political Science or Communication Sciences at university. He began producing intervention art, in the street, four years ago.

①

Three Little Birds

Authors:

Maria Sarrato
Ana Rijo
Maria Ciobanu

Named *Three Little Birds*. And it has three authors: Maria Sarrato, Ana Rijo and Maria Ciobanu. "Now we are on the level of these works' maintenance. It's the wrong type of paint, we should have used a primer first", states Miguel Paula Campos, from Associação Coração Delta, referring to some parts of the paint flaking off the building of Associação de Caçadores Polivalente (*Hunters' Association*), in the Nossa Senhora da Expectação Town Council.

Next door, there's a grass sports pitch and a playground. In front are the outdoor municipal swimming pools. "It was very hot", recalls Maria Catarina, the space's cleaning assistant, justifying the flaking. In the summer, temperatures can reach 45° C. "We've taken some photos there, it looks nice. It's all flaking, they need to pressure wash it."

Some of the green details in the leaves are peeling off the wall, lending the piece greater charm. It's as though the painting has come to life, the leaves are coming off the wall and growing towards the street. On the rounded part of the building, a heart is drawn in a human shape, with stems of a coffee plant sprouting from it, a coffee tree, with small yellow and red flowers spread throughout its branches. The plant's roots are anchored in the heart. "Their goal was to portray Commander Rui Nabeiro, the coffee flower expresses the importance of coffee to Campo Maior", explains Miguel Paula Campos.

"The suggestion was made to us by Luís [Silveirinha]. He proposed coffee as a theme because it hadn't been addressed in any mural", states Maria Sarrato, who came to Mayor.Art through Coração Delta. "We were afraid. This was our first mural and we wanted to do something grand."

They began by researching coffee, studied the history, the pioneering spirit in Campo Maior. "We each made our own sketch. We passed the page to each other and the silhouette of a coffee pioneer in Campo Maior emerged – and it grows, like nature", recounts Maria Sarrato. "The heart is what makes everything around it grow."

On top, some birds complete the image. "We worked at night for two weekends. On the first Friday, we had help from André Clérigo [a local artist who also participated in Mayor.Art], who projected the drawing on the wall. We didn't know how to go from paper to the wall", shares Maria Sarrato.

As for their assessment of the experience, they say "give us more". "We're really grateful to Luís [Silveirinha], he always put us at ease. He would call asking if we needed anything. Miguel Paula Campos was also amazing. And André [Clérigo] gave us a guided tour of the Centro de Ciência do Café (*Coffee Science Centre*), which was quite useful to our research", concludes Maria Sarrato. "And they gave us total freedom. Everyone did a great job."



Three Little Birds, Maria Sarrato, Ana Rijo & Maria Ciobanu, Campo Maior, 2016.

TOWN Council:
CAMPO MAIOR

Location:
Alameda dos Bombeiros Voluntários, Assoc. de Caçadores Polivalente N.º S.º da Expectação

GPS:
Latitude 39.013072
Longitude -7.06019



Look, instead of these figures without eyes [and she points at the drawings on the changeroom doors], they could paint something here, some little roses. We really like roses here.

Maria Catarina, 63 years, maintenance assistant of the N.º S.º da Expectação Town Council park.

2

Untitled

Author:
NADA

“Stand here, on this spot.” Captain Miguel Carvalho knows the exact place where someone who wants to look at the work by NADA, located on one of the buildings of the Campo Maior Volunteer Fire Brigade, should stand to appreciate this example of public art in its full splendour. “I think I even made a mark on the ground, laughs André Calado, aka NADA, when he found out about Miguel Carvalho’s attitude. “The guy almost died of heat out here”, recounts the captain. “His effort was remarkable, there were times when it was 42° C. And he’s a very approachable guy, very nice.”

The exact place to appreciate NADA’s work has to do with the fact that the painting uses gaps in the building’s façade that provide a view of various sections inside, which the artist from Lisbon’s south bank integrated into his design. And, like this, the overall painting gained a three-dimensionality. “I think that, while I was painting, I went up and down the stairs more

than a hundred times to see if it looked right”, states André Calado, referring to the stairs inside the building, which has four storeys. “I wasn’t used to working with various planes. And there is indeed a place on the site where everything falls into place, where it’s all aligned. When you move forward or backward, the figure starts to deconstruct. It’s an interesting interaction for the viewer. That wall was a challenge.”



The figure is a smuggler, carrying a large sack on his back. “This wall really portrays the history of Campo Maior’s ancestry, the people associated with contraband. And I tried to combine what I do with the local history”, says NADA. “I spoke to people at Delta, Rui Nabeiro himself carried out contraband. This idea came from him. He’s an approachable person, he was always around, visiting, always wanting

to participate. He likes to greet everyone, from the manager to the line operator. It was really fun to discover that attitude.”

The idea of resilience associated with contraband is highly prevalent in this work by NADA. “Against all prohibitions, people developed their businesses. And it was more than 50 kilometres in intense heat – I tried it myself –, carrying sacks of coffee on my back with twice my weight. The sandals the figure is wearing express that simplicity, express the people.”

This smuggler has traits that are typical of the figures NADA usually represents in his work, the legs with brushed fur and scales on the arms. The torso is wrapped in textured ropes. Red is also a trademark in his pieces. “In the first project I was invited to create some years ago, there was only red paint. And it stuck”



Untitled (detail), NADA, Campo Maior, 2016.

Untitled, NADA, Campo Maior, 2016.

TOWN Council:
CAMPO MAIOR

Location:
Campo Maior
Firehouse

GPS:
Latitude 39.012877
Longitude -7.063284



Untitled, NADA, Campo Maior, 2016.

I enjoyed it. And, furthermore, I don’t know any other firehouse structure that has a painting like this. The inland region has many landscape qualities, if it’s not valued... If there’s nothing else, desertification increases.

Miguel Carvalho, 41 years, captain of the Campo Maior Fire Brigade Regiment.

3

Untitled

Author:
NADA

The artists who most influenced him, in the field of street art, were the Italian Blu, the Brazilians Os Gêmeos and Eduardo Recife, as well as the Portuguese artists Gonçalo MAR and Fidel Évora. André Calado, known as NADA, says the characteristics of the figures he creates, and which are today one of his work's trademarks, result from a combination of all these influences. These figures can be seen at Rua Dr. Telo da Gama in Campo Maior, on the EDP Distribuição transformation substation located there.

"The initial idea was to paint the entire building, but then we realised that, with all the cables, it was difficult to get the elevator past", explains NADA. "Therefore, we decided to paint just the lower section." The lower section is a border formed by the building's geometry, providing the perfect frame for the design the artist conceived for that space. There are three figures, two larger in the foreground, which can be considered adults, and a third smaller figure in the

background, as though protected by the two frontal figures. Miguel Paula Campos, from Associação Coração Delta, states that it is one of the population's favourite artistic interventions in the project. He says it reminds them of a nativity scene.

"There isn't one story or inspiration", clarifies NADA. "You could say these are Campo Maior people, there's a figure that has a sample of flowers. This idea of flowers ended up spanning all the works." The idea of flowers, and NADA's specific approach, is transversal. Both in this intervention at Rua Dr. Telo da Gama and on the building of the Fire Brigade, as well as the collective work at Fonte Nova, at the entrance to town, André Calado draws a black circle above some of the figures, filled in with delicate white flowers. Here on Rua Dr. Telo da Gama it is on the female figure, at the Fire Regiment it is on the smuggler, and in the collective it is over the two angelical figures that are on one of the side walls of the EDP Distribuição transformation substation. This way, NADA gives the characters a halo, with a historic and cultural meaning associated with the Folk Festivals, which every four years transform the town of Campo Maior into a celebration of paper flowers.

"It may have started from the idea of family. With the people involved in the project, it became more than a merely professional relationship. Some people invited me for lunch in their home. One of the Coração Delta employees, Miguel [Paula Campos], invited me to watch the last game of the Euro [football championship] at his house", tells NADA, who lives on Lisbon's south bank. "Maybe I captured some of that spirit, that people are very close, everyone greets each other in the street, they all know each other. That notion of mutual support has been waning in the major urban centres. 'Closeness' – I think that's the word."

NADA took two days to execute this work. A boy helped him, Armando Aranha. "Armando was the official photographer of the Mayor.Art project. He's a kid who dropped out of school, didn't have anything to do and started taking photographs, registering the works. He took photos and helped me paint. Today he's working for the Campomaiorense [sports club], taking photos for the club and making videos."



Untitled (detail), NADA,
Campo Maior, 2016.

TOWN Council:
CAMPO MAIOR

Location:
Rua Dr. Telo da Gama,
1A

GPS:
Latitude 39.015688
Longitude -7.068676



Untitled (detail), NADA, Campo Maior, 2016.

This gave an opportunity to the Campo Maior youths, which is an extremely disadvantaged group on a local level. We embraced this project, played a major role overseeing the whole process. The challenge was interesting and the results are evident. Miguel [Paula Campos] works with the schools, we built a strong connection with the youths, especially those with poor school performance, from underprivileged families. These youths played a crucial part. If they had to be at the sites at seven in the morning, they were there. They painted the fillings. One kid carried out the entire photographic report, Armando Aranha.

Dionísia Gomes, 53 years, coordinator of Associação Coração Delta.

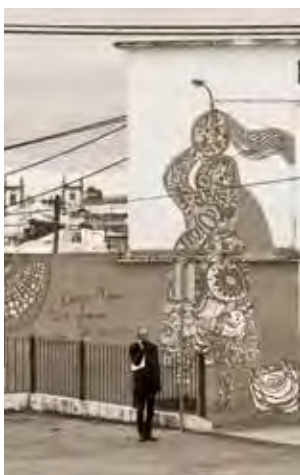
4

Untitled

Author:

Luís Silveirinha

In the bottom right corner, a white rose is drawn, with red contours. In the upper left corner, there's a lace pattern that could be part of a placemat. Both representations allude to the central figure in the intervention by Luís Silveirinha on the EDP Distribuição transformation substation beside the town's water tower, which also features interventions by the artist.



The central figure, which occupies both blocks of the building, one horizontal and the other vertical, forming a sideways 'L', is a woman. A woman in a full skirt, scarf on her head and

tambourine in hands held above her head. "Campo Maior women have that strong connection to the land, the harvest, olive-picking", states Luís Silveirinha. "And it is from their hands that most of the Flower Festivals emerge – making the flowers. They are also the ones who go out into the street with castanets, singing the Campo Maior 'saias', the region's folksongs."

There are several types of 'saias' (skirts), and there are several ways to sing them. It is said they come from monarchical times, practiced in the nobility's salons. And ended up passing to the population.

"Inside her figure, this woman has a vibrant flower movement, a fertile movement. From her emerges the whole action to sing, to work. The colours are blue and blood, which symbolize hard work." The figure's filling, laced, like a mesh, is an extremely characteristic trait of Luís Silveirinha's work. "They are shapes that fill a shape, a terrain within a certain body. As though our body was tattooed on the inside."

The mesh – in flowers – is also what covers Campo Maior's neighbourhoods during the Folk Festivals. They are extensions that transform the streets into something different, they're like living organisms, they grow and spread like ivy. As for the tambourines, the more

ribbons they have, the richer she is. There's a sentence written on the left side of the woman, which says "Campo Maior Terra Querida Tão Cheia de Tradição" (Campo Maior Beloved Land So Full of Tradition), taken from a verse of the 'saias'. "When you hear the saias, there's something nostalgic. It's joyful but there's a certain melancholy, it seems joyful but, at the same time, it's sad. It's closely connected to roots, it's a strong appeal to the population. There's a really intimate relationship with the town itself", tells Silveirinha. And he talks about what he remembers from these festivals, because he was born in Campo Maior, he left early and returned to complete secondary school: "There are many colours, there's a play with colour, working with colour. Neighbours carry out that group work. I remember it being a kind of competition, my street has to be the best."

It's siesta time, but two girls are playing, on their bicycles, near the EDP Distribuição transformation substation. Luana and Isabel are 10 years old and watch strangers who look at the painting on the wall. When asked what that image means to them, they begin a dialogue: "– It's very pretty. – It symbolizes our town. – There, there's a lady with a tambourine. And then a paper flower. – Because of the town's festivals."

TOWN Council:
CAMPO MAIORLocation:
EDP Distribuição transformation substation,GPS:
Latitude 39.018352
Longitude -7.066462

I think it livens up the atmosphere and makes it look less degraded. Ah, and we can take photos.

Inês Videira, 17 years, student.

5

Untitled

Authors:
Luís Silveirinha
w/ NADA

At the time, he was working extensively with reds and gouaches. For the intervention on the water tower, Luís Silveirinha – followed by André Calado, who signs as NADA – had to use an elevator to work. “When we’re on that elevator, we don’t realise the dimension. Therefore, at the time, drawing emerges from the drawing, shapes emerge from the shapes, almost like graphic diaries. It was a narrative that developed”, recounts Luís Silveirinha. “Only when I had the chance to come down could I see how it was looking. And, when you finish, there’s a discovery.”

Luís Silveirinha and NADA didn’t work on the piece at the same time, they had different timings in terms of availability.



“I ended up starting things off and left space on the water tower for NADA to fill in with his figures, which were part diabolical, part playful, between those natural elements painted by me”, describes Silveirinha. “I really liked it, when I saw the final result.”

“The idea was to work at the same time. But, due to organisational and scheduling issues, we decided it would be easier for one of us to intervene first and then the other”, tells NADA. “Luís made those patterns, the extremely floral mesh. In red, which is a great contrast to the white – and it creates a strong visual impact. I completed it with the characters, in black. My figures seem wrapped in the mesh.” The concept that connected both of their work was the Flower Festival. “It’s a very organic image. The characters seem to be navigating through a field of flowers.”

NADA describes that, of all the visits with locals and the stories he heard, the Flower Festival, or Folk Festivals, was the most prevalent, it was always the most immediate. “And, even outside the festivals, it is always unavoidable. The region is not that big, and it is very much the image of Campo Maior: we reach the end of a street and all we see are hills on the horizon. Campo Maior is like an island. And it doesn’t take much to get to nature.”



S/ Título, Luís Silveirinha com NADA, Campo Maior, 2016.

NADA chose not to paint his characters over the mesh drawn by Luís Silveirinha, creating an idea that the figures are entwined in the flowers. “The Flower Festival is really important to this region, including the economy. When we were painting, they were applying for UNESCO Intangible Cultural Heritage classification.”

Luís Silveirinha compares the work with a beanstalk, climbing towards the sky. A little like the flowers, during the festivals. Along each street, which develops a theme with its flowers – a theme that is kept secret until being installed and the festival is inaugurated –, arch shaped structures are mounted. And neighbours, after months of transforming paper into multicoloured flowers, make them climb up the trellises, spreading throughout the town. Like in the story *Jack and the Beanstalk*.

TOWN Council:
CAMPO MAIOR

Location:
Rua João Ruivo
(no number),
Water tower, stairwell

GPS:
Latitude 39.018810
Longitude -7.066310



It was a really fun project. I think art is a part of general culture, educating kids since an early age is very good. And it was extremely dynamic, all of it. The artists were really dynamic. I think Campo Maior is better for it.

Maria Sarrato, mother of Maria Sarrato, 45 years, administrative assistant.

Untitled, Luís Silveirinha w/ NADA, Campo Maior, 2016.

Untitled (intervention), Luís Silveirinha w/ NADA, Campo Maior, 2016.

6

Untitled

Author:
Luís Silveirinha
w/ André Clérigo

“These populations are still strongly attached to the figurative sense of art, to what art was in the 19th century”, Luís Silveirinha begins by contextualising.



On the wall beside the other intervention by Luís Silveirinha, Aquália, a set of houses is represented in the centre, with a church in the background. Ribbons emerge from the roof of one of those houses, like hair, extending across the wall. On the tips of those ribbons, there is a pair of scissors, cutting out a flower, which is held in a woman's hand. On the opposite side of the houses, an arm extends, very long, whose hand holds a tambourine. Once again, the Folk Festivals are represented, Campo Maior's most important cultural event, which takes place every four years. In other words, and according to

Miguel Paula Campos, from Associação Coração Delta, “the Folk Festivals happen when the people want. They're usually every four years, but if we feel like doing them after three or five, we do.”

“André Clérigo is really fantastic”, states Luís Silveirinha about the young talent from the town, who participated in this public art intervention. “When he did the wall with me, he knew that what we were doing might not be understood by the people.” And the two artists talked extensively about what art is, what public art is.



André Clérigo works at the Centro de Ciência do Café (Coffee Science Centre), elected the Museu Português 2015 (2015 Portuguese Museum) by Associação Portuguesa de Museologia (Portuguese Association of Museology). To the right of the reception, there's a cafeteria and shop that presents the different batches of coffee. The wall behind the counter is a blackboard. And there on the board there's a chalk drawing of a man with a basket on his back, the coffee tree fruit inside. This drawing is by

André Clérigo. Before, he had drawn Fernando Pessoa. People really liked it and that drew the attention of Associação Coração Delta. This is how André joined the project.



“First Luís Silveirinha worked”, recounts André Clérigo. “His work is very red, some lace. None of it is closed. I really like his work in that aspect.” And he continues: “Me, since I come from animation and storyboards, I focused on that. I started by portraying the festival process in a symbolic way. Guided by his lacework, I added my ideas.”

André divided the work area into sections. “In the first part, there was some confusion, until the idea emerged – a flower. I was more interested in portraying the process of reaching the final product, the trellises, I wanted to show what I know about the festivals: the mutual support among neighbours, the trellising, the street celebrations. The street ends and people go off with their tambourines, celebrating having finished the street, seeing the other streets in town.”

Untitled (during the guided tour), Luís Silveirinha w/ André Clérigo, Campo Maior, 2016.

Untitled, Luís Silveirinha w/ André Clérigo, Campo Maior, 2016.

TOWN Council:
CAMPO MAIOR

Location:
Rua João Ruivo
(no number), Wall,
Campo Maior

GPS:
Latitude 39.018427
Longitude -7.065990



It creates visual impact and is an attractive way to personalize the buildings, give them a more dynamic appearance and bring more colour. And the city looks more cosmopolitan, Campo Maior is increasingly becoming a world city.

Ana Margarida Gama, 32 years, biologist.

Untitled (detail), Luís Silveirinha w/ André Clérigo, Campo Maior, 2016.

Untitled (detail), Luís Silveirinha w/ André Clérigo, Campo Maior, 2016.

7

Untitled

Author:

Luís Silveirinha
w/ Orphão

"I wanted my design to be as simple as possible, like I was writing with a ballpoint pen." Luís Silveirinha mentions Louise Bourgeois as an influence. "She produced a series of drawings on nights she had insomnia. She made many drawings in red pen. The simplest things have more power than complex ones."

On the wall of Aquália, in Campo Maior, beside the water tower and the EDP Distribuição transformation substation, where his other two interventions are featured, Luís Silveirinha drew bulging flowers, which grow in every direction, forming a web that takes over the building.

Luís Silveirinha explains that the Alentejo people are very diligent about cleaning, they whitewash their houses every year. Campo Maior is an extremely white town, very well cared for. Colour had to be introduced carefully in order to integrate with this population's way of life and living. With that in mind, and as artistic coordinator of Mayor.Art, Luís

Silveirinha suggested that no public art intervention be produced in the town's historic centre.

The asymmetrical geometric patterns of Luís Managem, aka Orphão, in shades of blue, fit this logic perfectly. These strokes, straight, labyrinthine, are the colour of the blue borders at the base of white-washed Alentejo houses. At Aquália, they finish the upper border of the building. The blue contrasts with the red, but expands its shapes, gives them an open sky; the rectilinear geometric shapes contrast with the rounded flower figures; the abstract contrasts with the figurative – gives it structure.



"Luís Silveirinha painted his part first, but we more or less had an idea of what we wanted it to be", explains Luís Managem. "Since these are two different types of language, to avoid overlapping or upstaging each other, the languages had to work together." And he reveals that the process was simple. "I made my patterns, I play with the building's geometry." Managem believes he made a simple approach, in order to

enable each artist's language to breathe on the other, through each other.

"I used blue. One of the things I liked in Campo Maior – and Degolados and Ouguela as well... Especially because I'm from Amadora, it's just buildings, buildings, buildings. Not here. Here you just take ten steps and you're faced with an awesome view. Personally, I really like to look at the sky", reveals Luís Managem. "I guess it ends up being, both Luis' red and my blue, a yin and yang. The warm colour and the cold colour, circular shapes and straight shapes. It creates harmony in both types of



language. They end up being different but, at the same time, alike."

Seen from a distance, and with the hot sun shining on the building in full force, the white background, and the red and blue colours that adorn it, make the four windows and door stand out even more, in dark brown. It's as though they were four eyes and an open mouth, in shock, like the painting *The Scream*, by Munch.

TOWN Council:
CAMPO MAIORLocation:
R. Heróis do Ultramar 1,
AquáliaGPS:
Latitude 39.018549
Longitude: -7.065832

It was extremely important to us for various reasons. First because it brings a degree of culture, of modernity, even of irreverence, to the spaces in Campo Maior and the people here are people with colour, with life, who make the paper flowers. There's a parallel with the paper flowers, which are also art. This is how life can be brought to some places that didn't have much prominence. Then, the involvement of the artists who came and engaged with the community, with the youths and the city's young talents.

Isabel Raminhas, 45 years, councillor for Culture & Education at the Campo Maior Municipal Council.

8

Untitled

Author:

Alexandre Gaita
& Carlos Cardoso

It's named *Passado / O Que Realmente Importa (Past/What Really Matters)*. The song is by Faqhiri, a young rapper from Campo Maior, and most of the music video has a peculiar wall as a backdrop. Hip-hop and urban art have always gone hand in hand, and Campo Maior is no exception. In the video, Faqhiri strolls through the town's streets, meets up with a group of friends, all in hoodies and, as night falls, he's standing in front of a small building that is painted with a large flower in the centre. This is the work by the Campo Maior youths Alexandre Gaita and Carlos Cardoso, who sign as Dr & Ttox. The first is Dr, the second, Ttox.

Two years ago, they graffitied the door of the Campo Maior secondary school with the sentence "a pátria onde Camões morreu de fome e onde todos enchem a barriga de Camões!" (*the homeland where Camões died of hunger and where everyone fills their bellies with Camões!*), by Almada Negreiros. Next, on an exterior wall, they painted a mural alluding to the

25 April revolution, where they drew a carnation inside a cage and wrote "não deixes que te aprisionem a liberdade" (*don't let them imprison your freedom*). These actions marked the origin of this duo. "Our art began as intervention", tells Carlos Cardoso, 18 years, a working student. "We need to have a voice, to rock the boat a bit."

"I've always liked to draw and paint since a young age", mentions Alexandre Gaita, 20 years, worker at the Hutchinson factory. "I met Carlos in high school and we started to talk, to have ideas, to see stuff on the Internet." And he says the biggest challenge he feels in this small town is that everyone wants to be the same, there's no drive to be different.

"We came to the project through Luís Silveirinha", explains Alexandre Gaita. "We realised that there was going to be a community meeting, we attended one, we made good friends. They were all very approachable. We showed Luís some of our work, who said we couldn't do anything so political and interventive because that wasn't the project's purpose – the goal was to give people some culture on urban art and integrate the customs and traditions into the pieces."

The flower – the paper flower from the Folk Festivals, the flower from the coffee tree – occupies a

central position on the wall of the EDP Distribuição transformation substation, like a Sun. And the entire design works away from that centre, expanding towards the wall's extremities. There's a yellow circle, then a red one. And around the outside there's a border with blue and white geometric motifs. "We didn't want to make the flower too antiquated, we wanted it to reach young people", tells Alexandre Gaita. "In Portugal, everything is for older people, the politicians talk to older people – they talk a lot and, in the end, they don't say anything." The transformation substation is on the street of the Campo Maior secondary school.

"We made various drawings, we used the stencil, which helped. The stencil is one of our work tools", states Carlos Cardoso. "Using another language, we tried to explain what this flower means to us. We filled the design with layers – red, burgundy, alluding to the Alentejo countryside, and blue with white lines to recall the houses. We made a pretty psychedelic pattern to engage the younger kids." They received various compliments.



Untitled (detail), Luís Silveirinha w/ Orphão, Campo Maior, 2016.

TOWN Council:
CAMPO MAIOR

Location:
EDP Distribuição transformation substation,
R. D. João de Portugal

GPS:
Latitude 39.079808
Longitude -7.031147



This wall [intervention by Alexandre Gaita and Carlos Cardoso] was a bit degraded and, by making this painting, the area looks nicer.

Patrícia Silveirinha, 17 years, student.

9

Untitled

Author:
Orphão

Some say she appeared on a rock, in a place where there were many starving children, and transformed the stones into bread. Others say a woman was washing her laundry by a river and her daughter appeared with a gold earring, saying that a very beautiful lady standing on a rock gave it to her. This is the legend of Our Lady of Enxara and, on the site of this rock, a shrine was built that is the focus of great pilgrimages during the Easter period. In the valley, ribbons indicate various plots where people can set up their tents to camp. There are also many emigrants who return at this time of year. Several food and drink trucks spread out around the square, and there is also a bumper car track. In the surrounding area, there are olive groves and woodlands (holm oak and cork oak), intersected by a narrow and winding road where gutters are occasionally visible, which tell the life stories of those who once worked there.

This shrine surrounded by olive groves and woods can be seen from Ouguela,

a small village located at the top of a mountain where a castle was built which was vital in the battles against Spain, namely in the 1383–85 crisis, in the Spanish war of succession, in the War of the Oranges and the Restoration war. This castle is also associated with a legend, the Tamborzinho (*Little Drummer*). It is told that, in one of these wars, when Ouguela was surrounded and had no way of warning Campo Maior, a boy, a drummer in the garrison, volunteered to be a messenger. And, being a child, he was able to pass the enemy lines and request reinforcements that saved Ouguela.

On the four walls of the building that was once the Ouguela primary school, and which projects over the landscape that stretches beyond sight, with the shrine to Our Lady of Enxara on the right and Albuquerque castle, past the Spanish border, on the left, these two legends are represented: Our Lady of Enxara and Tamborzinho.

"Many people attended the Ouguela meetings. Ouguela is very rich, it was an attempt to combine everything", tells Luís Managem, author of the Edp foundation Public Art intervention in Ouguela. "I had some difficulty with the Saint, she underwent changes as I painted. But the connection we feel is more important than the actual portrait. There was

a devout lady who went there once, said a prayer and thanked me."

On the façade of the building facing the landscape, which has some tables and chairs under the archway – part of the space is currently a social centre –, a drum is also drawn, being played. Next to this, an elderly man pulling a donkey is also depicted, carrying sacks. "This drawing was inspired from the Centro de Ciência do Café (*Coffee Science Centre*), there's an installation of an old man and a donkey. I took a photo and thought it was important to make an intervention based on the history of contraband."

The other side of the façade is dedicated to Associação de Caçadores Entre Xévara e Abrilongo (*Hunters' Association*). "I drew them a symbol, giving it a more artistic touch. The backdrop is the surrounding landscape, which goes from dark to light greens, from light yellow to orange, the same with the blue", describes Managem. "This is the landscape and its variation of light throughout the day and night, from the hottest days to the coldest."



TOWN Council:
OUGUELA
Campo Maior

Location:
Former primary school,
S. João Batista Town
Council

GPS:
Latitude 39.079972
Longitude -7.030689



The project that was presented to me seemed ambitious, even excessive, for our reality. There was a feeling that it might not be well received, due to the format. This is a village with 60 inhabitants [Ouguela]. To my surprise, the people were delighted. Even in another project that we have for tourism, with the Inatel Foundation, which includes the village in the circuit of the top destinations in Northern Alentejo, people were surprised.

Miguel Tavares, 42 year, mayor of S. João Batista Town Council.

10

Untitled

Author:
Orphão

“During the day it was 42° C and it was really hard, we had to take him water”, recounts Florival Cirilo, mayor of Nossa Senhora da Graça dos Degolados Town Council. “During the time Luís was there, people would gather, the kids wanted to paint the wall. Some even wanted to paint at home”, continues Florival Cirilo. “I thought no one would participate and it was precisely the opposite. It was really interesting, especially for the youths.”

Four meetings were held in Degolados to define the themes that would be portrayed in the artistic intervention by Luís Managem, who signs as Orphão. “In the first meeting, the older people attended. And the oldest man in the village was at that meeting”, tells Luís Managem. “An elderly person is a wise person. And that man was the person who’s been around the longest. And I liked that.” But the population’s acceptance was not consensual, and the subject proposed by the man in question ended up being dropped.

“In the second meeting, the age group was lower, which brought a perspective of other lifestyles in the region. I didn’t realise that the village had a connection to athletics and football”, mentions Managem. “I also realised that men left Degolados for World War I.”

It is told that the name Degolados (*Beheaded*) is associated with a stream where people were beheaded, which today is Ribeiro das Hortas. Another aspect that was crucial to this population’s livelihood was mining – copper and iron –, and the most well-known mines were Tinoca and Monte Alto.



“The theme I ended up portraying was actually suggested by a youth attending the meetings: why not make a collection of all those stories? From a kid with a backpack walking to school, to the athletics girl – one of them even helped me paint –, to the kid playing football. There’s also a portrait of a lady, which is the biggest figure on the wall”, he describes. “When the men

went off to war, the women had to roll up their sleeves and work in the fields to support their families.” There’s also the man in uniform carrying the Portuguese flag and a man, sitting, at the entrance to a mine. The backdrop for all these characters is painted green, the colour of the landscape surrounding Degolados. “Then, I also drew a river, which runs close by. The mayor even took me to the dam. On top, the patterns that are one of my trademarks – the dark blue, which portrays the night sky – and the lighter blue – which depicts the sky during the day.” The two blues are separated by yellow, which symbolizes the intense sun. Luís Managem says there was one day when it was 45° C, he went outside to smoke and couldn’t do it. He had to go back inside.

“I did part of the project, I helped Managem paint. I think it’s awesome. There was nothing here and now people go by and look”, tells Beatriz Militão, the athlete portrayed in the Degolados mural and who helped the artist fill in the drawings with paint, as well as helping with the materials, tidying up, moving the ladder. She’s 17, a student and wants to study Tourism at college. “When we were working here, people would stop and take photos. Once they even tipped us.”

Untitled (during the intervention), Orphão, Degolados, 2016.

TOWN Council:
DEGOLADOS
Campo Maior

Location:
EN371, N.º S.ª da Graça
dos Degolados

GPS:
Latitude 39.060863
Longitude -7.121920



First, I am grateful for the fact that the edp foundation remembered Campo Maior. And the partnership with Associação Coração Delta. In my opinion, it was a really good project, even the elderly were interested in the graffiti, expressing certain identities of the land. But I do feel it isn’t disseminated enough. This is the only flaw.

Florival Cirilo, 42 years, mayor of Nossa Sra. da Graça dos Degolados Town Council.

11

Untitled

Author:
Collective

This was always the theme in Campo Maior. The Folk Festivals, or Flower Festivals, are a celebration with paper flowers that decorate the entire town and each street has its own theme, kept a secret until opening day. After months of working on their flowers and display, neighbours mount the decorations on their street the night before the celebrations begin.

“The painting surrounded the whole building, which is at the entrance, or exit, depending on how you enter Campo Maior”, states Luís Silveirinha. The building is located beside the indoor municipal swimming pools and is part EDP Distribuição transformation substation and part municipal property. “It had that weight of welcoming people and creating a memory when they arrive and leave.”

The part of the building that faces the road represents precisely the Folk Festivals. The opposite side represents the process, the preparations for the Folk Festivals. “This intervention was very important in terms

of experience and due to the amount of youths involved”, explains Luís Silveirinha. “It was a tribute to the Campo Maior Festivals. It took us two weekends to paint. The population brought us food, ice cream, and even participated. They participated like it was a party.”

“The celebrations are such a strong subject that, when João Pinharanda [curator of Edp foundation Public Art] and I spoke, he mentioned that my work somehow made a connection with the flowers, because of the nets they form. They’re characteristic of my work”, continues Luís Silveirinha. “I ended up recreating that on some of the buildings where I produced interventions.”



The shades of the volumes vary between yellow – the heat that reaches 42° C in the summer, the heat in the wheat fields in the summer – and red, the colour of the earth, of blood, of sweat from hard work in the fields, from sunrise to sunset. The continuous red stain superimposed on the figures at work, on the wall that portrays the flower-making process, is the element that unites those figures,

implying that the work is a whole, that everyone produces for the collective. A bit like the participation of all the artists in this collective public art intervention in Campo Maior.

On the side, on one of the narrow walls, an angelical figure is drawn – over its back there is a ring made from flowers that suggests a combination of halo and wings – but that is, curiously, feminine. In front of her, there’s her double, but not a shadow. It is precisely her opposite, it is light – without filling in the shapes, the whiteness (or nothingness) elevates the female condition to a place of eternity.

On the building, there’s a tower in the centre. They painted a blue flower, with a pendulum. As though it were a bell jar, setting a pace for the work and the celebrations. “This piece was one way for the artists to relate to each other more, to get to know each other better”, states Ana Rijo, a young secondary school student who participated in Mayor.Art. “Through that mural, we established a friendship.”



Untitled, Collective
(Luís Silveirinha, NADA, Orphão,
André Clérigo & community),
Campo Maior, 2016.

TOWN Council:
CAMPO MAIOR

Location:
EN371, Fonte Nova,
EDP Distribuição trans-
formation substation

GPS:
Latitude 39.017900
Longitude -7.075432



It was cool. I enjoyed it because the town isn't very lively and those passing by can tell it's changed a lot. It's really colourful, like Bahia, in Brazil.

Pedro Caio, participated in the collective intervention, 17 years, student.

edp foundation Public Art

Route ALTO ALENTEJO
Project MAYOR.ART



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“Through this programme, the edp foundation helps bring rural communities into closer contact with art, while also provoking reflection on its role in society. Furthermore, it has additional merit: to reconcile within a single programme the edp foundation’s two key fields of intervention: social innovation and culture. This is a project that mobilises artists and rural communities in an innovative dialogue that will result in an unexpected public art route and a source of pride for all parties involved.”

Miguel Coutinho

Managing director and CEO of edp foundation

Minho

Braga
Crespos e Pousada
Padim da Graça
Merelim (São Paio)
Panoias
e Parada de Tibães
Palmeira

Ribatejo

Rio Maior
Vila da Marmeleira
Assentiz
São João da Ribeira
Ribeira de São João

Alto Alentejo

Campo Maior
Degolados
Ouguela

Trás-os-Montes

Alfândega da Fé
Torre de Moncorvo
Miranda do Douro
Mogadouro

Médio Tejo

Vila Nova da Barquinha
Atalaia
Praia do Ribatejo
Tancos

Algarve

Vila do Bispo
Barão de São João
Mexilhoeira Grande
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