
Trás-os- -Montes



Torre de Moncorvo
Mogadouro
Miranda do Douro
Alfândega da Fé

Gabriela
Vaz-Pinheiro

Sofia Borges
Nuno Pimenta
MADEP/FBAUP Students
Thiago Marcial
Catarina Rodrigues

Cristina
Mateus

Gonçalo MAR
FAHR
Alejandra Jaña

Fernando
José Pereira

R2
Miguel Schreck
Pedro Almeida
Ricardo Santos

Draw
Godmess
Hazul

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Torre de Moncorvo	6
Mogadouro	26
Miranda do Douro	44
Alfândega da Fé	64

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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.



Meeting with the community, Torre de Moncorvo, 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

Ribatejo

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

Médio Tejo

Vila Nova da Barquinha
Atalaia
Praia do Ribatejo
Tancos

Trás-os-Montes

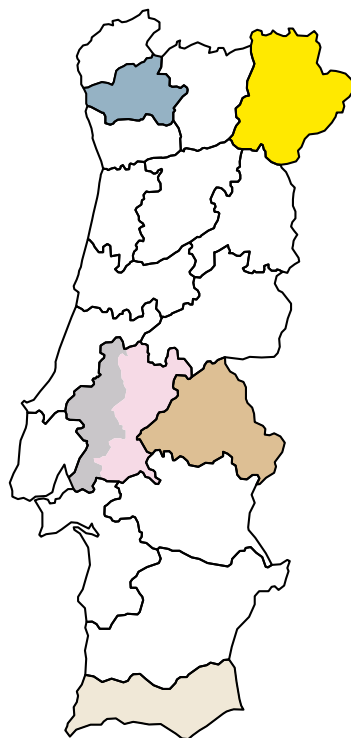
Alfândega da Fé
Torre de Moncorvo
Miranda do Douro
Mogadouro

Alto Alentejo

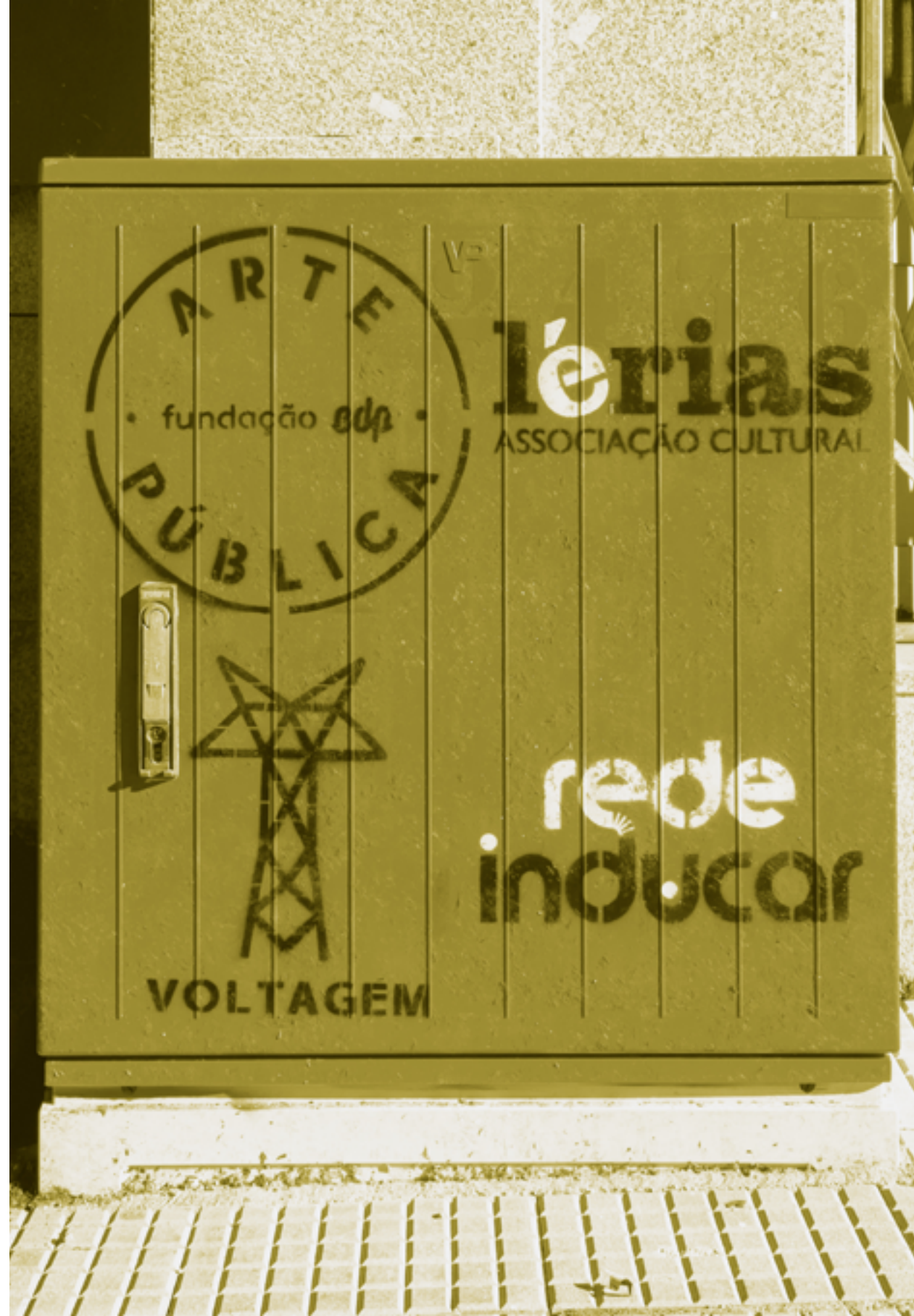
Campo Maior
Degolados
Ouguela

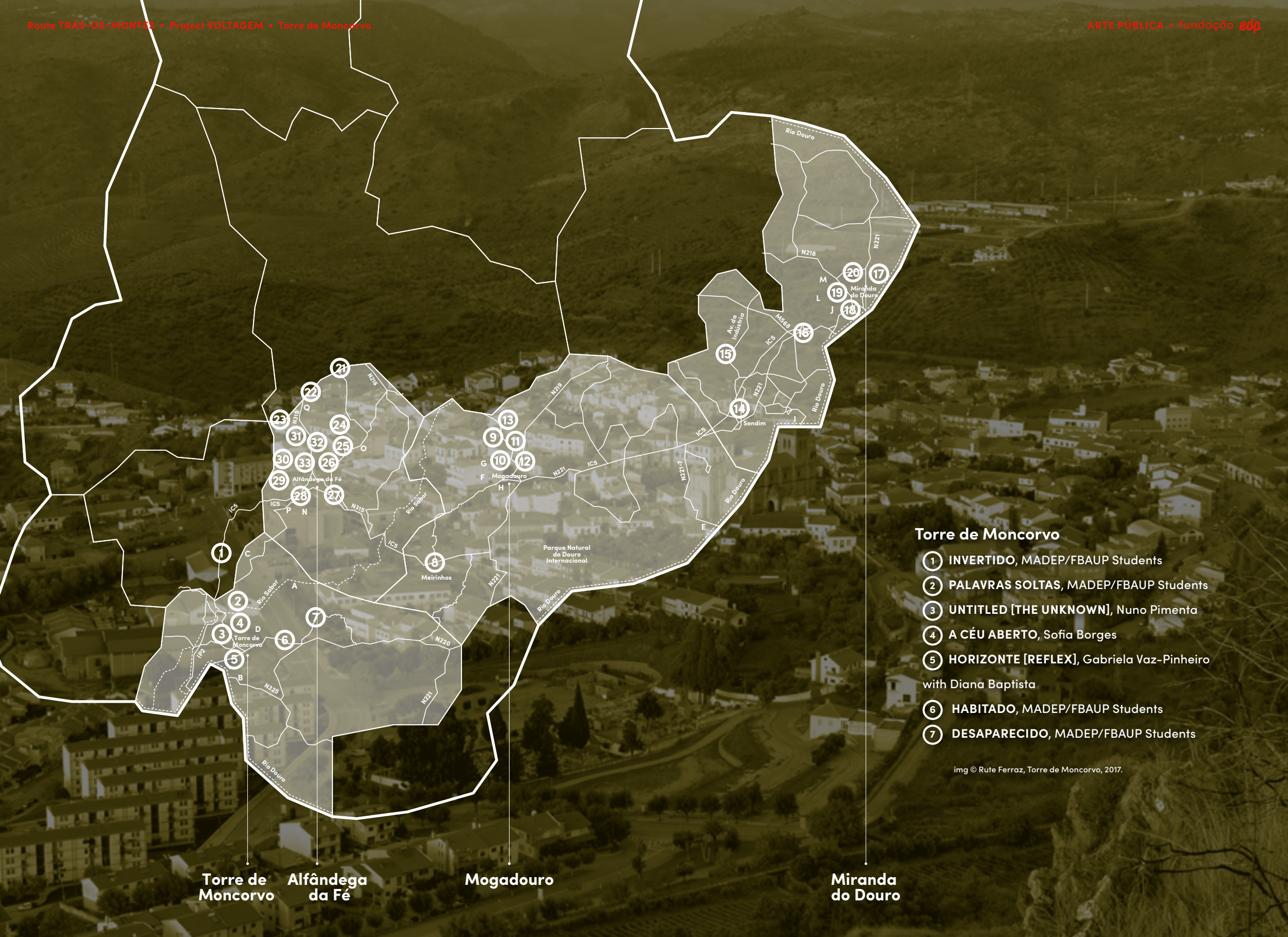
Algarve

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



Mirandese symbols *Is bielhos / Is nuobos*, Lérias Cultural Association, EDP distribution cabinets, Miranda do Douro, 2016.





Torre de Moncorvo

- 1 INVERTIDO, MADEP/FBAUP Students
- 2 PALAVRAS SOLTAS, MADEP/FBAUP Students
- 3 UNTITLED [THE UNKNOWN], Nuno Pimenta
- 4 A CÉU ABERTO, Sofia Borges
- 5 HORIZONTE [REFLEX], Gabriela Vaz-Pinheiro with Diana Baptista
- 6 HABITADO, MADEP/FBAUP Students
- 7 DESAPARECIDO, MADEP/FBAUP Students

img © Rute Ferraz, Torre de Moncorvo, 2017.

Torre de Moncorvo

Alfândega da Fé

Mogadouro

Miranda do Douro

Torre de Moncorvo

Partner:

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voltagemtmad

The atmosphere in the main square is amusing. Praça Francisco António Meireles is actually a large roundabout and, on rainy days, several senior citizens spend their afternoons sitting there, watching the townspeople go about their lives and the antics of outsiders who arrive by car and don't quite know which way to go. Sitting beside the courthouse, they frown as they try to guess what the visitors want, and determine whether it will be necessary to intervene and give directions. From the street that runs along the right side of the courthouse, on the horizon, green hills are outlined against the sky.

The town is bordered by an impressive natural landscape. And it is this same landscape that has a dual effect on the people who live here. If on the one hand it contains the town and closes it off from the outside, on the other, that natural barrier suggests there is something

new beyond those hills. Contemplation occurs in three stages: a feeling of isolation, pure appreciation for the landscape's beauty and imagination, the desire to go out and discover the unknown.

"Art is not a priority in people's lives, but it helps reinforce concepts. In this case, that those hills lie between Moncorvo and the rest of the world, no matter how many tunnels are built", refers Gabriela Vaz-Pinheiro, artist and artistic coordinator of the Edp foundation Public Art programme – Voltagem (*Voltage*) in Torre de Moncorvo. "We wanted to build a set of interventions that could relate to each other, we wanted all of the proposals to make sense within the context of this town. The common thread is the social and scenic context. That is what we found when we arrived. We developed the idea and built relationships."



Gabriela Vaz-Pinheiro invited students from the Master's in Art & Design for the Public Space (MADEP *Mestrado em Arte e Design para o Espaço Público*), from University of Porto's Faculty of Fine Arts (FBAUP *Faculdade de Belas Artes da Universidade do Porto*),

where she is a professor, to participate in the Voltagem project in Torre de Moncorvo. "We were privileged to have implemented the first project in this town, which got off to a very good start and made things much easier", states Gabriela Vaz-Pinheiro. "We were always very well received and made extremely welcome. Our work was not easy to read, but the people understood it." The project *Palavras Soltas (Loose Words)*, sentences comprised of three words painted on distribution cabinets using an alphabet created for this purpose, was the first intervention to take place in the town. Before starting, the MADEP students decided to give a stencilling workshop to students from the Dr. Ramiro Salgado schools.

"The feedback I was given is that people enjoyed it", comments Piedade Meneses, councillor for



Social Action and Public Spaces at the Torre de Moncorvo Municipal Council. "The town meetings could have had more participation. But this initiative with the edp Foundation was positive due to its innovative character. Populations that are not used to this type of

process were given new references." Piedade Meneses also states that some "anxieties" that concerned the population were voiced at the meetings. "It is necessary to fight isolation and bring equity to this region. The people are connected to the outside world through social networks, but we must make the inland areas less remote", she warns. "Art is a form of freedom, of thought – of development in every aspect."

Piedade Meneses thinks the youth who choose to stay in the council are heroic. And she notes the participation in the Voltagem meetings that were held in the villages for the interventions carried out in three EDP Distribuição secondary substations. "The town meetings could not have gone better. In Larinho, for example, the locals mounted scaffolding, they supported, there was solidarity."



"In my opinion, the substations stand out the most", considers Afonso Meneses, forestry engineer at the Portuguese Institute for Nature Conservation & Forests (*Instituto da Conservação da Natureza e das Florestas*) at the Douro International Nature Park. "The substations were

bulky things that made the landscape ugly. Like this, painted with local symbols, they look much better. On some that aren't painted, they could paint an eagle, the Egyptian vulture – which is one of the park's symbols –, the griffon", adds Afonso Meneses, who is also Piedade Meneses' husband.

"The idea for the substations was developed from the concepts of «inhabited», «disappeared» and «inverted»", explains Catarina Rodrigues, a MADEP student who participated in the Edp foundation Public Art – Voltagem in Torre de Moncorvo. "In our first visits to the town, the people complained about the substations, that they imposed on the space, the landscape. The goal was always to disguise the substations."

Gabriela Vaz-Pinheiro designed a structure made



of mirrors and placed on top of a warehouse wall on Avenida dos Combatentes, which she named *Horizonte [Reflex]*; this work is complemented by a small poppy field in front, with technical collaboration by Diana Baptista, a landscape architect. This symbolic line



that reflects the horizon extends to the piece by Nuno Pimenta, a wooden structure that overlooks the landscape from a small lookout in the town of Torre de Moncorvo. This object is comprised of two house-shaped modules, one which is inverted. And Sofia Borges filled the interior of the lower module with graphic material alluding to the memory of the council's iron mines. "From the people who served us every day at the restaurant to the place where we stayed, everyone was extremely welcoming. What most fascinated me in this experience was the fact that, over time, we built friendships with the locals", says Nuno Pimenta. The artist invited friends – architects, other artists, filmmakers – to participate in the construction of the piece, as if they were in an artistic residency. "This isn't so much about leaving something for these people; it's about the fact that there was sharing, an exchange.



Gabriela Vaz-Pinheiro (1962)



Director of the Master's in Art & Design for the Public Space (MADEP- *Mestrado em Arte e Design para o Espaço Público*) at University of Porto's Faculty of Fine Arts, where she has been an assistant professor since 2006. She has a degree in Sculpture & Painting from the same university, completed a Master's at Central Saint Martins College of Arts and Design, in London, and a PhD at Chelsea College of Arts and Design. She was head of the Art & Architecture programme for the European Capital of Culture – Guimarães 2012 and has written articles for various publications. She has exhibited individually and collectively since 1985.

Sofia Borges (1971)



Studied Painting at the Lisbon Faculty of Fine Arts and Sculpture at Ar.Co and completed a Master's in Curatorial Studies by the University of Lisbon / Calouste Gulbenkian Foundation. Between 2006 and 2009, Borges coordinated and co-directed the project "A Festa Acabou" (*The Party's Over*), which connected narratives created by the residents of the now demolished Quinta da Vitória district, to the public space. In 2016, she completed the film *Maxamba*, co-directed with Suzanne Barnard, which portrays a couple of Portuguese tailors of Indian origin who lived in Quinta da Vitória, and received an award at the IndieLisboa festival.

Nuno Pimenta (1985)



Nuno Pimenta develops a transdisciplinary practise that combines art and architecture, focusing his work on appropriating and subverting constructive elements and techniques to create narratives for political and social reflection. He has a Master's in Architecture from the University of Porto's Faculty of Architecture and a Master's in Art & Design for the Public Space from University of Porto's Faculty of Fine Arts. In recent years, he has developed work in various artistic fields, like temporary architecture, installation, public art and performance art.

MADEP Student collective



António Cardoso, Beatriz Lima, Catarina Rodrigues, Daniel Sousa, Francisco Leal, Herlander Alves, Malgorzata KosmatkaKos, Maria Lourenço, Niccoló Rossi, Thiago Marcial. The participants of the MADEP collective varies according to the years and projects students are assigned to. In *Voltagem – Torre de Moncorvo*, there were notable works by Thiago Marcial and Catarina Rodrigues.

Thiago Marcial (1987)



Trained in design and communication, Thiago Marcial traded Rio de Janeiro for Porto to complete a Master's in Art & Design for the Public Space at University of Porto's Faculty of Fine Arts. He was interested in renouncing corporate work to have a more direct contact with people through interventions in the public space. He is part of the project "Narrativas Espaciais" (*Space Narratives*) with Catarina Rodrigues.

Catarina Rodrigues (1990)



A Master in Art & Design for the Public Space from University of Porto's Faculty of Fine Arts, Catarina Rodrigues was part of the *Distopia* collective, where she participated in 2015 in the mural measuring 1400 m² on Rua da Lionesa, in Leça do Balio, Porto. Some of her individual works are also featured at the Lionesa Business Centre, as well as in the Ponte da Pedra and AAA business centres, the Braga Camping Site and EDP distribution cabinets at Largo de São Domingos, in Porto. Winner, with Thiago Marcial, of the Street Art Porto – EDP Distribution cabinets competition with the project "É um produto português com certeza!" (*A Portuguese Product, of course!*), which was implemented on Rua de Cedofeita and is still examined by the collective.

①

Invertido

Inverted

Authors:
MADEP/FBAUP Students

The artistic interventions planned for the secondary substations in Torre de Moncorvo, address three concepts: *Inverted*, *Inhabited*, *Disappeared*. These are three EDP Distribuição substations customised by the EDP foundation Public Art – Voltagem in Torre de Moncorvo, a council in Trás-os-Montes. “During the meetings, we kept hearing «we wish these substations would disappear, they’re very overpowering»”, recounts the artistic coordinator of Voltagem in Torre de Moncorvo and professor at the University of Porto’s Faculty of Fine Arts (FBAUP – Faculdade de Belas Artes – Universidade do Porto), Gabriela Vaz-Pinheiro. “So we thought: instead of enhancing them, why don’t we make them disappear into the landscape?”

Work on these three substations involved the participation of this professor’s students in the Master’s in Art & Design for the Public Space (MADEP – Mestrado em Arte e Design para o Espaço Público), from FBAUP. In Junqueira, at the Rua do Campo and

Rua da Cabine intersection, there is one substation. Further up, walking along Rua da Cabine towards Largo do Cruzeiro, a point is marked on the ground – precisely 45 steps from the substation. That point marks the best distance to observe the effect of the intervention created by the MADEP students on the substation. What is the meaning of *Inverted*?

Two sentences written on the substation provide an explanation: “a terra no céu...” (*the earth in the sky*) and “o céu na terra” (*the sky on earth*). On the top, there are various layers of green representing the earth, which begin where the skyline ends. On the bottom, the sky is painted in its different shades of blue. The sky was switched with the earth and the earth was switched with the sky, like an hourglass made from green vegetation and the troposphere on a clear sunny day.



The idea for *Inverted* also comes from the fact that the group of artists that participated in the EDP foundation Public Art – Voltagem in Torre de Moncorvo intended to somehow connect the seven works between them. These substations representing an inverted landscape allude to the work *Untitled [The*



Unknown] by Nuno Pimenta, located at Rua de Santiago in Torre de Moncorvo [see synopsis nº 3]. This structure made from wood is comprised of two blocks, each with a basic house shape – a cube that extends on one side in a triangular shape. On a two-storey structure, one of the blocks is the house placed upright, and the other is the house in an inverted position, with the roof piercing the ground. At the Junqueira substation, the sky penetrates the pavement. “*Inverted* emerged in conjunction with the other artists, in order to establish connections”, states one of the MADEP students, Thiago Marcial. “The work by Nuno Pimenta makes a connection with *Inverted*, the work by Sofia Borges with *Inhabited* and Gabriela Vaz-Pinheiro’s with *Disappeared*”, he explains.

“The first task was always to mark the skyline, mark a point on the ground. Then we worked on the surface”, tells Catarina Rodrigues, another MADEP student who participated in the project. “Implementing a work on this scale was an extremely interesting experience.”



TOWN Council:
TORRE DE MONCORVO

Location:
Rua do Campo,
Rua da Cabine, Junqueira.

GPS:
Latitude 41.26977
Longitude -7.08275



Invertido, MADEP/FBAUP Students, EDP Distribuição transformation substation, Junqueira, 2016.

I think the building looks different, it makes the landscape look better. It looks nice, better than being all white. And the people are more open.

Catarina Vieira, 33 years, restaurant worker.

②

Palavras Soltas

Loose Words

Authors:
MADEP/FBAUP Students

The words referring to the “Landscape” are in blue, those referring to “Tales” are in yellow and those referring to “Heritage” are in brown. What the students of the Master’s in Art & Design for the Public Space (MADEP), from the University of Porto’s Faculty of Fine Arts (FBAUP), created was an alphabet. Inspired by the inscriptions they found in the main church at Adeganha, a village located eight kilometres from Torre de Moncorvo, they decided to create their own alphabet. “During our frequent visits to the village, we discovered some hieroglyphics in a church in Adeganha, which we found interesting and served as a basis for the students to generate a kind of alphabet. With the new letters, they composed sentences that were then painted onto the distribution cabinets”, states Gabriela Vaz-Pinheiro, professor of the Master’s at FBAUP and artistic coordinator of the Edp foundation Public Art – Voltagem in Torre de Moncorvo.

The project, which is called *Loose Words*, was carried out in partnership with high school students from the Dr. Ramiro Salgado schools, who attended workshops on the art of stencilling, the technique used to write the phrases on various EDP Distribuição distribution cabinets spread throughout the town. “This project had the closest connection with the community”, states Catarina Rodrigues, one of the MADEP students involved. “We started by giving three days of workshops, teaching the students to work with stencils. Then we spent a day in the town’s historic centre, with the community, painting the distribution cabinets – children, adults and the elderly all participated. There were people of every age.”

On Rua Prior do Crato, beside the Seromenho Pastry Shop, there’s a distribution cabinet, CE nº 3290. “There was a cat here, from when some houses were demolished, and the customers adopted it”, tells one of the owners of the pastry shop, the architect Telmo Seromenho. “Vera, who is one of the café’s owners, suggested the sentence to paint on the distribution cabinets.” With help from the sheet that visitors can use to translate each of the new letters, those who visit can discover on CE nº 3290 the phrase “aqui há gato” (*there’s a cat here – a Portuguese expression that means ‘something’s fishy’*).

The sentences are always comprised of three words, and the initials of who painted them are stencilled below. As we mentioned above, the colours fall into three categories: nature, culture and History. “Aside from the landscape, culture is the region’s strength. The people are proud to come from this land”, explains Catarina Rodrigues. Altogether, there are 23 distribution cabinets in town with phrases to be decoded, like “casa roda laços” (*house wheel ties*), “ferro alma terra” (*iron soul earth*), “fraga moura ouro” (*cliff moor gold*) or “vinho migas peixe” (*wine porridge fish*).

“The word selection was carried out by a series of people and they generate a certain mystery in the public space”, states Gabriela Vaz-Pinheiro. “In the future, an archaeologist may find this alphabet and say it was a specific alphabet that once existed in Torre de Moncorvo! It was, indeed, a privileged communication channel, among teenagers from the high school, but also among senior citizens. It became the town’s ex libris.”



TOWN Council:
TORRE DE MONCORVO

Location:
[various]

GPS:
Latitude 41.17521
Longitude -7.05311

Electrical board nº

1445 *Chave da Vila*
007, *Fonte Água Pura*
451, *Vinho Migas Peixe*
1429, *Queijo Fumeiro Mel*
1427, *Memória Torre Vale*
1423, *Amêndoa Fruto Terra*
4427, *Natural Monte Além*

0300, *Pessoas Tradição Simpatia*
410, *Casa Roda Laços*

411, *Vale Terra Boa*
3290, *Aqui Há Gato*
292, *Fonte Água Vida*
4422, *Foz do Sabor*
2001, *Olival Azeite Douro*
s/nº, *Serra Granito Xisto*

s/nº, *Atrás do Monte*
s/nº, *Curva do Meão*
2003, *Árvore Verde Flor [?]*

1438, *Fraga Moura Ouro*
370, *Mendo Torre Corvo Lenda*
369, *Bom Amigo Volta*
385, *Via Vila Vida*
387, *Ferro Alma Terra*



I think it went well. They even used one of our names, we can't even read what's there. I asked afterwards, and they told me they had put a «J», for José. The distribution cabinets look nicer like this.

José Carvalhais, 73 years, retired.

3

Untitled [The Un- known]

Author:
Nuno Pimenta

Located in front of the town's theatre-cinema. It stands on a wall, anchored by a cobblestone ledge that is slightly wider. This work projected by Nuno Pimenta for Edp foundation Public Art – Voltagem in Torre de Moncorvo juts out overlooking the marshlands below and the hills outlined against the sky, in the distance. "In my visits to get close to the Torre de Moncorvo community, this idea of enclosure was always evident. But for these people, the horizon is also synonymous with expansion, with a search for knowledge", states the author, who is a trained architect and studied fine arts.

On the side wall of the upper module, the skyline of Gabriela Vaz-Pinheiro's piece stretches out, reinforcing the outline of the hilltops in the distance. There is curiosity about the outside, the people are quite proud of the land where they live and the beauty of the landscape that is part of their daily life.

"The piece has two moments, two storeys. Inside, the lower floor is occupied by Sofia Borges' work, after she thoroughly researched this community's memoirs. The second floor has a strong sense of floating, it invites introspection", describes Nuno Pimenta. "The idea is to create a dialogue between the two vectors. The lower floor helps us discover the identity issues of Torre de Moncorvo and the upper level looks beyond the town limits, to the horizon." According to Pimenta, the goal is to generate public space, to create an object that is able to bring the community together.

"The reaction was quite positive, to my surprise. It's something new, but the people were always very curious. During the construction work, I had many conversations with the locals, even those from the surrounding areas", says Pimenta. "It brings us back to this really important characteristic: to open people up to new things that may happen."

The work is comprised of two modules, where each represents the stereotype of a house – the lines of the floor, the walls and the roof (an upside down 'V'). The ground-level module is inverted, with the roof facing down and the floor in the ceiling's place. The module placed on top

is in the conventional position. In the Edp foundation Public Art – Voltagem in Torre de Moncorvo project, the concept was to interconnect the works conceptually. This *Untitled [The Unknown]* is directly connected to the EDP Distribuição substations customized by the students of the Master's in Art & Design for the Public Space at University of Porto's Faculty of Fine Arts: *Inverted, Inhabited and Disappeared*. The lower floor of this wooden construction conveys an idea of inversion, of utopia. The upper structure conveys liveability, home, comfort. And the exhibition – created by Sofia Borges – inside the ground level module lends the idea of memory – which prevents the disappearance of these people's tales, heritage and landscape. "Construction was the most difficult part, these are complicated materials to work with. The object was built by myself and a team of colleagues that I usually work with – architects, artists, filmmakers", explains Nuno Pimenta. "The construction process was, in fact, a kind of artistic residency."



Untitled [The Unknown], Nuno Pimenta, Torre de Moncorvo, 2018.

TOWN Council:
TORRE DE MONCORVO

Location:
Rua de Santiago

GPS:
Latitude 41.17249
Longitude -7.05327



I gave the artists a guided tour of the library, through the Memoirs Centre. They showed great interest and we created bonds. We would meet at night and talk about our work. The result is excellent.

Helena Pontes, Torre de Moncorvo Municipal Library.

4

A Céu Aberto

Open Sky

Author:
Sofia Borges

This is a montage of photographic material inside the work *Untitled [The Unknown]*. “I have been developing a series of projects in the public space, with communities, for 10 years. This research is almost ethnographical. I go somewhere, try to understand the place and involve the people who live there”, tells Sofia Borges, author of the collages made inside the ground-level module of Nuno Pimenta’s artistic object. “Knowing this, Gabriela [Vaz-Pinheiro, artistic coordinator of Edp foundation Public Art – Voltagem in Torre de Moncorvo], invited me to work on this project.” The Torre de Moncorvo iron mines, Ferrominas, were active from 1951 to 1985. There is even an Iron Museum in town. “For years there have been discussions about reopening the mines. This public debate and the vast amount of documentation, provided a good starting point for the work.”

Sofia Borges carried out research at Museu do Ferro (*Iron Museum*) and in two private archives, collected testimonials from people who had worked in the mines and lived in Torre de Moncorvo and neighbouring villages at the time. “I tried to reach the greatest number of people possible. There weren’t many left. I found a universe of 15 families. And I tried to explore the entire hierarchy: from the workers that used hammers to extract the ore, to the engineers who worked in the lab.”

Sofia Borges insists on mentioning that her approach to the theme is not historic. “It’s the people I meet with who give me the material.” “The idea is to bring to the public space a series of material that is coming together, where people contribute to produce that material.”

Sofia Borges collected images and texts, took notes, asked a series of questions in the field about the relationship between the people and the mines and their imagery. Then she photographed, selected and grouped texts and photographs. “There is a picture of the café Dallas, where the former workers still get together. It is where one of the mines’ first offices used to be, which today are abandoned”, describes Sofia Borges. “I always made an effort to have the broadest view possi-

ble: to combine aspects from memory and the present day; to integrate the subject of inland isolation, pointed out by a former miner”, she continues. “How can you talk about ‘inland’ when Portugal is 218 km wide and 561 km long? The people are in favour of the mines because there isn’t work and the population is diminishing, but reopening them raises other issues that were also mentioned, regarding financial investment and environmental impact.” It is on this delicate line that Sofia Borges built the body of her work. When she thought of presenting these diverse elements, she was careful not to put them in any order. The collage inside *Untitled [The Unknown]* was random. “I provide the elements and people interpret them as they wish. I give a reading index, a sentence at the beginning – to provide a starting point for an image’s meaning – and that’s it.” Written based on testimonials she collected, the phrases are not signed. But one of the posters has the name of all the people who participated in the project, as well as the job they performed in the mines.



TOWN Council:
TORRE DE MONCORVO

Location:
Rua de Santiago

GPS:
Latitude 41.17249
Longitude -7.05327



A Céu Aberto, Sofia Borges, Torre de Moncorvo, 2018.

Sofia Borges built on the idea of memory from the railways. These are the most important memories from the second half of the 20th century. At their peak, those mines employed about a thousand people.

Nelson Campos, director of Museu do Ferro (Iron Museum).

5

Horizonte [Reflex]

Authors:

Gabriela Vaz-Pinheiro
& Diana Baptista

Poppies are flowers found virtually all over Torre de Moncorvo and the surrounding areas. Traditionally one of the symbols of WWI, they were the only thing that thrived after the trail of destruction left on the battlefields. The patch that is found on the plot facing the work by Gabriela Vaz-Pinheiro, *Horizonte [Reflex]*, was created with technical collaboration by Diana Baptista, and complements the idea of landscape, reinforcing it due to its mimetic character, duplicating what is already at our disposal when we walk through the streets of Torre de Moncorvo. On the side wall of a warehouse on Avenida dos Combatentes, which faces the view over the marshlands and the hills in the distance, a mirror, rectangular and slightly reclined, runs along the top of the building. The mirror and the poppy field form a diptych. In the summer, the field is dry, like many patches of land spread

throughout town, due to the heat that is always felt in this region. If we are not curious enough to look more closely, we don't realise there is an artistic intervention here, the mirror passes for decoration on the warehouse. *Horizonte [Reflex]* lives from subtlety, invites us to make the effort to notice. That subtlety presents a second moment: a reflecting line on the side of the upper module of Nuno Pimenta's piece, *Untitled [The Unknown]*, situated at Rua de Santiago, and which transects the building from where the reflected sky is visible. And, if we make the effort to look for the exact point to place ourselves in front of that line, we can see the Cathedral in its full splendour.



"The intention was to «play» with the idea of horizon. People are always talking about someone who is on the other side of the mountain. The first concept was to place the word «Horizonte» on a hilltop, like in Hollywood, to make a chimera.

But we quickly realised it was too expensive", says Gabriela Vaz-Pinheiro, who is also artistic coordinator of Edp foundation Public Art – Voltagem in Torre de Moncorvo. "I realised this first concept was a kind of warm-up", continues Gabriela Vaz-Pinheiro, professor of the Master's in Art & Design for the Public Space (MADEP), at University of Porto's Faculty of Fine Arts. "I realised that the topographic line could be extended from the warehouse. There's a point where, if you stand there, the horizon stretches out. And the game is complemented by the field of poppies and grass", she continues. "The people are very attached to the poppies, there are plenty in this area. And it completely coincides, although not deliberately: the poppies, a symbol for combatants (*combatentes*), are on an avenue named *Combatentes*!"

The public art pieces have an ephemeral character. However, the intervention by Gabriela Vaz-Pinheiro has another feature: a certain liquidity. If we place ourselves below the mirror and look at it as we walk, it is a living work of art – the shapes that appear in our view are changeable, like a travelling shot in cinema. The reflections of what we see change at every step.

TOWN Council:
TORRE DE MONCORVO

Location:
Avenida dos Combatentes da Grande Guerra

GPS:
Latitude 41.17204
Longitude -7.05251



Horizonte [Reflex], Gabriela Vaz-Pinheiro & Diana Baptista, Torre de Moncorvo, 2017.

This action could have had more participation. People aren't open to this sort of thing yet. It is easier to criticise than to practice good citizenship. And these processes with the edp foundation are important precisely due to their innovative character. They provide references for the inland populations.

Piedade Meneses, councillor for Social Action at the Torre de Moncorvo Municipal Council.

6

Habitado

Inhabited

Authors:
MADEP/FBAUP Students

This is *Inhabited*, the second EDP Distribuição transformation sub station that the students of the Master's in Art & Design for the Public Space (MADEP) at the University of Porto's Faculty of Fine Arts (FBAUP) worked on, within the context of the EDP foundation Public Art – Voltagem project in the Torre de Moncorvo council. "In the first visits, the people complained about the substations, their imposing presence, the space they occupied in the landscape", states Catarina Rodrigues, a MADEP student. "Our idea for the substations was to disguise them. *Inhabited* and *Disappeared* are identical, *Inhabited* has the crow."

Travelling along Estrada Nacional 220 from Carviçais towards Torre de Moncorvo, you can see on the left, away from the curb and integrated into the countryside, a sub-station that serves as a perch for a giant painted crow. The black of its body contrasts with the backdrop of the walls, like in the substations *Inverted*

[see synopsis nº 1] and *Disappeared* [synopsis nº 7], painted in layers of greens and browns – representing the vegetation and earth – and a blue area that represents the sky. This substation also has a vantage point from where you can better observe the work of art, where the height of the vegetation is an extension of the landscape's horizon in the background.

The presence of this impressive crow almost invites us to stop. From the other side of the road, there's a restaurant called O Ti-Churrascão, a house-shaped building that looks like a venue for wedding receptions. In front, there is a large parking lot and a small patio covered with a canopy. It is a roadside restaurant, for travellers to stretch their legs. From there, they can linger and observe the painted crow which, at the end of a sunny afternoon, is backlit, enhanced by the golden shades of the plants that are dry in the summer.

Why the crow? Where does the name Torre de Moncorvo (*Crow Tower*) come from? The official website of the Torre de Moncorvo Municipal Council mentions two tales as possible explanations for the town's name. The first tale states that there was once a nobleman named Mem Corvo, before the independence



of the Portucale county, who, during the battles against the Moors, gave shelter to a Moorish girl who was on the run. He wanted to convert her to Catholicism and suggested she take the name Joana. They fell in love and he promised to build her a tower for them to live in when they were married. Meanwhile, she fell ill and, when she discovered that her fiancé had felt a great passion for a cousin named Joana who had died of illness, she turned pale and died as well. The second tale is as follows: a farmer named Mem or Mendo discovered a buried treasure and, before telling his wife, decided to test her to see if she could keep a secret. He told her he had seen a crow giving birth to two small crows. The woman, stunned by this situation, couldn't resist telling her neighbour. From there the news spread to the whole town in an instant. Therefore, the farmer decided to build a tower to store his gold.



TOWN Council:
TORRE DE MONCORVO

Location:
EN 220, Larinho

GPS:
Latitude 41.18634
Longitude -7.00281



Habitado, MADEP/FBAUP students, EDP Distribuição transformation substation, Larinho, 2016.

In my opinion, it looks nice. They were over there painting for two or three days. We're always looking at it, you can't help it.

José Graça, 57 years, owner of the restaurant O Ti-Churrascão.

⑦

Desapa- -recido

Disappeared

Authors:
MADEP/FBAUP Students

Disappeared is the opposite of *Inverted*. In the third EDP Distribuição transformation substation, in Felgar, subject to intervention by the students of the Master's in Art & Design for the Public Space (MADEP) at the University of Porto's Faculty of Fine Arts (FBAUP), the same layers of green were used to simulate the landscape's vegetation, and blues to simulate the sky of that same landscape. But, this time, in the gravitational order presented in nature. If in the substation *Inverted* the green layers begin from the horizon up, undating the sky, and the blue layers overlap the landscape's vegetation, in *Disappeared*, the idea is for them to fuse. Making the substation disappear. Therefore, from an optimal vantage point, it's as though we can't see any building.

This substation, located on Rua do Prado, in Felgar, is situated beside a storage hut made from

stone, with a wall also made of stone. In the summer, this wall is swallowed up by the lush vegetation,



and the last layer of green lines painted on the front of the substation is at exactly the same height as the wall, prolonging its existence.



This substation is camouflaged, like army fatigues in the battlefield. The area reserved for the sky occupies two thirds of the building's



height and is painted a soft blue, decorated with very faint clouds, like those on a clear spring day. It is the presence –

or lack – of sunlight that gives the blue its luminosity. On sunny days, the substation's sky is a radiant blue, illuminated. When there is no sunlight, that blue is duller, hard.

On the side of the substation that is against the wall, with ivy growing between the stones, someone drew a small spaceship in black marker. The substation is located beside Largo da Santa Cruz, where there is a small chapel. At the top of the square, where Rua do Cimo do Lugar begins, there is a two-storey mansion that dates back to the 18th century, which contrasts with the modest architecture surrounding it. Today the space is used as a guesthouse. On the chapel's side wall, a stone bench was built for people to sit and enjoy the view. At the end of a sunny day, they can see the substation backlit, with the stone storage hut keeping company right beside it. To the left, is Rua do Prado, delineated by two stone walls. The left wall belongs to a house that has a gate with a stone lion on the top of each column. In the background, the skyline is visible, layers of brown and green that touch the sky. The substation is a mimesis of the landscape, dissolves into it, like in a sort of attitude that empowers it.

TOWN Council:
TORRE DE MONCORVO

Location:
Rua do Prado, Felgar

GPS:
Latitude 41.21013
Longitude -6.95846



Desaparecido, MADEP/FBAUP students, EDP Distribuição transformation substation, Felgar, 2016.

These initiatives are important. But they cannot be isolated acts. These small deeds brighten up the town's urban atmosphere. There should be continuity.

Telmo Seromenho, 50 years, architect.



Torre de Moncorvo

Alfândega da Fé

Mogadouro

Miranda do Douro

Mogadouro

- 8 O TEU NOME, Cristina Mateus e FAHR
- 9 LIVRO DE ARTISTA BIEN-ÊTRE, Various authors
- 10 MUSH, Gonçalo MAR with the community
- 11 ONDAS DE CHOQUE, FAHR, Cristina Mateus
- 12 ACERCA DE MOGADOURO, FAHR
- 13 MÁS CARAS, Gonçalo MAR

img © Mogadouro, Rute Ferraz, 2018.

Moga- douro

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It's also a good experience to arrive somewhere in Trás-os-Montes at night. One passes roads with landscapes made of hills that melt into a sky in shades of midnight blue, the green of the plants on the roadside is intensified by the unique twilight. The silence and the deserted streets of Mogadouro are a state of mind that remains throughout the day, as though the population finds the strength to exist in that serenity, which enables it to live in the aridness of that land, which is so hard to work, but whose beauty acts as a magnet that attracts us, we know not how.



The centre of Mogadouro is comprised of two adjacent squares: Praça Engenheiro Duarte Pacheco and Largo Trindade Coelho, named for the writer who was born here on 18 June 1861. At the time, Parque da Vila didn't exist yet, which is attached to Avenida Nossa Sra. do Caminho, where the main retail establishments are located. There is a shop here for household appliances, some placed every day on the pavement-turned-shop window, as well as a restaurant known in the area for its *Mirandesa* meat grilled in the fireplace. There is also a modern bakery that sells cakes and bread, and a student residence.

The town hall is situated in the former São Francisco Convent, as is the space that houses the Archaeology Museum. This is where we can find discoveries from the archaeological digs carried out in the 1980s. The castle, or what remains of it, is strategically located on the highest point of the town. Its origins are still under debate, but it has been proved that it existed as early as 1145. The view extends over the hills and beyond.

Mogadouro is part of the Terra Fria Transmontana route. This circuit is 455 kilometres long and spans the municipalities of Bragança, Miranda do Douro, Mogadouro, Vimioso and Vinhais,

which make up the north-easternmost elbow of Portugal. The masks – and celebrations associated with them – play a very important role in the municipality's sociocultural life. During the Winter Festivals, the six types of masks found in Mogadouro are represented: Chocalheiro de Bemposta, Velhos de Bruçó, Farandulo, Velho Chocalheiro de Vale de Porco, Careto & Velha de Valverde, and Mascarão & Mascarinha de Vilarinho dos Galegos. In the office of the councillor for Culture and Tourism, Virgínia Vieira, there is a mask representing the Velho (*Old Man*). Made from wood, painted red and lined with sponge, the mask is crowned by two horns and symbolizes the devil. It was these types of masks that the artist Gonçalo MAR



painted on the walls of the EDP Distribuição transformation substation located beside Rua da Fonte Nova, in Mogadouro. "All six of the council's masks are represented there. Gonçalo was able to convey our identity", states Virgínia Vieira. "Indeed,

anyone who arrives can identify each mask." When the work was completed, the townspeople visited the location to see the result.

"I think this public art brought something new to Mogadouro, which will eventually end up progressing beyond this project", says the mayor Francisco Guimarães. He also mentions the population's appreciation for the intervention made to the transformation substation in Duas Igrejas, in Miranda do Douro. The drawing of a piper occupies the façade of



the building that can be seen from EN 221. "Since we had seen the pipers, of course we immediately imagined them for us within the context of the masks. After some struggle, we were able to bring one here – and it looks beautiful. It's a place for celebration."

At the meetings, which first took place in Ventozelo, Tó and Peredo da Bemposta, and then in Meirinhos and Mogadouro, the population suggested themes for the artists to work on. "The themes they proposed were those that they live with in their daily

lives", continues Virgínia Vieira. "For example, where there are vineyards, they wanted grapes, they wanted harvests. Or animals, birds. Everything associated with their land." The population wanted to see art that was figurative, that illustrated their customs. The artists also



felt the need to defend their ideas. "The artists were very well received. But that is part of our hospitality. Even at the end of the meetings, the population would stay and talk to the artists, welcoming them", tells Joana da Silva, councillor for Education and Social Action. "Even when Gonçalo MAR started to carry out his interventions in the former plant, school children and teachers went there to help. People would pass by and ask. But understanding and letting other people touch what's theirs is another matter." The artists sensed that reticence. "We're all artists with our own authorship", explains Gonçalo MAR. "We present concepts that force people to think about art. In Ventozelo, for example, they wanted us to represent cows, ploughs. And that's



not what we wanted. That's what these people have every day."

Luís Carlos Fernandes, the city council's secretary, accompanied the works in the field, took care of logistics. "I was available from day one to take the artists to the sites and tell the story of the spaces we visited. I also told them about some of the people's concerns and needs", he describes. "I went to my hometown, Ventozelo. I ended being the messenger about what was going on. We went to the water towers, the locals sang them a song, the artists felt at ease and understood where they could start to work. Many ideas emerged in those first days, they appeared as we walked." Luís Carlos Fernandes concludes: "It was a seed that was planted. Whenever someone comes to Mogadouro and asks about EDP foundation Public Art, the people will know how to describe the programme and where the pieces are. It aroused curiosity."

Cristina Mateus (1968)



Cristina Mateus lives and works in Porto. Between 1986 and 1991, she attended a course in Visual Arts & Painting (*Artes Plásticas e Pintura*) at Porto's School of Fine Arts (*Escola Superior de Belas-Artes do Porto*), today the University of Porto's Faculty of Fine Arts (FBAP-*Faculdade de Belas Artes da Universidade do Porto*), where she is a professor. In recent years, she presented the individual exhibitions *J. and Pedras* (Espaço Mira, Porto), *NOIT* (Galeria Fernando Santos, Porto) and *Répétition* (Círculo de Artes Plásticas de Coimbra) and participated in the collective exhibitions *Lugares de Viagem – Maia Biennial 2015*, *Homeless Mona Lisa* (Colégio das Artes, Coimbra), *Diálogo* (Galeria Fernando Santos, Porto), *Uma* (Painel – FBAUP gallery, Porto), *P. – a tribute to Paulo Cunha e Silva, por extenso* (Galeria Municipal do Porto). In 2015 she also designed the set for *Lastro* choreographed by Né Barros, and participated as an interpreter in the film *A Santa Joana dos Matadouros* by João Sousa Cardoso (2014). In 2016, she presented the performance... *de qualquer modo há um ritmo forte... e tu sabes o que é. Não dá para parar* in the space Maus Hábitos, in Porto. In 2017, she participated in the exhibition *Them or Us, Um Projecto de Ficção Científica, Social e Política*, curated by Paulo Mendes, at Galeria Municipal do Porto. She is co-founder of the cultural association Virose.

Gonçalo MAR (1974)



Focusing on building an imagination that the artist himself describes as "figurative surrealism", the work by Lisbon native Gonçalo MAR combines elements from the world of comic strips and animation with some elements from Japanese culture and others more closely associated with street art codes. His multicoloured central figures are shrouded in an absurd aura, depicted in dream-like scenarios. The wall of a building may feature a giant character that invites the observer to escape from routine and dream. Aside from street art and graffiti, Gonçalo MAR's obsession with drawing and the richness of details, is also transferred to the canvas and oneiric installations in a gallery context. These combine wood, cardboard and other recycled materials.

FAHR – F. F. Almeida (1981) H. Reis (1986)



FAHR 021.3 are a collective founded in 2012 by Filipa Frois Almeida and Hugo Reis. Both are trained in Architecture from Escola Superior Artística do Porto (*Porto Arts Institute*) and their paths have been marked by intersections between art and architecture.

Filipa Frois Almeida did an Erasmus programme at Technische Universität Berlin and worked in architecture firms in Berlin, like LW Architekten and J. MAYER H. At the same time, she studied photography at Instituto Português de Fotografia (*Portuguese Institute of Photography*) and later at Imago Galerie Berlin. Since 2000, she has won various national and international awards in this discipline.

While attending an Architecture course, Hugo Reis worked at the firm Arquitectos Anónimos, from 2008 to 2012. At the same time, he completed a set of training courses in digital architecture and manufacturing technologies, tools that later led him to join the internationally renowned firm J. MAYER H. in Berlin.

The FAHR duo has received national and international recognition for a set of projects that are characterised by their formal and provocative approach, like *Hairchitecture*, *Metamorfose*, *Eclipse* and *Nappe* (2016-19 in Taiwan).

In 2018, one of their works was represented in the Serralves Pavilion at the 16th International Architecture Exhibition – La Biennale di Venezia, entitled *Public Without Rhetoric*, curated by Nuno Brandão Costa and Sérgio Mah. FAHR are also building another project, which involves an architectural intervention in the landscape, in an ongoing collaboration with other creative studios, named HODOS.

Alejandra Jaña (1973)

Alejandra Jaña has dedicated her professional practise to communication design projects with emphasis on visual identity and editorial design, focusing on culture. She was co-founder of the studio Martino&Jaña where, over 15 years, she had the opportunity to develop countless projects that span multiple disciplines associated with design, for clients like Nike (USA), NBC (USA), Serralves Museum, Porto (2001), Guimarães European Capital of Culture (2012), Centro Cultural Vila Flor and Porto Municipal Council, among others. She taught the course Applied Typography in 2008 at ARCA, in Coimbra and, between 2009 and 2012, taught at University of Porto's Faculty of Fine Arts (FBAUP-*Faculdade de Belas Artes da Universidade do Porto*), in the Master's in Graphic Design and Editorial Projects (*Mestrado de Design Gráfico e Projetos Editoriais*). In 2012, she became involved with a collective of creators and researchers to build *We Came From Space*, a platform to research and exchange knowledge in the field of design and graphic production, where she is currently part of the management team.

8

O Teu Nome

Your Name

Authors:

Cristina Mateus
& FAHR

“Isto não é poesia/
Escreve/ As tuas coisas/
Nos montes/ Nas pedras/
O teu nome” (*This is not poetry/ Write/ Your things/ On the hills/ On the stones/ Your name*). Inscribed on a metallic structure on the EDP Distribuição transformation substation in Meirinhos, this is the poem that resulted from a cross-section of conversations Cristina Mateus had during the meetings with the populations, with people from the Edp foundation Public Art organization in the field, with municipal employees who accompanied the work. “In the very first meeting, in Mogadouro, we sensed a reactive atmosphere. And we were only in the presentation phase, to introduce our work”, Cristina Mateus begins by contextualising. Although rural environments have a strong oral tradition that uses fiction extensively, through fables, Cristina Mateus explains that the imaginations –

of the populations and the artists – seemed very far removed. “The people don’t want to occupy an unfamiliar space, they want to occupy an identity space”, she states. “We were told extravagant stories, stories of contraband, frontiers. This isn’t just a land of isolation, it’s also a land with the possibility to be on the other side.” And she adds that the Trás-os-Montes people are fearless. “There was a sense of mistrust. There is an overwhelming feeling that the villages are dying, and the population that still lives there doesn’t want them to die associated with images other than their identity. The people are cautious.”



This substation in Meirinhos is located on Rua da Galiza, a road that runs parallel to EN 315, but is topographically lower than that route. The black letters, mounted on a burgundy structure also made of metal, were placed high enough so that those passing along EN 315 find an invitation to read the landscape. FAHR also

developed this work by discussing methods to relate to the substation and to Gonçalo MAR in a graffiti approach, the so-called tags (the writers’ signatures) distributed across city walls. “I’d love to be like Gonçalo, writing my name on walls. I’m writing it in a different way. I’m writing my name on the landscape.” Cristina Mateus invites passers-by who see the work to inscribe their own idea of a name, of identity, on the green landscape in the distance, behind the building. “The name has to do with our connection to things”, Cristina Mateus extrapolates. “The name may be the origin. How does that happen? Even us, when we’re born, we don’t have control over that.” FAHR’s signature in this collaboration is evident in the choice to position the letters asymmetrically, to the left, as well as the fact that the entire structure transcends the frame. In other words, it extends past the walls and projects out into the landscape.

TOWN Council:
MOGADOUROLocation:
Rua da Galiza,
MeirinhosGPS:
Latitude 41.26211
Longitude -6.82217

O Teu Nome, Cristina Mateus & FAHR 021.3, Meirinhos, 2017.

This street has five residents, I’m the oldest. But a lot of young girls come to visit from out-of-town.

Gualter Prata, 94 years, retired.

9

Livro de Artista Bien-Être

Artist Book
Bien-Être

Authors:

Alejandra Jaña
Cristina Mateus
Filipa Frois Almeida
Gonçalo MAR
Hugo Reis

This is basically an archaeological object. Which is why it is considered an artistic object that can be visited, and consulted, in the site that houses the council's archaeological discoveries, the Mogadouro Archaeological Museum. *Bien-Être* is a book that documents the entire creative process of the four artists invited to carry out interventions in the Mogadouro public space, under the Edp foundation Public Art programme. It portrays everything Cristina Mateus, Filipa Frois Almeida, Gonçalo MAR and Hugo Reis prepared, created and presented to the populations, even works that ended up not being produced. It is essentially a record of everything that was created. The book's graphic art is signed by Alejandra Jaña and Cristina Mateus.

"At one point, a text written by me appeared and was presented at one of the meetings", recounts Cristina Mateus. "Although the text ended up not being used – only an excerpt from it was applied in the intervention on the EDP Distribuição transformation substation in Meirinhos (see work nº 8) –, the idea of a book seemed the most user-friendly way to present it." Everything the artists did was recorded. "The process was based above all on everything that was being considered and ended up not happening. The book is like an archive of material."

The pages of this exhibit book are not glued together. "The book can be opened and the pages all spread out. When it is put together again, it can be done in different ways", explains Cristina Mateus. "The formats are uneven", adds Alejandra Jaña. "The publication has three chapters, with different sized formats. In the first, there are images that provide context on the territory – the people the artists spoke with, the encounters they had with the landscape, the buildings they would work on, the memories of the land itself. The second chapter is made up of Cristina's texts, which are isolated and then used. The third contemplates the entire work, from the exploratory work to

the assembly." The *Artist Book* is exhibited to be handled in the Archaeological Museum, but there is a physical edition of more than 149 copies, 140 of which are sewn. There are 10 books, including the one on exhibition, that are loose. Alejandra Jaña states that this was not the initial idea, but she doesn't mind that it evolved to 150 copies being printed. She says the memory endures.

"Regarding the graphic art, there are only small details. I didn't want to be too interventive, because the book itself – the format – was already highly interventive", Alejandra Jaña continues. "There are references to the attitude of the artists during their exploratory work. They worked with colours, transparencies, rectangles. There's a slight nod to these references on the cover and on the overlay of the formats."

This book is also a political act. "I hope it is consulted. I would like people to pick it up, take it apart and put it back together in their own way. Almost like a performative act."



TOWN Council:
MOGADOURO

Location:
Sala Museu de Arqueologia,
Rua D. Afonso II

GPS:
Latitude 41.3405735
Longitude -6.7158408



Livro de Artista (detail), artist collective, Mogadouro, 2018.

I really liked the interventions. It's a good initiative, we ended up with instruments that elucidate our cultural heritage. There should be more, because they enrich the public space.

Emanuel Campos, 36 years, archaeologist.

10

Mush

Authors:

Gonçalo MAR
& the community



“Viva o capitão Cruz, que nos deu água e luz” (*Long live captain Cruz, who gave us water and light*). Francisco Guimarães, the current mayor of Mogadouro, recalls the rhyme. Captain Cruz was the mayor when the first power plant was installed in the town in 1935. The former plant, located on the road with the same name and which is now inactive, features a small inscription: “CMM 1935.” In the field around the building – the houses are a few metres above the sloping terrain –, there are ploughs and other agricultural equipment. A tractor may be seen ploughing the adjoining plot, a dog sitting beside the driver.

For the building, which was once white and is now multicoloured and black, Gonçalo MAR drew inspiration from a strong local custom: the mushroom.

Picking mushrooms is a tradition passed down from fathers to sons, it is important to know how to identify which species are edible. The walls of the former plant were transformed into a large canvas where everyone was invited to participate. Children and adults joined, municipal employees joined, other artists joined. “The kids loved it. The graffiti resonated with them, the forbidden. Some had never picked up a can of spray paint. It was really gratifying for them”, tells Joana da Silva, councillor for Education and Social Action in Mogadouro.

The painting technique was inverted here. The mushrooms weren’t painted over a pre-existing background, the background was painted black afterwards by Gonçalo MAR and defined the contours of the mushrooms. “The colour of the intervention, which formed the body of the mushrooms, was left to whoever wanted to participate”, explains Gonçalo MAR. “We tried to make this a community effort.” And he stated that, unlike other situations in town meetings, when the difference between communal artistic work and the authorship of a piece was not always understood, this intervention served to demystify that difference. “Participation was really good. There were 70-year-olds



painting, as well as 8-year-olds. The age spectrum was very broad. Virtually every age group was represented.”

On one side of the former plant, wild plants grow so high that they seem to want to be a part of the painting. The mushrooms painted in shades of blue, pink, green and yellow, burst from those weeds in harmony, as though the human intervention and the landscape were made for each other. On another façade of the building, a special mushroom is painted. It doesn’t have the same longitudinal format as the others, the ‘umbrella’ is rounder, more like a face. In the centre, two big eyes are painted, and the door structure underneath provides the nose and mouth. The mushroom’s stem is a neck, very long and thin. This “boy” is the last in a sequence of mushrooms on the façade that faces Caminho da Central Velha, and he is watching passers-by.



TOWN Council:
MOGADOURO

Location:
Caminho da Central
Velha

GPS:
Latitude 41.33684
Longitude -6.71806



Mush, MAR & the community, Mogadouro, 2017.

I accompanied Gonçalo. It was the first work to be produced. We insisted on taking the school kids. There were many people from the outset. Curiosity led the population to join the activity.

Núria Borges, 33 years, cultural officer, anthropologist.

11

Ondas de Choque

Shockwaves

Authors:
FAHR, Cristina Mateus

Architecture doesn't have to be lived in, it can simply be used. FAHR approaches the architectural practise as a form of expression and prefers to address uses for architecture rather than its purpose. One of those uses is fruition, therefore they are interested in working with the limits of both architecture and art.



FAHR, Filipa Frois Almeida and Hugo Reis, completed their degrees at Escola Superior Artística do Porto (*Porto Arts Institute*). At university, they had contact with students in painting, sculpture, photography, video art. They emphasise the difference between temporary and ephemeral architecture and say they like the way the second ages. The idea of public

art attracts them, due to its intervention on the urban landscape. "We are much more interested in how people live in the public space – which is highly codified – and disrupt preconceptions about it", says Hugo Reis. "All our studies, all our interventions, aim to create a certain disquiet." Filipa Frois Almeida adds: "To create something unexpected that completes, that uses imbalance to give balance." FAHR work on stimulating the citizen. And with that they generate new memories, new identities.



For the EDP Distribuição transformation substation located on Rua Dr. Casimiro Machado, FAHR chose two subjects to work with: a sentence written by Cristina Mateus, taking an excerpt to use as the work's title, and the cement lattice that provides texture to the four façades of the building. This grid placed on the wall's surface was painted green. The initial idea was to create a volume that extended the geometric ribbing and they considered placing a wooden grid. This option ended up not being implemented due to technical and

operational issues associated with the substation, using painting instead to create that effect. "The logic was almost to create a new mark, a new centrality. The lattice no longer acts as support [for the structure], and becomes its identity – a new identity", explains Hugo Reis. "We created an incident in this grid, represented an incident in it.



As though a shadow detached itself from the structure – it stopped being something physical, it became bidimensional. It's an uneven wave that was subjected to a provocation."

The sentence that served as a title, written by Cristina Mateus, was as follows: "Tramas elétricas são ondas de choque" (*electrical grids are shockwaves*). "FAHR got the idea of a grid", Cristina Mateus contextualises. "I really like it when things aren't entirely finished, and that's the impression that remains in the intervention. This grid is incomplete, and it echoes what could have been: a grid in space, in the air, a grid made of shockwaves, without matter."

TOWN Council:
MOGADOURO

Location:
Rua Dr. Casimiro
Machado

GPS:
Latitude 41.33917
Longitude -6.71364



Ondas de Choque, FAHR & Cristina Mateus, 2017.

My opinion is extremely positive. This work revived an architectural heritage that was deteriorating and brought vitality to the town.

Luzia Salgado, 47 years, tourism & culture officer.

12

Acerca de Mogadouro

About Mogadouro

Authors:
FAHR

“This is a human shout in a single photo.” The statement is by Hugo Reis, one of the members of FAHR. A canvas panel that occupies the front façade of the EDP Distribuição transformation substation on Rua das Eiras, this work resulted from visits to the town for research. “Hugo and I came here on our own a few times. We really wanted to experiment on the ground, get a little lost, drive around, stop and go into the middle of fields to take some photos. We would explore our surroundings, stop and talk to someone or other”, tells Filipa Frois Almeida, who was the one carrying the camera. “I started working with photography a great deal at the beginning of my Architecture course. It’s a very important exploratory tool for me.”

FAHR have always liked the idea of field work. “The territory is comprised of many layers. And there

are no boundaries”, Hugo Reis states. “At one point, when we got here to Mogadouro, the fields looked like a blanket of cut-outs in the landscape. There are many olive trees, which create a metric, a pattern, textures, colours – which are always in contrast. The concept became stronger when we realised that there are distances. The people travel by car a lot, they really defend their town and, ultimately, they really defend their land and their home. And they’re proud of it. So the territory is all of this.”



An elderly woman, dressed in black, her hair in a bun, occupies the painting’s centrality, as though her figure holds every part of the narrative together. “I make a great deal of these compositions. I tell a story from various events that endure through time”, explains Filipa Frois Almeida. Images of other women are superimposed, blurred, and the work to simulate the passage of time was created by

a pattern of white patches drawn on most of the surface. “When we came here, we photographed time. We photographed things that are fading with time – old billboards, abandoned houses”, adds Filipa.

The initial idea was to make posters with superimposed photographs of all the works by artists involved in the EDP foundation Public Art – Voltagem in Mogadouro. The project didn’t go through, but it provided the basis for a collage with faces of people, as though they were cut-outs of land seen from the sky. The shades – whites, greys, blacks and very faint salmon-pinks – create a watercolour effect and lend the work a certain lightness, a slightly angelical character. Over time, the colours on the canvas will fade. The work is facing south, it’s in the sun from morning to night. Filipa Frois Almeida likes that. “As we did our research, there were many old posters where you could only make out the paper and some nuances of what was once written. And that doesn’t bother me.” Another nuance is the fact the canvas isn’t hung in the centre of the façade, but rather some centimetres to the left. This is one of the characteristics of FAHR’s work: creating small diversions to elicit new identities.

TOWN Council:
MOGADOURO

Location:
Rua das Eiras

GPS:
Latitude 41.3435108
Longitude -6.7207724



Acerca de Mogadouro, FAHR, 2018.

I think it’s very good, both for EDP and for the heritage in Mogadouro. The panel focuses on the townspeople, it spreads our culture.

Diogo Verde, 21 years, student.

13

Más Caras

Dis Guises

Author:

Gonçalo MAR

This is the only one that isn't masked, in the actual sense of the word. Within the context of the Iberian Mask rituals and celebrations, the 'farandulo' is an individual who doesn't have an object covering his face. His face is painted black – with shoe polish or burned cork. In Tó, one of the Mogadouro councils, Farandulo Day is celebrated on 6 January. Part of pagan rituals to celebrate the winter solstice, the festivities involve the farandulo going from door to door trying to steal unmarried girls. The enactment ends in front of the church, with a bagpipe performance. Gonçalo MAR represented the masks of the Mogadouro councils on one of the façades of the EDP Distribuição secondary substations on Rua da Fonte Nova in Mogadouro, including the farandulo. Also depicted are the Chocalheiro de Bemposta, Velhos de Bruçó, Velho Chocalheiro de Vale do Porco, Careto & Velha de Valverde, Mascarão

Mascarinha de Vilarinho dos Galegos. "Mogadouro has a series of districts and each one has its own mask", explains Gonçalo MAR. "I selected the most interesting ones and portrayed them." It was an instant success with the the population. The people ran to Rua da Fonte Nova to see the work spray-painted onto the substation.

Gonçalo MAR emphasises the importance of insisting on producing this piece using features that are characteristic of his work. "It was instantaneous. It's my image, it's my trademark up there, and it was super-recognised", he explains. "All it took was a little colour to make the connection."



The key features in Gonçalo MAR's work point towards figurative surrealism. "If I'm in Amsterdam, I might paint a cyclist with a windmill for a head and fish for feet", he exemplifies. The important thing is to have total freedom with the subject. "I twist what is supposed to be the norm. And then there's how I build the characters. I use very loose lines, with a lot of movement." In terms of

colours, he says he often uses chewing gum and cotton candy shades. The masks painted on the Mogadouro substation were no exception. Various shades of pink, purple, violet, some oranges. They could be children's mask-shaped lollypops. Or balloons, those in a metallic material that children are given at outdoor parties. The wall adjoining the painted façade displays a single mask – on a white background – with a string tied to the base. "The colours are very bright and I like to work with contrast – hot and cold colours –, in order to arouse sensations, to convey a highly positive energy."

The juxtaposition of hot and cold colours Gonçalo MAR refers to is, in the case of this substation, with the surrounding landscape. The pinks and violets on the wall draw context from the greens of the trees and grass that encircle the substation, as well as from the blue sky, on sunny days. Black also plays an important role. It is the element that reminds us that this is an adult matter, that fiction and fantasy are also able to show their dark side.

TOWN Council:
MOGADOUROLocation:
Rua da Fonte NovaGPS:
Latitude 41.3454204
Longitude -6.7078905

Más Caras, MAR, EDP Distribuição transformation substation, Mogadouro, 2018.

It was a wonderful experience. EDP Distribuição's secondary substations look very nice. The one on Rua da Fonte Nova is beautiful, the people are very proud. Not long ago some girls were there taking photos. They were models. They even put benches and sofas in front of the substation.

Augusto Alves, 53 years, EDP Distribuição electrician – Bragança.



Torre de Moncorvo

Alfândega da Fé

Mogadouro

Miranda do Douro

Miranda do Douro

- 14 GAME OF DRONES - NO PRINCÍPIO ERA O VENTO, Ricardo Santos
- 15 PAULITEIROS, Miguel Schreck
- 16 L GUEITEIRO EILECTRICO, Pedro Almeida
- 17 SIMBLOS MIRANDESES: IS BIELHOS I IS NUOBOS, Lérias Cultural Association
- 18 POR I, Fernando José Pereira
- 19 YOU=EU, R2 Design
- 20 CARTAZES YOU=EU, R2 Design

img © Rute Ferraz, Miranda do Douro, 2017.

Miranda do Douro

Partner:

Rede Inducar

Facebook:

voltagemtmad

Moment one in the life of the Miranda do Douro council. On a late Saturday morning, Rua da Ermida, a wide street that leads to Sendim cemetery, is deserted, everyone has gone for lunch. The Sons da Terra centre for traditional music is on the left side. The founder of the association, Mário Correia gives a tour of the space, a white two-storey house, the ground floor full of instruments and memorabilia associated with *Mirandese* culture and sound, and the top floor with a media library organized by vinyl records, video cassettes, books. This association's job is to collect records of pipers and drummers, of traditional songs, soundscapes, as well as bibliographical editions on traditional music. "Today there is a different consciousness about *Mirandese* culture. It's interesting that the people who come here aren't tourists, they're people

who are knowledgeable on the subject." The space is visited by an average of 400 students each year.



Moment two. It's past lunch time at Café Burela, in Palaçoulo, a cooperage and cutlery town, and several people are still eating dessert, others are having coffee at the bar. Through the strips that keep insects away from the front door, we can see people hovering in the entrance, outside, forming a spontaneous gathering that does not need words to express the meaning of the assembly. A boy picks up a harmonica, a man in his late thirties also has a harmonica, another the same age as the second holds a bongo, and a woman, also thirty-something, grabs a drum. They all start to play. They spend some time there, the café is located beside a square where, on Saturday mornings, there is a small market and, after some time, the band moves away and goes off playing down the street, through the square.

Moment three. At Café Associação dos Pauliteiros de Duas Igrejas (*Café of the Duas Igrejas Folk Dancers*

Association), it's three in the afternoon and several men are leaning against the bar, some ordering a coffee, others drinking a spirit. This space is located on Estrada Nacional 221, which intersects the village Duas Igrejas. Asked about the public art piece at the EDP Distribuição transformation substation and they quickly reply that, although it features a piper, Duas Igrejas is a land of folk dancers. "It looks good here, it looks nice. And it is clearly visible from the road", says Manuel Afonso, a retired police officer who was a folk dancer in Lisbon.



Moment four. Late on a Saturday afternoon, the park near the city of Miranda do Douro's cathedral frequently has brides and grooms in photo sessions, the photographer giving instructions to straighten their posture or clothing. The impressive mannerist church dates back to the 15th century, and the surrounding green spaces are encircled by a wall, separating and protecting the hilltop where the city is situated, the landscape that loses itself in the mountains and, below,

the Douro River. Among visitors strolling through the city, more Spanish than Portuguese is heard.

Palaçoulo and Sendim (and Atenor) are two of the 13 townships in Miranda do Douro and, along with Duas Igrejas and the city of Miranda itself, it's the locals who welcome the works of one of the four units of the Edp foundation Public Art in Trás-os-Montes, named Voltagem. Lérias – Associação Cultural was the local artistic partner chosen to handle production in the field. "Miguel Schreck, Pedro Almeida and Ricardo Santos, from the Lérias association, were invited since the beginning. The association is highly focused on local culture, from music to theatre and dance", explains Patrícia Costa, from Rede Inducar, the cooperative designated by the edp foundation to implement Voltagem in the four Trás-os-Montes councils. "Sometimes it was difficult to integrate the project, but this was not the case in Miranda do Douro. There was instant acceptance because Lérias had already carried out that work among the populations." Two meetings were held, in the town hall's auditorium, one in June 2016 and another in January 2017.

"The locations where the interventions were implemented were chosen with love", recounts Miguel Schreck, one of the artists of the Miranda do Douro

unit and a member of Lérias. "We worked in the field a great deal, we know the people well. Therefore, that contact with the population was carried out informally, it occurred naturally. And it went very well."

Fernando José Pereira, the artist invited to handle the artistic coordination of this unit of Voltagem, says the same. "It went really well. I strongly disagree with what they're doing in many places, painting façades, doing graffiti. I consider that visual pollution", says the artist who is also a professor at University of Porto's Faculty of Fine Arts (FBAUP-*Faculdade de Belas Artes – Universidade do Porto*). "There was a complete collaborative process at stake, with other artists, with the population. I wanted to do something that was precarious and wouldn't decay with the walls." Fernando José Pereira created a visual installation entitled *Por i* (see synopsis nº 18). "The principle was to use media that would not violate this territory's history, that respected the idea of temporality. There are beautiful walls, where time is visible, damp stains are visible. The suggestion to paint everything white repulses me, it erases history from those walls."

Patrícia Costa, from Rede Inducar, talks of challenge. "Working with the edp foundation on this project was new for us,



we came into contact with new artists, built relationships with these councils and this methodology – to involve people in the process – it was very positive. People were still phoning me at Christmas", she states. "One of the things we realised is that the municipalities want to give continuity to this type of initiatives, they understand that the interventions can bring additional exposure to the council." They recognize the potential.

"The advantage that came with a project like Edp foundation Public Art is to be able to collaborate with institutions, which brings novelty. Combining contemporary and traditional ideas and something innovative emerging from it", says Celina Bárbaro Pinto, director of Museu da Terra de Miranda. "I received very positive feedback from people. This project creates networks, creates aesthetic awareness. The people questioned. And, these days, that is very important."



Fernando José Pereira (1961)



Has a degree in Visual Arts /Painting from the University of Porto's Faculty of Fine Arts (FBAUP-*Faculdade de Belas Artes – Universidade do Porto*) and a PhD in Fine Arts from *Faculdade de Belas Artes de Pontevedra, Spain*. Professor at FBAUP and researcher at i2ADS, Instituto de Investigação em Arte, Design e Sociedade (*Institute for Research in Art, Design & Society*). Recipient of various scholarships and research grants from the Calouste Gulbenkian Foundation and exhibits regularly in galleries (Graça Brandão, Marta Vidal, João Graça, Adhoc) and museum institutions (Serralves Museum, Centro Cultural de Belém, Chiado Museum, Culturgest, Calouste Gulbenkian Foundation, Centro Galego de Arte Contemporânea, Círculo de Artes Plásticas de Coimbra). Participates in international shows and biennials and has works in public collections in institutions like Serralves Foundation, Instituto de Arte Contemporânea, Calouste Gulbenkian Foundation, Centro Galego de Arte Contemporânea and Universidade do Porto.

Miguel Schreck (1978)



Began his artistic journey at a very early age. Describes himself as self-taught and learned to draw from books. Studied Architecture at Universidade Lusíada do Porto and transferred to Interior Design at ESAD in Matosinhos. Studied theatre at Method Studios in London and his love of photography has accompanied him throughout his career. Has lived in Miranda do Douro since 2012 and is associated with Lérias - Cultural Association as a professor and manager, where he helped create the theatre group Tretas.

Pedro Almeida (1980)



Has a degree in Visual Arts from Escola Superior das Caldas da Rainha, studied photography at Ar.Co and is a Master in Artistic Education from Faculdade de Belas-Artes de Lisboa. Has participated in various national and international photography and painting exhibitions since 2002, as well as several cultural exchanges in Turkey, France, Lithuania, Spain and India. In Miranda do Douro, collaborates actively in the educational project by AEPGA (Associação para o Estudo e Proteção do Gado Asinino-*Association for the Study and Protection of Mules*) and in musical and theatre projects with Lérias - Cultural Association.

Ricardo Santos (1982)



Musician, professor and anthropologist, Ricardo Santos has a degree in Anthropology from Universidade Nova de Lisboa's Faculty of Social Sciences & Humanities. He completed a Training Course for Musical Entertainers at Casa da Música, in Porto, and received bagpipe training from Associação Portuguesa para o Estudo e Divulgação da Gaita-de-Foles (*Portuguese Association for the Study and Dissemination of the Bagpipe*). Was a bagpipe instructor at Escola de Música Tradicional da Lérias - Cultural Association, Miranda do Douro, between 2011 and 2016.

R2



Lizá Defossez Ramalho (1971) and Artur Rebelo (1971) have a degree in Communication Design from University of Porto's Faculty of Fine Arts (FBAUP *Faculdade de Belas Artes – Universidade do Porto*) and diplomas in Advanced Studies in Recerca, Disseny, from the Fine Arts Faculty of Universidade de Barcelona. They founded the communication design studio R2, in Porto in 1998. They have worked with various cultural institutions, artists and architects, in projects in fields like visual identity, editorial design, billboards, sign systems, exhibition, web and motion design. Their work includes curatorship, publication and creating interventions and installations.

14

Game of Drones

Author:
Ricardo Santos

Our first urge when we start to hear the sounds of the installation *Game of Drones*, after putting on the headphones, is to go, to simply go. To let ourselves wander through the vast landscape that surrounds the towns in Miranda do Douro, like Sendim, Atenor and Palaçoulo. It's in the associations of these three villages that we find the MP3 devices with the work by Ricardo Santos: at Sons da Terra Association, in Sendim, AEPGA, in Atenor, and Caramonico, in Palaçoulo.



"My participation in the Edp foundation Public Art – Voltagem in Miranda do Douro was to present the bagpipes, an instrument I play", tells Ricardo Santos, who is also a member of the Lérias Cultural Association, a partner of Voltagem in Miranda do Douro.

"The idea was to approach bagpipes from a contemporary perspective, to make a deconstruction of the instrument. Bagpipes are comprised of a melody pipe, called a chanter, and another tube called a drone that always produces a pedal tone, a continuous low note. What I did was discard the melody pipe and use three drones", explains Ricardo Santos. "And I played with tuning and untuning. The act of tuning and untuning creates a distinct rhythm, through the combination of these three drones. Basically, it is a drone pipe rather than a bagpipe."

Ricardo Santos also collaborated on the soundtrack for the installation by Fernando José Pereira (see synopsis nº 18). He says that participating in the film opened up the prospects for this work, for this sound installation. "It's a piece with a beginning, middle and end. I created two versions, one that is seven minutes long and the other 15. It ended up being a very mathematical process", he states. "I had experimented recording two drones at the same time while tuning or untuning one at a time. The drone is the base, and that base gives me the concept to tune, to approximate, which provides the frequencies", he explains. The process was carried out in the studio, at Royal City Studios, in Guima-

rães. "And it worked: I recorded a base-drone first and then a second. When the third enters, the first has reached a higher frequency. It was all timed, minute 1, minute 2, minute 3, minute 4. The third drone coincides with the first two." He ended up selecting the version at 7 minutes and 53, and the sound is acoustic and without effects. Only the volumes were mastered.



The process developed above all from experiments Ricardo Santos carried out. "It has a strong start, like something that comes from the depths of the earth, very visceral, and ends by fading out – the drone – from the experience." The name, *Game of Drones*, is a pun between the bagpipe's "drone" and *Game of Thrones*, the famous books written by George R. R. Martin, which led to the television series. "Drone is also the name given to this type of sound. As for the subtitle – *In the beginning there was wind* –, wind is the beginning of everything. And it is also wind passing through the reeds that produces sound."

TOWN Council:
MIRANDA DO DOURO

Location:
MP3 available at Sons da Terra Association, R. da Ermida, Sendim; AEPGA, Casa do Povo, Atenor; and Assoc. Caramonico, R. da Indústria, Palaçoulo

GPS:
Latitude 41.38763
Longitude -6.42399



Game of Drones, Ricardo Santos, Miranda do Douro, 2016.

It is this disruption. Game of Drones cannot be appreciated within a normal aesthetic current. It is creative audacity. It's a beautiful idea and the goal was achieved.

Mário Correia, 65 years, Centro de Música Tradicional Sons da Terra (Centre for Traditional Music).

15

Pauliteiros

Folk Dancers

Author:
Miguel Schreck

What is fascinating about the works *Pauliteiros*, by Miguel Schreck, and *L Gueiteiro Eilectrico* (see synopsis nº 16), by Pedro Almeida, is precisely the idea of exchange. The intervention involving folk dancers was implemented on an EDP Distribuição substation in a land of pipers, Palaçoulo, and the work on pipers is implemented on a substation in a land of folk dancers, Duas Igrejas. What the populations didn't understand at first – there were dissenting voices saying it didn't make sense – is what makes the idea so strong: the idea of bringing together, the idea of coming closer to others by embracing what others are or do. With this proposal, Miguel Schreck and Pedro Almeida did little more than foster greater intimacy between the two populations and force them to put themselves in each other's place: pipers in the place of folk dancers, and folk dancers in the place of pipers.

Another critique Miguel Schreck received about his work, in a playful tone,



was that the installation wasn't finished. «It isn't finished», «there are pieces missing». This was the type of comment I would hear", tells Miguel Schreck. "This created an interesting dialogue, I ended up taking the opportunity to talk about my work, about what I do."



Professor of Painting and Drawing at Lérias School of Arts – Cultural Association (*Escola de Artes da Lérias – Associação Cultural*), a local partner of Edp foundation Public Art – Voltagem in Miranda do Douro, Miguel Schreck considers himself a landscape artist: he loves painting landscapes. "What I do is deconstruct the image to then put it back together, in a grid format. My work develops mostly from there. And, since I am a landscape artist, I observe a great deal. I carry out a fragmentation, I purge the image and then re-build it with its identifying elements." The grid is a

kind of game, like a board game, that displays elements such as the folk dancers' shoes, on the bottom, a detail from the trousers, the colourful vests, the hat, the sticks. The game also develops through the elements that are present and those that are absent, from the empty squares. Thus, they create a greater power of suggestion.

There is also the issue of context, of environment. The substation is located on the roadside, on the way in for those arriving in the village and on the way out for those leaving. "That was the issue, the road. Choosing the opposite side of the building I worked on was complicated because there were wires coming out of it. I ended up choosing the side that suggests a calling card for those who arrive." Miguel Schreck also considered how the work is perceived: whether passing on foot or by car. "From my own experience and what I realised, those who pass by car don't have time to appreciate the work. Which is also good, because it arouses curiosity. This intervention forces people to go and look closer, to stop the car and get closer. It forces them to pay a visit."



TOWN Council:
MIRANDA DO DOURO

Location:
Rua da Indústria,
Palaçoulo

GPS:
Latitude 41.45425
Longitude -6.44266



Pauliteiros, Miguel Schreck, EDP Distribuição transformation substation, Palaçoulo, 2016.

You don't even notice it, you don't quite understand it. Is it a drawing of shoes?
Manuel Martins, 80 years, retired.

16

L Gueiteiro Eilectrico

The Electric Piper

Author:

Pedro Almeida

The power of this work's concept, as we stated in the text on the artistic intervention that precedes this one (synopsis nº 15), lies in the idea of a diptych. The possibility of considering *L Gueiteiro Eilectrico*, by Pedro Almeida, and *Pauliteiros*, by Miguel Schreck, together – as though one mirrors the other, despite being in different locations – grants them a full semantic charge. In *L Gueiteiro Eilectrico*, located on the EDP Distribuição transformation substation in Duas Igrejas, Pedro Almeida wanted to subvert the obvious. "I chose a substation in the village where I am currently living. It has a great tradition of folk dance and song. Therefore, if I had said I was going to paint folk dancers, they would have agreed immediately. And this village already has a sculpture of folk dancers", explains Pedro Almeida. He chose the piper, a key figure in the

region's festivals and celebrations. "He's as important as the priest. Without pipers there's no celebration. They play the religious and profane repertoire", he continues. "The festival committees always hire a group of pipers: they start at dawn, at six in the morning, to announce the festivities, they make the collection throughout the village collecting funds for the saint, some play in the church, all play in the procession. And then there's the dance and the handover of stewardship. Even for the folk dancers to dance there must be a piper." The handover of stewardship is the event that defines the following year's festival committee.

"Duas Igrejas was the first to have dance groups go out and represent this art outside the region", tells Pedro Almeida. "But there are also pipers. People saw it and liked the result."

Beside Estrada Nacional 221, which transects the village, the substation is painted dark yellow and the piper is painted brown, both in earth tones. Next to it, there is a large parcel of ploughed land. The piper is drawn on the façade facing this plot, bagpipes on his shoulder, playing. On his right leg, there is a plug with a wire leading from it. We follow the wire with our gaze as it leads to the other side, which faces the road, and ends in a sound speaker.



"This plugging in has to do with an upgrade. I wanted to connect the traditional component of the art of playing bag-pipes with contemporaneity. And also give an idea of the digital world. Especially because much of a piper's repertoire is what he hears on the radio. In fact, kids who play the pipes today play songs like *Despacito* or music by Xutos [& Pontapés]."

The speaker also represents the idea of projecting sound, since bagpipes are an instrument that was conceived to be played in the streets. "Until a few years ago, bagpipes suggested old people and had a bad reputation – it was considered an activity for drunkards. But that has changed, kids now learn to play at school." This is thanks to important work by local associations that, for the past 10, 15 years, have standardised the chanter and tuned it so that it can be played with other instruments, as well as the assertive work carried out to disseminate this art in events and festivals.



TOWN Council:
MIRANDA DO DOURO

Location:
EN 221, Duas Igrejas

GPS:
Latitude 41.4733
Longitude -6.34801



L Gueiteiro Eilectrico, Pedro Almeida, EDP Distribuição transformation substation, Duas Igrejas, 2016.

I think it's really good for the region to have this type of initiatives. This one of the piper is spectacular. If you want to come and paint the association's façade, I can talk to the members.

André Alves, 50 years, employee at Café Associação dos Pauliteiros de Duas Igrejas (Café of the Duas Igrejas Folk Dancers Association).

17

Simblos mirandeses: Is bie-lhos i Is nuobos

Mirandese symbols:
The old and The new

Authors:

Lérias – Cultural Association, w/ students from the Lérias School of Arts

They were asked to gather traditional elements, from the *Mirandese* culture, with components that identify modernity. From the ages of 6 to 15, students from the Lérias School of Arts (*Escola de Artes da Lérias*), the local association chosen as field partner of Edp foundation Public Art – Voltagem in Miranda do Douro, created stencils that were then spray painted on Rua do Mercado, as well as Largo da Moagem and Rua 25 de Abril.

“We held, at Museu da Terra de Miranda, a so-called junior assembly. We got together with the students and asked them to associate tradition and modernity in a series of topics, like

architecture or clothing”, states Miguel Schreck, one of the artists in the initiative Voltagem in Miranda do Douro, and one of the members of Lérias.

Rua do Mercado is a street with arcades on the buildings on both sides of the road, filled with all kinds of shops that often spill their merchandise onto the pavement, occupying the public space of the arcades and fostering traditional trade like an open market. There are cutlery shops – a strong industry in the region –, shops that sell blankets and linen, furniture shops. On the distribution cabinets along the street, we see details in various colours. These are the stencils applied by students from the Lérias association. Distribution cabinet nº 2444 is painted red and, in yellow, there is a drawing of a pointy hard rock guitar – the modern element – whose arm is the bagpipe's flute – the traditional element. Distribution cabinet nº 2243 is painted yellow and features two cows – or are they bulls? –, one blue and the other black, with codfish for faces. Distribution cabinet nº 1826 is blue and displays a television with a fireplace inside.

“I had never done stencils, it was really fun”, tells Helena Rodrigues, 15 years, a student who participated in the intervention. “We gave ideas for the stencils, the teacher drew them and cut out the

moulds and we painted them. I’m proud of them, it was hard work, it’s our trademark.”

Distribution cabinet nº 0439 requires prior explanation, context. In Miranda do Douro, there is a fable about young Jesus in a Top Hat (*menino Jesus da Cartolinha*). There are two versions: the first tells that, during the Spanish siege of Miranda, a young boy ran through the streets shouting to encourage revolt, giving the population strength to fight and beat the Spanish; the second states that, during that siege, a young officer was killed in combat and his fiancée decided to donate his uniform to Jesus. On one of the altars in Miranda’s cathedral, there is a young Jesus in a uniform, wearing a top hat. Distribution cabinet nº 0439 features a young Jesus in a Top Hat writing on a computer.

The stencils were applied on two different days. “The street reacted fantastically. Even the police realized what was happening and didn’t raise any problems”, tells Miguel Schreck. “The second time we went to paint, there was more gossip. Even the elderly put on gloves and masks and painted.”



TOWN Council:
MIRANDA DO DOURO

Location:
Rua do Mercado,
Largo da Moagem,
Rua 25 de Abril

GPS:
Latitude 41.49806
Longitude -6.27205



I was invited to draw and make graffiti and I thought it was a good experience. I’d never done this before, it was fun. Even the police showed up to ask if we had a license.

João Rodrigues, 11 years, student.

Simblos mirandeses: Is bie-lhos i Is nuobos, Lérias Cultural Association, EDP Distribuição Distribution Cabinets, Miranda do Douro, 2016.

18

Por i

Author:
Fernando José Pereira

Por i has various meanings in *Mirandese*. It can mean “por aí” (*around*), “aí perto” (*close by*), it can mean “no entanto” (*however*) and it can even mean “se calhar até dá” (*maybe*). This is also the title of the video installation created by Fernando José Pereira, who is also the artistic coordinator of Edp foundation Public Art – Voltagem in Miranda do Douro.

The first thing we recall the moment we look at this installation by Fernando José Pereira, whose 43-minute video is divided into six parts, exhibited on televisions placed in various locations in the city, is the film *Stalker*, by the Russian director Andrei Tarkovsky. “Totally. This is a direct reference. *Stalker* is my favourite film directed by him”, states Fernando José Pereira. “All of the Tarkovsky school, the research on the relationship between art and time. If there’s no time for art, there’s no time for thought. In Tarkovsky, the shot is cut when time dictates it, in a clear break from the 1920s Russian avant-garde montage school.”

By dividing the film *Por i* into parts, exhibited in different locations, Fernando José Pereira gave it the freedom of a path. “Although I didn’t paint walls in Miranda, this piece had a much more intimate relationship with the people, because we had to negotiate with them. And it went really well”, he tells. “The owner of Café Cristal is the son of a person who was associated with the city and construction of the dam [in 1961]. He said: «I want the whole film. The only time it won’t be playing is during football games. Otherwise, it will always be running.»” Café Cristal, which was going to show part 5 of the film, ended up running all of it. “People were proud that it was playing in the locations. We were going to do something else, but the lady from the clothing shop came after us saying «the television isn’t working!».” The video was also shown in full during the exhibition held in the summer of 2017 entitled Voltagem: às voltas com a(s) memória(s) na antiga cadeia de Miranda (*dealing with memory(ies) in the former Miranda prison*).

The film planes elucidate the nature/culture duality experienced in Picote, a township in Miranda do Douro where a dam was built in 1958, and where the village constructed for the workers at that time –

Barrocal do Douro – is a prime example of modernist architecture in Portugal. It is now abandoned. “There is an impeccably restored inn there, but it’s dead, the women who work there are in absolute tedium, as if they are waiting for Godot. Then there’s another fascinating side, where nature penetrates those ruins, the brambles piercing the cracks in the walls. It is a stark contrast between ruin and preservation. No one is seen in the film, but footsteps are heard, in black shots; man’s presence is only felt through sound.”

The film’s soundtrack was handled by the Haarrvöl project, which requested the collaboration of Ricardo Santos, a member of the Lérias cultural association and author of the sound installation *Game of Drones* (see synopsis nº 14). “We made the first recording”, recounts the musician who plays the bagpipes. “And they were quite curious about the drone sound. They work with sound manipulation a lot and they manipulated the drone sound.”



Por i, Fernando José Pereira, Miranda do Douro, 2016.

TOWN Council:
MIRANDA DO DOURO

Location:
[various]

GPS:
Latitude 41.494331
Longitude -6.274302

Part 1:
Museu da Terra de Miranda,
Largo D. João III
Part 2:
Ready-to-wear shop Ana
Teixeira, R. Mouzinho

de Albuquerque
Part 3:
Casa da Música Mirandesa,
Largo do Castelo
Part 4:
Tourism Office, R. 1º de Maio

Part 5:
Café Cristal, R. 25 de Abril
Parte 6:
River pier



This video [Por i] unites traditional icons with modernity. It’s good to approach things from a new perspective, to show them in a new light.

Celina Bárbaro Pinto, 42 years, director of Museu da Terra de Miranda.

19

You=Eu

You = Eu (Me)

Authors:
R2 Design

When invited to participate, they immediately found the project very interesting, because they could work with the territory using language and text. Lizá Ramalho and Artur Rebelo – R2 Design – studied the local culture, researched the *Mirandese* dialect and realised that this was a language with an essentially oral tradition, with some articles written about it appearing in the 1990s. On the structure of the Miranda dam on the Douro River, at the foot of the mountain where the city is located, letters about eight metres high were drawn – each occupying a square formed by pairs of columns that protrude from the concrete structure.

“The contents and the relationship of the drawing with the letters is very strong. That is essentially our approach. We read texts, listened to music, immersed ourselves in the local culture and studied the language”, tells Lizá Ramalho. “We were interested in diving into *Mirandese*. We analysed the dictionary, as a starting

point and, when we reached the letter y, we realized that «you» in *Mirandese* means «me», in Portuguese. And that it’s written the same way as in English. This happened during the Brexit debate in the United Kingdom. The *you*, the *me*, implies a relationship with the other.”



Miranda do Douro is located on a frontier, between Portugal and the rest of the world. “It made total sense, considering this set of coincidences. We developed a kind of slogan, «you equals eu (me)», which has various interpretations: «eu» could also be the abbreviation for European Union. Using something that is extremely local, we’re evoking and talking on another level.”



The letters were designed specifically for that place, they come from the space they occupy. Where we stand to look at these letters, painted white on the brownish grey concrete, which altogether

produce the expression “You=Eu”, makes a big difference in the perception and interpretation of this public art piece by R2 Design. If we come from the Spanish side, before crossing the bridge over the river, we have the blue sign with the word Portugal surrounded by stars introducing us to the slogan. If we get too close and look at the huge surface, seen diagonally, the letters become distorted and abstract. “The idea was to decipher the enigma, to provide various interpretations. From the front, it has a certain interpretation; if we approach from the Portuguese side, the letters become distorted and only some are readable”, explains Lizá Ramalho. “It invites you to decipher, like we did with *Mirandese*. It’s what we do when we enter a new land. That’s the beauty of different cultures coming together, discovery, dialogue.”

R2 Design didn’t want this work to be intrusive. “We painted the letters in white, a white that doesn’t completely cover the background. We didn’t want it to be an artificial layer, not only in terms of the shape but also the content”, states Lizá Ramalho. “We didn’t want to come from the outside and impose ourselves. We wanted to dialogue, we wanted to understand. We wanted to make a contribution.”

TOWN Council:
MIRANDA DO DOURO

Location:
Miranda do Douro
Dam, EN 218

GPS:
Latitude 41.48916
Longitude -6.2651



You=Eu, R2 Design, Miranda do Douro, 2017.

Voltagem is an urban art project in a rural territory where the *edp* foundation continues to shine its light.

Artur Nunes, 50 years, Mayor of Miranda do Douro.

20

Cartazes You=Eu

You = Eu (Me) Posters

Authors:

R2 Design

These posters aim to raise awareness. They don't refer to a place or date, but intend to act as propaganda about an artistic intervention in the public space in Miranda do Douro (see synopsis nº 19), in order to urge people to be curious, to search. The posters – produced by R2 Design – each evoke a letter that, placed side by side, form the word “you”, which means “me” in *Mirandese*, “eu” in Portuguese. They were placed on the wall of the Miranda prison, the gable beside the library and on a lookout overlooking the dam, on Estrada Nacional 218.

“At the beginning, the posters were fluorescent pink. The idea was to be extremely noticeable to those who passed, with a propaganda effect, although there are no references to locations or dates.” The ephemeral nature of the paper, left outside and therefore subjected to the diverse weather conditions felt throughout the year, led the pink to become faded.

“We are really interested in working with materials and their relationship with time. As days and months pass, only the black remains, which is the basis.” Human action is another factor that shapes the life of a work that occupies the public space. Some posters have torn edges, there is graffiti on the same wall – everything providing context to the viewer's perception. When we approach the posters, we realise the composition is made up of squares, some are photographs, others are excerpts from a *Mirandese* dictionary.



On the lookout on the way to the dam, comprised of a cement canopy to provide shelter, the inner and outer façades of the two side walls were used to create a language game. If we approach from below, we read “you” twice; if we approach from the top, “eu”. The meetings to present the works to the local community were held in the auditorium of the Miranda do Douro Town Hall. “It was incredible, standing before such a vast audience that wasn't who had commissioned the piece, to defend our

work”, states Lizá Ramalho, of R2 Design. “It was really interesting, the reactions were extremely positive, I think because we worked with the *Mirandese* language, we wrote it. There were people from various age groups, everyone was very interested and tried to participate. You could tell they were appreciative.”

Lizá Ramalho adds that it was one of those projects where everything flows so naturally that it falls into place and makes sense, from the selection of the sites to the discoveries the duo made during the



research they initiated to develop the work. “There are these types of coincidences. Indeed, creativity has that fantastic side, when everything makes sense. This was one of those projects where that happened”, explains Lizá Ramalho. “The entities promoting this project well, the existence of another language in Miranda do Douro and the fact we like to work with language... it went well from the outset, it had to be a success.”

TOWN Council:
MIRANDA DO DOURO

Location:
Wall of the Miranda prison, gable beside the library and lookout over the dam (EN 218)

GPS:
Latitude 41.49269
Longitude -6.27452



You=Eu (detail), R2 Design, Miranda do Douro, 2017.

It gives new colour, a new look. I think it makes the city look nicer and attracts more people.

Leonor Pimentel, 14 years, student.



Alfândega da Fé

- 21 MATÉRIA PRIMA, Draw, Godmess, Hazel
- 22 MATURAÇÃO, Godmess
- 23 FRANCELA E MACHADO, Draw
- 24 FÉNIX, Draw, Godmess
- 25 TÉTIS, Draw, Hazel
- 26 TOTEM, Hazel
- 27 SEMIO, Hazel (w/ Senior University)
- 28 LINES, LINES, LINES,
Draw (w/ Senior University)
- 29 TEMPO, Godmess, Hazel
- 30 SARAU, Hazel
- 31 OLIVA, Hazel
- 32 O TEU FUTURO SERÁ COMO TU FIZERES!,
Godmess (w/ students EB2/3 de Alfândega da Fé)
- 33 FUTURAMOS, Godmess

img © Rute Ferraz, Alfândega da Fé, 2016.

Torre de
Moncorvo

Alfândega
da Fé

Mogadouro

Miranda
do Douro

Alfândega da Fé

Partner:

Rede Inducar

Facebook:

voltagemtmad

“Art has different perceptions, it depends on the places. Urban art in rural locations is not appreciated the same way as in the city”, begins by noting the Mayor of Alfândega da Fé, Berta Nunes. “In the city, it is associated with defiance. Here, in the country, it must be viewed as a form of inclusion, as a common space. Here, it is associated with two concepts: aesthetics and participation.”



To arrive in Alfândega da Fé on a summer afternoon, almost at the end of the day, is to face the town’s silence, the silence of resting after a day’s work, when people take the time to sit in a café or on a patio.

Some just stand in the doorway, in the cool air. Like in any rural setting. Going around Alfândega da Fé for the first time, we understand what Berta Nunes means by the idea of integrating the new – the so-called urban public art interventions – into the local identities. The murals and EDP Distribuição transformation substations customised by the street artists Draw, Godmess and Hazul are integrated into the landscape; they’re not dissonant. They contribute to a fuller harmony, as if they had always been there. These works grant themselves a sense of belonging.



Like in all units of the EDP foundation Public Art, meetings were held previously with the community to promote debate and reach conclusions regarding the themes to be developed by the artists. “It was a very organic process. In the first meeting, we explained from the outset what the project was about. It was extremely fluid, the people made suggestions right away”, tells Ana Margarida Duque Dias, head of the culture and tourism office, as well as manager

of Casa da Cultura Mestre José Rodrigues, whose building was designed by the architect Alcino Soutinho. The grandeur of the cultural centre, along with the chapel at the end and some cafés, help establish Largo de São Sebastião as one of the town’s principal gathering places.



“Dona Laurindinha showed the *francela* immediately”, continues Ana Margarida Duque Dias, referring to an instrument used to make artisanal cheese. Aside for producing wonderful cheeses, an art that is being revived, the council lives mostly from agriculture – namely chestnut, cherry and olive picking – and from livestock. Cork is also an important source of revenue.

“The new is always being integrated, particularly through the younger generation’s new ways of seeing, through the Internet, television, through teaching”, states Berta Nunes. “This is not a fossilised community, frozen in time. Sometimes, people think this place stopped 50 years ago. Nothing could be further from the truth. There’s renewal, there’s integration.”



Both the Senior University and Alfândega da Fé school group, participated in the public art works produced in the council. Draw, Godmess and Hazul used the idea of time as the underlying concept to work on the proposals presented during the meetings.

“We visited the area before the meetings, to define some spaces we considered ideal. It was important to help us reach to the concept”, explains Godmess. “We get the sense that Alfândega da Fé is somewhat featureless, even in historical terms. It’s a place of passage”, he continues. “At the same time, the population is elderly. Time – and the passage of time – worries these people. This is what guided us when we listened to them. In fact, it was more challenging this way. It was good to sense that people felt they were a part of the project. We created together, with them.” Following each meeting, they would go home and translate those ideas into sketches to paint the next day. That’s how it was with Draw and Godmess. Due to scheduling issues, Hazul was only able to join the process later, after the meetings.

Among them, they defined that Draw would develop the idea of the present, Godmess the future and Hazul the past. “Since their language is a mural, painting, they divided the work into three moments and made a proposal for the region’s identity from there”, explains Patrícia Costa, from Rede Inducar, the field partner for production of the edp foundation Public Art in the four Trás-os-Montes units, which were named Voltagem.



In terms of identity, the only historic monument in this town is Torre do Relógio (*Clock Tower*), a building shrouded in vagueness regarding its origin and function, another reason why the artists used time and the passage of time as a unifying point in the entire creative process. “«They made such beautiful things next to the Tower, do more!» This was the kind of thing the population would say to the artists”, states Diogo Rego, who documented the entire process on video for EDP foundation Public Art – Voltagem. “In Vales, they wanted to feed them all the time.” To which Rute Ferraz,

the official photographer, adds: “There was a man who would even pick up the cans.” What Rute found most gratifying about the experience was when they would offer her a cup of tea; she felt it was a sign that she was doing a good job. Diogo Rego also recounts how “fireman Camilo” approached Godmess with a curious proposal. “Would you draw some screwdrivers on my truck?” To which Godmess replied: “Yes, of course.” And she drew two crisscrossed tools.

“I had never been in a situation like this. These atmospheres aren’t so urban, but they aren’t that rural either. There’s a critical mass. In Vales, 26 people attended the meetings”, tells Draw. “You end up becoming more involved with those people. Getting to know each one of them. In Porto, in the city, you’re just another person painting. People come to talk to you, but it’s fleeting.” Draw says there’s a different chemistry with this type of public. “In Vales, for example. Since they know you’re making something specifically for them, they take care of the works and they take care of you. After a couple of days, you’re one of them.”



Draw (1988)



Member of the collective RUA, Frederico Draw uses cans of spray paint as if they were pencils to sketch people's faces, who are normally anonymous. In his own words, the idea is to charge the subject with a certain lyricism, which makes each wall seem like a sketchbook. Draw is also artistic director of the collective PUTRICA (Propostas Urbanas Temporárias de Reabilitação e Intervenção Cultural e Artística-*Temporary Urban Proposals for Cultural & Artistic Regeneration & Intervention*), which sees urban art as a way to change the city's empty spaces, giving them new artistic and cultural value.

Godmess (1988)



Tiago Godmess is a multidisciplinary artist who focuses on the fields of illustration, graphic design, painting, sculpture, installation and urban art. Conceptually, his work mostly involves representing people – through stories, through moments. He frequently refers to them as a visual diary. His work is divided into two components: red and characters; yellows, greens and turquoise – more poetic.

Hazul (1981)



Hazul is part of the first generation of graffiti artists in Porto. With no academic training, he began street painting in 1997, at the age of 16, and his inspiration comes from interests like Egyptian and Celtic archetypes, universal symbology, ancient decipherment – symbols that endure through time. He explores natural and vegetal elements, basic geometries, the human figure, the female figure. And he is passionate about crystals, which are always represented in his work.



21

Matéria Prima

Raw Material

Authors:
Draw, Godmess, Hazul

“This is a job well done”, said a lady in her late sixties rushing by the mural drawn on the EDP Distribuição transformation substation on Avenida Principal in Gebelim, without giving us time to ask her name. A little further, on the same street – which is barely an avenue since this is a village with about 150 inhabitants – two or three people are gathered, all elderly, sitting outside on improvised benches. The president of the Gebelim and Soeima union of townships is with them. It’s a sunny Sunday morning. “These initiatives are always healthy. We’re in a village, in a disadvantaged region”, tells Hélio Aires. And the young president quickly corrects what he has just said: “I don’t like to say that. Actually, we have everything.”

The young generations leave for the coast or to go abroad, the region lives off chestnuts, olives or lumber. This part of the Alfândega da Fé

council is in the northern region, which is more mountainous, and the endlessly winding roads don’t make access easy. “We could do more to drive tourism, we would like to use the forest cabins [of the former forest rangers].”



Near the substation, on the other side of the street, there’s a wall and, on the sidewalk, there’s a bench. On the two sides of the substation, Draw, Godmess and Hazul created a six-handed intervention. On one side, there is a hand holding a crystal, which is on a yellow background with red details. On the other side, there is also a hand holding a crystal, but on a blue background. One is fire. The other is water.

“I decided to put a crystal on each side. Gebelim has a history of gemstone extraction, there was one with that type of texture”, explains Hazul. “Since I frequently draw stones – which, for me, represent purity, balance and harmony –, I opted to use that symbol, associated with the location’s history.” Hazul drew the crystals, Draw, the hands, and Godmess, the fire and water elements.

“It was the meeting with greater attendance, it was one of the most difficult – because it was featureless”, states Godmess. “The references are virtually identical to those in the other locations. The differentiating element we found was the lime kiln. There is limestone in that region, with some historic power.” Conveying the specific styles of each of the three street artists’ work, the mural on the substation makes reference to limestone and the method to extract it. Godmess also created the logo for the new Casa da Cultura de Gebelim (cultural centre). He says it helped the artists feel more connected to that place and those people.

“People were very participative, they talked about their past, of what they used to do. They talked about the lime kiln, chestnuts, water”, confirms the president of the union of townships, Hélio Aires. “There is plenty of water here, it’s a pity there isn’t a dam.” It starts to get windy, the dry leaves from the trees blow around the cobblestone street. The clouds start to cover the blue sky. “It’s going to rain.”



TOWN Council:
ALFÂNDEGA DA FÉ

Location:
Avenida Principal,
Gebelim

GPS:
Latitude 41.44403
Longitude -6.93013



Matéria Prima, Draw, Godmess & Hazul, Gebelim, 2016.

The lime kiln is something else. You extracted the stone, burned the lime. I did it, before my military service. I think the substation looked like a dead thing and now it’s alive.

Teodoro Amador Morais, 77 years, retired.

22

Matura- -ção

Ripening

Author:
Godmess

“It was the first meeting we held, the basis of the theme was chestnut production. It has always been the livelihood of the Sambade population”, tells Godmess. “The portrayal on the EDP Distribution transformation substation is a collection of what the people talked about. The environmental warning, for example. Today you can only plant chestnut trees at a certain level because of global warming. Chestnuts can only grow in the mountain range, because this tree needs very cold weather.” Global warming forced chestnut tree planting to rise an average altitude of 200 metres in recent years.

“Therefore, I drew a leafless chestnut tree, I drew a chestnut farmer holding a coin – since the chestnut represents money”, explains Godmess. The substation is near an intersection. One of these roads transects the village and leads to Alfândega da Fé. The other intersects the main road and forms

a parallel street on a higher plane. There are houses on either side and the street is in cobblestone.

On one of the substation’s sides, Godmess drew the evolution of the chestnut in three stages, from the chestnut husk to the nut in its final phase of development. The husk is the prickly capsule that protects the nut while it grows. When autumn arrives, the husk opens and the chestnut drops to the ground. On the top part of the wall, the husk is painted green. In the middle drawing, the nut is yellowish. And in the bottom drawing it is brown, ripe. All three are surrounded by chestnut leaves. The green shades of the leaves painted on the wall match the grass that adorns the sloping terrain where the substation is located. Some weeds grow in the grass, as though they are sucking the grass’ strength to grow.



On two sides of the substation, Godmess painted a young farmer: he looks at the horizon and there is a crescent moon behind him, in the top right corner. He is holding something round in his hand, a mixture of greens and blues, with stalks and a yellow mass,



which may represent gold. Godmess reveals that it is a coin. The chestnut is the principal livelihood of the Sambade population. “There were only two youths in the meeting. One was a farmer, who had a very unique perspective on chestnut farming, defending that it should be maintained”, continues Godmess. “That image is a direct reference to him, to give us a perspective of the future.”

On the fourth side of the substation is the opposite of hope, a leafless tree, painted black, with only dry branches contaminating the landscape and creeping to the other façades. Some branches are broken and falling, like charcoal snowflakes. Others invade the farmer’s green shirt, giving the young farmer a resilient character. Despite the difficulties, the chestnut is the most profitable production in the council. Beside the substation, on the grass, two rosebushes are planted. There are pink buds in bloom.



TOWN Council:
ALFÂNDEGA DA FÉ

Location:
Rua 25 de Dezembro,
Sambade

GPS:
Latitude 41.40835
Longitude -6.97143



Maturação, Godmess, Sambade, 2016.

The artists were careful to show what they were creating. There was consent among the population.

Diamantino Mário Lopes, 56 years, president of the Pombal and Vales Union of Townships.

23

Francela e Machado

Cheese press and Axe

Author:
Draw

“Hey Fred, I don’t want the eyes to be visible. And the one on the other side is my husband.” Laurinda Rodrigues has the EDP Distribuição transformation substation virtually entering the yard of the two-storey house where she lives with her husband. Therefore, to portray two crafts typical of Vales, a village in Alfândega da Fé, it made sense for Frederico Draw to use Dona Laurinda and her husband as models for the people he portrayed on two sides of the substation located on the village’s main street (Rua Principal). “My children also really liked it, they had already seen it in the newspaper. They’ll stay here with me forever.”

These trades were mentioned to the urban artist during the first meeting held with the population, where he explored the themes he was interested in portraying. Cheese production and cork extraction were two of them. The cheese press (*francela*)



is an instrument that helps make cheese, letting the whey drain from the curd. Dona Laurinda used to make more than a hundred cheeses per month, in the winter. Nowadays, she has slowed the pace substantially, she is 66 years old. Dona Laurinda’s daughter, who lives in Germany, was enlightened by her son while they watched the report on EDP foundation Public Art – Voltagem on television: “Hey mummy, don’t you see that’s where granny makes cheese?” As for Senhor João’s axe, this is the instrument to remove the cork bark from the oak, another source of income for the village and the council.

“After the meeting, I went for a walk around the village, I went to meet the people almost one by one. Some were drying fruit”, mentions Draw. The average age in Vales is 75 years, there are only two children in the village and they’re sisters. The second youngest person in this place is their mother. “It made an impression on me, it was a vision of Portugal I wasn’t accustomed to. There isn’t a shop, or a café.” A truck drives through the village every day selling bread, and another every other day with grocery products.

“The substation was in that house. But I didn’t draw their faces”, Draw says, referring to Dona Laurinda and Senhor João. And he explains why: “When you work for a community – I’m used to working in public housing districts, for example –, it’s a mistake to portray a specific person. And I didn’t want the people to be represented. Rather, I was interested in what they did. I wanted to work on the village’s trades that were still active. From those I saw, cheese and cork were the ones I found most interesting.”

Building a close relationship with Dona Laurinda and her husband was inevitable. “I knew how to open the gate, they loaned material, gave me drinks. It was like I was doing a private piece”, tells Draw. There were times when he stayed there painting until two in the morning. “One time, he dropped a can of paint, he was embarrassed, and I said «don’t worry about it, we’ll paint over it”, Dona Laurinda recounts. “I used to take him a beer, a pastry, a little cheese. Dona Emília, the neighbour, did the same.”



TOWN Council:
ALFÂNDEGA DA FÉ

Location:
Rua Principal,
Vales

GPS:
Latitude 41.39187
Longitude -6.99692



Francela e Machado, Draw, Vales, 2016.

In the first meeting, they asked me if I still had this object [francela]. They loved the «guitar». They came right over to my house to see it.

Laurinda Jesus Rodrigues, 66 years, domestic cheesemaker.

24

Fénix

Phoenix

Authors:

Draw, Godmess

“That’s not right, they drew an eagle here”, said a man, who was a Futebol Clube do Porto fan. It’s not an eagle, it’s a phoenix, the international symbol for firefighters and which is painted on the tower of the Alfândega da Fé firehouse. “A person paints a red bird and immediately it’s associated with Benfica [football club]. I had to explain it was a phoenix”, clarifies Draw. “It made sense to draw something associated with firefighters.” Which Godmess corroborates: “Most people expected fire trucks, ambulances, but the truth is that the phoenix symbolizes the firefighter, they all have one on their chest”, he tells. “It’s like: surprise first, then acceptance.”

Godmess and Draw held a kind of sub-meeting with the firefighters. “We discussed ideas of what they would like to see. They said many things, things that were more easily identifiable. We took those ideas and included them in our work, in our image”, explains Godmess.

Draw painted the phoenix, on top, Godmess painted the firefighter, below. They took turns on the scaffold. “We wanted to convey the idea of protection, of concern”, he continues. “Especially because of what has been going on in Portugal, it gives added importance”, he says, referring to the tragic fires that afflicted the country in recent years.



“Godmess worked on a firefighter, who is looking up, which indicates prosperity”, Draw says. “We would look at the wall from a park bench located in front of the firehouse and that is where we sketched our ideas.”

On one of the façades of the firehouse tower, Draw drew the head of a phoenix above a firefighter in red clothing and surrounded it with various elements: from red and yellow flames to tree trunks. On the left, a small projector is painted, which points at the phoenix’s eyes.

Next to the drawing, there’s a small dirt patch. It has a palm tree and a chestnut tree. Whoever approaches the work from this side can see branches from both trees complementing the painting, as though they were extra branches composing the work. Crowning this wall of the tower are two impressive large red letters made of metal: B V. On the opposite side of the dirt patch are the garages: several large mouths of the building with fire trucks peering from inside.

Both artists emphasize the firefighters’ helpfulness throughout the entire process. A local firm, Ferreira & Bebiano, provided a platform lift and one firefighter handled the truck with an elevator for three days. They were also given scaffolds. “One really important thing was: which direction does the site face? We always discussed the issues of time at length”, explains Godmess, referring to the concept that he, Draw and Hazul had defined for Alfândega da Fé: time – past, present and future. “We must consider the location’s potential. People always mirror each other in large shopping centres. There, the natural richness is so great and it’s put aside, when it’s an asset. The work also reflects that, the natural potential.”

TOWN Council:
ALFÂNDEGA DA FÉLocation:
Rua dos BombeirosGPS:
Latitude 41.3435
Longitude -6.95952

Fénix, Draw & Godmess, Alfândega da Fé, 2016.

You can’t just say «let’s do it». You must apply the right methodologies, involve people. Explain to them, using language they can understand, what they have to gain from it.

Ana Margarida Duque Dias, 45 years, director of Casa da Cultura Mestre José Rodrigues and head of the culture and tourism office at Alfândega da Fé Municipal Council.

25

Tétis

Tethys

Authors:

Draw, Hazul

There's a certain time of day, in the late afternoon, when the sun only shines on the side wall of the Alfândega da Fé Town Council building. The waves formed by the light-shadow border help the drawing by Draw and Hazul, especially the curved motifs – in blue – created by Hazul.

"We tried to understand what went on there. That square used to be closely connected to the theme of water. I think there used to be a river or stream and some fountains", tells Draw. "Since my work is figurative, I investigated and discovered Tethys, a goddess of water. I made a reinterpretation and painted a female figure associated with water."

Draw and Hazul painted the work at the same time. "Basically, I represented the water and water jugs. Draw created the figure and the surroundings, blue waves", states Hazul. "Water has movement, it has very organic lines. The water's path is extremely undulating, almost sensual – curving and counter curving", adds Draw.

"I usually work with older people, but I thought that a younger face made more sense there. Water is also life."

Hazul says he doesn't like to justify his work, that fine arts people are accustomed to doing it. "Our [street artists'] work is much more direct." Hazul was unable to participate in the meetings with the community to define the themes for the Edp foundation Public Art – Voltagem in Alfândega da Fé, but his two colleagues explained the subjects to be explored in the region.



"I went there intending to meet the people and understand the place's identity", explains Hazul. "Actually, the people's curiosity isn't very different than in the city. The difference is that they aren't used to us coming and painting so visibly. The attitude was a combination of distrust, first, and joy, after, for EDP choosing Alfândega da Fé to carry out interventions for Edp foundation Public Art."

The space in front of the wall of the town council building where the work was developed is a small outdoor amphitheatre, with four wide stone steps serving as benches. In the centre, the stage is occupied by natural springs that sprout from the ground, the same ground that once had a stream running through and which still has water underground. The woman portrayed, with a youthful but austere expression, has her hair pulled back in a bun, a sign of farm work. Her expression is melancholy and slightly hopeless, her eyebrows are thick and well defined.

The façade has four windows, three on top and one below to the left, with closed blinds, and small square windows that help compose the work's geometry. Painted by Hazul, there are swirls of water escaping from between the jugs and the woman's neck, like tentacles from an octopus seeking space to survive.

TOWN Council:
ALFÂNDEGA DA FÉLocation:
Estrada Nacional 315GPS:
Latitude 41.34295
Longitude -6.96056

Tétis, Hazul & Frederico Draw, Alfândega da Fé, 2016.

I liked this one a lot. Even my son says «they chose the nicest one for the town council wall». I also like the other ones, but this is something else. It represents water, the sea.

Sandra Rego, 41 years, administrative assistant at Alfândega da Fé Town Council.

26

Totem

Author:
Hazul

This work, on the EDP Distribuição transformation substation on Rua Branco Rodrigues is located near the previous two in the route, in the town of Alfândega da Fé. Following the street of the town council building that passes by this substation, immediately above lies the back of the firehouse. This is where one enters the institution's bar. They serve snacks and people usually gather here to watch football games.

Hazul transformed the substation into a totem, through painting. Seen from a distance, the artistic intervention seems bidimensional. And, in terms of relief, it is. But, if we approach the wall, we make out the lacy effect and three-dimensionality Hazul gave the different motifs that fill the various squares and rectangle drawn on the substation wall facing the road. Inside one of these, the horizontal rectangle that occupies the full width of the wall, painted baby blue, art-nouveau motifs are painted. Inside another, on top, there are various ellipses in midnight

blue, which form eyes that scrutinize us enigmatically. Directly above, in a banana-yellow square, there is a red drawing of what seems to be a jug, with indigenous, ritualistic lines. At the bottom, on a light distribution cabinet attached to the wall, Hazul painted a crystal. This stone is a figure that is frequently represented in his work, due to its pantheist, sacramental nature.



"It acts like a photo album, as though each square were a photograph", explains Hazul. "These representations allude to ancient times, but also to the present. On top, there's a jug that, aside from being something people normally use here, more than in the city, it is an object that is common to the present and the past."

Stones, an element from nature that fascinates Hazul, also have that timeless character. "If on the one hand stones refer to ancient structures, to totems, on the other, the stone wall, for example, is still frequently used in this region nowadays."

The lacy art-nouveau design represents a tree, those that frequently grow in people's yards. "The olive tree can last thousands of years, it spans many generations." As for the crystal, Hazul claims to collect this type of stones. He usually finds them with a friend in the Gerês region, whose name he does not want to disclose. "It's incredible, you're in the middle of nowhere and suddenly you find these beautiful, limpid stones", he describes. "Aside from their use in technology. Everything that has technology uses quartz, like watches, for example. Crystal regulates the beat."

Crystal is also a symbol of purity, as he has already mentioned. "Of purity and harmony. The story of crystal itself originates from mud, from rough stone, and it turns into something that is extremely crystalline and transparent. That's what led me to represent it. It's a symbol of my work, like a signature."

TOWN Council:
ALFÂNDEGA DA FÉ

Location:
Rua Branco Rodrigues

GPS:
Latitude 41.34285
Longitude -6.95983



Totem, Hazul, Alfândega da Fé, 2016.

I welcomed the artists, showed them around the council. We held meetings in the villages and presented what we were going to do. Building a connection between the artists and the people. When we mentioned graffiti, they thought the walls would be vandalised. But afterwards they were extremely pleased with the result.

Sónia Vieira, 36 years, tourism officer.

27

Semio

Authors:

Hazul (w/ Senior University)

There's something semi-otic about this work by Hazul. In *Semio*, the street artist explores the layers in an object's communication, in this case traffic signs, and applies other guises, other cloaks of interpretation. Produced in partnership with students from the Alfândega da Fé Senior University (*Universidade Sénior*), Hazul employed municipal traffic signs that were unused.



"It was really cool. One of the choices they gave us was to use the contents of the municipality's warehouse, there was a pile of traffic signs there", recounts Hazul. "Since that was the material available, I decided to use an object everyone is familiar with, an object from daily life, and give it a different symbology, to allow other interpretations."

The artist and senior citizens from the town had one day to work. The old folks painted the base, Hazul painted the figures on top. "Then I made a sign just for them. During the afternoon, we made a demonstration of what I was going to do with the rest of the signs. Their sign features the Clock Tower, the Senior University, cherries, and a star, I don't know why. I gave them the freedom to do whatever they wanted." Cherries are a typical crop in the region, the Clock Tower is the historic monument most representative of the town.

On the remaining signs, Hazul placed his own symbology, the common thread in his work. "Basically, the other signs portray a set of stones, a jug, water, a figure I draw regularly", he tells. "Some say she looks like a saint. In fact, it's a human figure. When I represent a human figure, I usually represent a feminine one. It's the origin. But, in this work, I also represented a male figure."

Hazul asked for the signs to be placed separately, along the park, in Parque Verde. "My idea was for them to be among people." But, for security reasons, this wasn't possible. Placed near roads, they could be confused with real traffic signs. They were placed together, on the border of the park on the opposite side of the road, beside the hill. The three signs, the



three human figures – the combination of the signs' different geometries gave them a human side –, they're positioned as voyeurs, spectators, watching what's going on in the park. They're a sort of guardians, protectors. They're always there.

The connection with nature is a legacy that Hazul says is extremely vibrant in this region and in Trás-os-Montes in general. And it's an asset that needs to be more recognised, since it is a matter of time until these people are fully aware of that quality of life.

In the park, there is a small bridge made of stone. It suggests that there was once a stream here. Further down, there's a water channel, a kind of brook in the middle of the higher vegetation because it is flooded. In terms of topography, the park features numerous slight elevations, which create small amphitheatres.



TOWN Council:
ALFÂNDEGA DA FÉ

Location:
Parque Verde

GPS:
Latitude 41.34171
Longitude -6.96009



Semio, Hazul w/ Senior University, Alfândega da Fé, 2016.

I accompanied the initial phase, to select the sites and materials that would be used. I insisted. And I really enjoyed it. It brought another route to this region, another interesting reason for people to visit.

Luís Rocha, 39 years, computer programmer/designer.

28

Lines, lines, lines

Authors:

Draw w/ Senior University

In a collaboration with the Senior University (*Universidade Sénior*), Draw painted the wall of the town hall's parking lot, which leads to Rua da Escola Preparatória (former Rua Júlio Manuel Pereira). "We divided the work between us. I didn't feel like drawing some shapes and having the senior citizens paint inside them. Getting them to paint with cans of spray paint wouldn't be easy either. But I wanted them to have a voice", explains Draw. "So I suggested they write some sentences that came from the heart. There was an amazing man who said «rags are old»." Aside from this phrase, there are others like "don't be ignorant", "you're never too old to learn", "stopping is dying". "There were dozens of sentences like these and I painted an image over them."

Draw says that, in the beginning, people were shocked. The wall used to be all white and now it was

all scrawled. But, once the work was concluded, they ended up liking the wall. And felt they were part of the process.

Over the tangle of words and sayings, Draw drew the face of an old man, in a cap, his features hardened by years of work in the fields – picking chestnuts, cherries, extracting cork. These are the region's principal sources of income.

"My work is mostly comprised of the human figure, transferred onto a large scale. I am known for sketching, large scale sketches. I don't exactly do hyper-realism, I super-impose lines of strokes, of paints", explains Draw. "It's a tangle of lines that looks like a pen drawing, but on the wall."

Draw usually applies a grey scale to paint his human figures, giving the faces a certain austerity. In technical terms, he frequently uses a classic grid to transfer the drawing on paper to the wall. The elderly male figure portrayed in this work is spattered with golden-yellow lines, which creates an effect of light beams. As though the hardness of the man's lines was lightened, illuminated.

At the end of the street there is the restaurant Bairral, owned by Dona Ester and her husband. After emigrating to France, they returned to Alfândega da Fé 17 years ago and opened a restaurant that serves Portuguese food,



but also Italian, pizzas. Bairral was a favourite for the artists to have their meals. They usually chose *francesinhas* and pizzas. And the Oreo mousse, a house special. "Bairral often served as their office. They would come here, charge their batteries [of electronic devices], as well as their own batteries", tells Sandra Gonçalves, Dona Ester's daughter who also works at the restaurant. "They would sketch on the napkins. We have photos of them drawing. There was even an exhibition with that." And she adds, regarding the impact Edp foundation Public Art – Voltagem in Alfândega da Fé had on her: "When I go somewhere and see their works, I can identify them. They each have their own distinct style."



Lines, lines, lines, Draw, Alfândega da Fé, 2016.

TOWN Council:
ALFÂNDEGA DA FÉ

Location:
Rua da Escola Preparatória (former Rua Júlio Manuel Pereira)

GPS:
Latitude 41.34227
Longitude -6.96296



This only makes sense for tourism if you tell stories about the local culture. The old folks tell some stories, the younger people tell others. The cultures overlap. It's an interesting contrast.

Berta Nunes, 62 years, Mayor of Alfândega da Fé Municipal Council.

29

Tempo

Time

Authors:
Godmess, Hazul



"I was more associated with the past, Draw took the present and Godmess the future. We always worked around time, which was symbolized by the Clock Tower", tells Hazul. "Taking into account the concept of the Edp foundation Public Art, we didn't bring fixed ideas. Although we each have our own language, we didn't want to have images that were too defined", states Godmess. "What we did was reach an abstract concept – the passage of time or passing time – and worked from there." This was the underlying concept to listen to the people and work with them.

"That Clock Tower was the only element that we felt was Alfândega da Fé's trademark. Nothing else was as different and as present, simultaneously, in that place", Godmess

continues. "The tower has been restored and is currently a museum space, where there is a permanent photographic exhibition depicting the restoration of this local monument." And he adds: "The history of the tower itself is somewhat undefined. They say it was a castle, but there are no traces of that. Therefore, it's a bit mystical, it seems like it doesn't belong there. On the other hand, there isn't any other monument that reflects History. It's a medium that somehow lacks context."

Right beside the tower, in white, on Travessa do Terreiro, there used to be a small house with a yard. A postman used to live there, called Mário Damasceno, and he had lots of children. Many asked him how he could live there with so many people. Today all that stands is a wall from the adjacent buildings, the house was demolished. It was on that wall that Godmess and Hazul produced a joint artistic intervention.

"We didn't go in that direction, concerning the house that used to be there. We felt that wall had a stronger connection with the tower, because it stands beside it", clarifies Godmess. "The painting we made deals with time, time passing. The images have references: the suitcase represents the people who emigrated, who went to France. Then there's also the legend of the Horsemen with Golden Spurs, about a battle against Muslims

where the horsemen were defeated and a virgin appears to give them a balsam."

Hazul used the same concept in the work *Totem*, a set of images that act like a photo album. "I made fragmented images, separated from each other, like they were flashes of memory. The wall also conveys that. I thought I should maintain the same logic." The work was created in two moments. First Hazul painted, then Godmess. "The elements are basically the same as in *Totem*: the female figure – here there are two –, the jug. The justification is always the same, these are elements that endure through time", he continues. "Then I drew an embryo, which has to do with birth – with the idea of the past, but also the future."

When Godmess and Hazul started to create the mural, there was an ornamental stone placed on top of the wall – with volutes – which served as inspiration for the work and was also drawn. They say these are from the supposed castle that once stood in Alfândega da Fé, whose stones were used by the population to build houses and walls.



TOWN Council:
ALFÂNDEGA DA FÉ

Location:
Travessa do Terreiro

GPS:
Latitude 41.34157
Longitude -6.96576



Tempo, Godmess & Hazul, Alfândega da Fé, 2016.

I really like the [work with] the Clock Tower. I like all of them, the one here at the [primary] school is also very nice. They should paint all over Alfândega da Fé.

Sabrina Gonçalves, 29 years, Bairral restaurant employee.

30

Sarau

Gathering

Author:
Hazel

"This work is harder to explain because it was produced post-project, it was an extra wall. I went back to Alfândega da Fé one month later to produce this intervention at the EB1 primary school." Hazel doesn't know why he chose the name *Sarau*. "I looked on the Internet, I don't know why. Names always have a justification, what the pieces remind us of, etc. It's the opposite of rational. But, although the names may seem random, they must all make sense to me, even if only on an intuitive level. I like beautiful words."



As he painted the wall of the sports/gym pavilion of the Alfândega da Fé EB1 primary school, the kids spent the afternoon interacting with the artist, who was perched on the scaffold. "Once again, this mural contains

elements that are a common thread in my work. There's the female figure, the small bird, a crystal. Next, I created a mythological being, I'm not quite sure what it is", describes Hazel. "At school, children dream more. They spent the afternoon asking me «what is this?», «what are you making?». They started inventing a series of possibilities for these figures. Since the shapes aren't very exact, at recess they would discuss what they could be, and each kid saw different things."



The building is comprised of two volumes, one more horizontal and the other higher up. It was on the wall of the higher volume that Hazel produced his intervention. Those coming from the higher part of town see the painting in the distance. In front, there's a playing field in synthetic flooring, with goals and basketball hoops. Surrounding this, defining the school perimeter, there's a plot of earth, arid, lined with some pine trees. As is common in Hazel's interventions, the mural is divided into various frames, squares and rectangles, where the street artist from Porto draws figures.

The bird, in the centre, occupies a prominent position. "When you go to Trás-os-Montes you hear the birds right away. I love listening to birds. Here in Porto we don't hear them, which I find very unfortunate", he states.

The female figure he claims is present in this work is represented more subtly this time. It is the volume on the left, leaning, without a visible head. She is only recognisable by her cloak, in shades of blue, a frequent colour in Hazel's work. Above, small, a baby is represented; we see its head, the body wrapped in a blanket. This figure alluding to birth is represented again, even smaller, on top of the bird's head. The crystal is painted once again, this time on a blue background, between midnight blue and water. The major sphere drawn below looks like a large water bubble, about to burst. The lower part of the wall has a brick sash, orange, which helps compose the whole image. Regarding this *Sarau*, and all his work, Hazel concludes: "I enjoy socialising, but not to discuss what I painted or didn't paint. I leave that freedom to others."



TOWN Council:
ALFÂNDEGA DA FÉ

Location:
Sports/gym pavilion
of EB1 primary school

GPS:
Latitude 41.34534
Longitude -6.9638



Sarau, Hazel, Alfândega da Fé, 2016.

I thought it really embellished spaces that were degraded. It was an improvement. Lots of people stop and ask what it is.

Ermelinda Salgueiro, 61 years, ombudsman of Santa Casa da Misericórdia of Alfândega da Fé.

31

Oliva

Author:
Hazul

This was also an additional work, directly beside the wall of the sports/gym pavilion of the EB1 primary school. “The name *Oliva* refers to the olive groves found everywhere in this region. The green I used is almost olive-green”, tells Hazul. “It’s not exactly olive-green, but it’s close.”



This intervention by Hazul is produced on an EDP Distribuição transformation substation located at the roundabout at the end of Avenida da República in Alfândega da Fé. The middle section of the painting represents, once again, water. “Water for no particular reason. I thought the olive needed water”, he says. “The drawing on top is not an olive, but almost. It represents a fruit.” To the right, on top, once again a female figure is represented. “Then there

are more abstract elements”, like the waves under the representation of the woman.

Seen from a distance, the substation looks like a horizontal matchbox, customized with many colours. And it’s as though it were an annex of the building, painted in shades of salmon and white, located directly beside it. On the left side of the mural, Hazul painted a figure resembling a fish, although he doesn’t make any reference to it. It could be a sardine. The oval shape, the wavy interior suggesting scales and gills, the muted eye. It makes total sense that this is a fish, associated with this idea of fruit, of birth, mentioned by Hazul, right beside the vastness of water the urban artist drew in the centre.

To the question about the importance of blue in his work, Hazul replies saying that the importance is relative. “It depends. I have worked a lot with blue in the last two years. Some people have an extremely defined chromatic line. Sometimes I like the idea of a colour continuum, despite my tendency to constantly try other compositions. I don’t think I have much of a chromatic identity.”

In this work, Hazul introduces graphic design elements, stylised details like spheres in red and white – like signals to observe this visual composition. They mark

a beginning and an end, one in the top left corner and another in the bottom right corner of the painting. There is also another type of motifs that indicate the idea of origin. This is the case with the vertical line intersected with small lines, a ball and two S-shaped swirls. It is like a primitive painting, prehistoric – a constant connection between the past and the present, here and now, which Hazul is interested in exploring in his work.



The artist took one hour to paint this substation. “Since I’m accustomed to painting outside, I’m used to painting fast. I paint with spray paint”, tells Hazul. “If I’m not painting quickly, I can’t get into the right frequency for the ideas. And, if I paint for too long, I start overthinking things and make mistakes. It’s a way of bringing creativity to you. It’s almost a focus. If you’re focused, you cancel out external noise. In the end, it’s a performance.”

TOWN Council:
ALFÂNDEGA DA FÉ

Location:
Roundabout at the end
of Avenida da República

GPS:
Latitude 41.34615
Longitude -6.96403



Oliva, Hazul, Alfândega da Fé, 2016.

We’ve never seen this kind of thing around here. It’s good. The town’s strength is the cherry and the olive.

Filipe Fernandes, 23 years, farmer.

32

O teu futuro será como tu fizeres!

Your future will be what you make of it!

Authors:

Godmess w/ students from Alfândega da Fé EB2/3 elementary school

Like *Futuramos*, at the EB1 primary school, this public art intervention was also produced in a school, this time at the EB2/3 elementary school. "This process was comprised of three sessions – two debate sessions, with students from various classes, and one to help students transfer their ideas onto the wall", states Godmess.

For the first two sessions, the school principal spoke to one of the Visual Education teachers, to create a group of students that included the ones who were most interested in the field and the less integrated students, in order to encourage the latter to take more interest in the school reality. These sessions, to debate ideas, took place in the classroom. "I suggested texts, images, phrases,

words. I collected material from those two sessions and made a plan, with the students. The plan for the composition we were going to transfer onto the wall."

In the third session with this group of students, Godmess gave a workshop where he taught them to handle paint and spray paints and provided tips on how to pass ideas from paper onto a large format. "It was important to give them that autonomy and predisposition to create something unique, which gave them a sense of belonging. Something they could relate to."

This is the only work in the Edp foundation Public Art – Voltagem in Alfândega da Fé that cannot be seen from the public space. We have to enter the school premises. *O teu futuro será como tu fizeres!* (*Your future will be what you make of it!*) reads like this, from left to right: we start by seeing drawings of buildings, with many floors, buildings that, with various architectures, are replicated several times along the wall. On a yellow surface, that could be a desert, but also a human figure due to its shape and the details that adorn it, there's a UFO – this UFO may also serve as a hat for that figure (which has two stars in the place of eyes, a large full moon for a nose – or is it a crater? – and a thick line, across, that could be a mouth). Attached to this figure

is a world, planet Earth – the continents are green and the ocean, blue. More buildings follow, with a crescent moon on top and we reach the middle of the drawing, which has a central figure. This is a face, half human (a woman, with red lips and freckles), half machine, robot. Metallic pieces emerge from the brain, in the shape of a puzzle. To the right of the figure, there are more buildings, as well as an airplane. It points towards a circumference with several layers of blue, as though it were entering another dimension in time. Curiously, a watch and a calendar are depicted on top.

"They feel very far from the urban centres. This was clear right away: there's a plane, for them to travel. Things that are simple for me, are difficult because they don't have them. They seem so basic for us, don't they?", considers Godmess. "There are things in that region that could be maximised. There's an incredible natural and gastronomic wealth. We always had lunch and dinner in local restaurants. The flavour is different, the air is different."



TOWN Council:
ALFÂNDEGA DA FÉ

Location:
EB2/3 elementary school, Rua Dr. Manuel Vicente Faria

GPS:
Latitude 41.34357
Longitude -6.96268



The graffiti is cool. It's a fun initiative. They certainly don't look bad.

Rui Vales, 21 years, construction worker.

33

Futuramos

Futurising

Author:
Godmess

Since Godmess got the future, he worked with children and teens. Within the context of the concept of time discussed at the meetings with the Alfândega da Fé community, regarding Edp foundation Public Art – Voltagem, Godmess focused on the future, while Hazul explored the past and Draw, the present, although the works by the three urban artists based in the city of Porto display lines that build bridges between the three periods.

Godmess worked on two murals, within the school context: this one at EB1 primary school and the other at EB2/3 elementary school, both part of the Alfândega da Fé School Group. The EB1

school is attended by pre-school and primary students. The process was similar, in both works. “For this one, I collected information in a single session, with 4th grade classes”, states Godmess. “I asked them how they saw Alfândega da Fé, what they wished it was, if they saw it being or doing something else. The idea was to collect testimonials.” After talking to the children, Godmess went home to draw, using their contributions. “I was interested in combining the ideas suggested by them with more abstract elements, with perspectives of the future. This work functions as a game: it seems abstract, but it’s very figurative.” And he goes on: “Not only is there a symbol of Batman, because one of the students wanted to see a Batman in town, but there’s also an owl on a farmer’s hat. And also a plane, since someone would like Alfândega da Fé to have an airport. And there’s a staff, a reference to one of the students saying he’s going to be a shepherd when he grows up.” It’s a mixture of the abstract with perspectives of the future and local realities.

The work is visible from the street, since it is located beside the school railing. The mural is structured by four central figures, three male heads and a woman’s head. All four are in profile, like

leftist political propaganda posters, with the people placed in a row as a sign of strength and power, as a mass, as a group. As though the ideals that drive them were a star in the firmament. The woman has a pink scarf on her head and her eyes are closed. One of the men in the centre has a top hat. The one on the right has a plane and a small paper boat throwing a net on his head. The base of the mural is filled with elements from nature in various shades of green: leaves, clovers, tree branches. Beside the man in the top hat, a walking cane is drawn. On top there are two cherries, one of the products that make up the region’s agriculture. The lady’s pink scarf flows across the bottom section of the drawing, reaching the base of the head of the man in the top hat, suggesting the idea of a cradle, which, like in Hazul’s work, refers to origin. The Clock Tower, in white, here with a roof, in red, was also not forgotten.

TOWN Council:
ALFÂNDEGA DA FÉLocation:
EB1 primary school, Rua
da Escola PreparatóriaGPS:
Latitude 41.34527
Longitude -6.96351

Futuramos, Godmess, Alfândega da Fé, 2016.

People participated a lot. I saw them [artists] painting the school, I could see them from my shop.

Ester Araújo, 55 years, owner of the Bairral restaurant owner and haberdashery.

edp foundation Public Art

**Route TRÁS-OS-MONTES
Project VOLTAGEM**

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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

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