
Algarve



Barlavento

Vila do Bispo

Barão de São João

Mexilhoeira Grande

Figueira

São Bartolomeu de Messines

Sotavento

Alte

Alportel

Xana

Jorge Pereira
Mariana, a Miserável
Menau

Padure
Susana Gaudêncio
Tiago Batista

Algarve



Barlavento

Vila do Bispo	16
Barão de São João	18
Mexilhoeira Grande	22
Figueira	26
São Bartolomeu de Messines .	32

Sotavento

Alte	40
Alportel	50

Xana

Jorge Pereira
Mariana, a Miserável
Menau

Padure
Susana Gaudêncio
Tiago Batista



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

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

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

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

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

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

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



PP 2 & 3: Community Mural, Figueira, 2016. — PS: Community meeting, Aljezur, 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

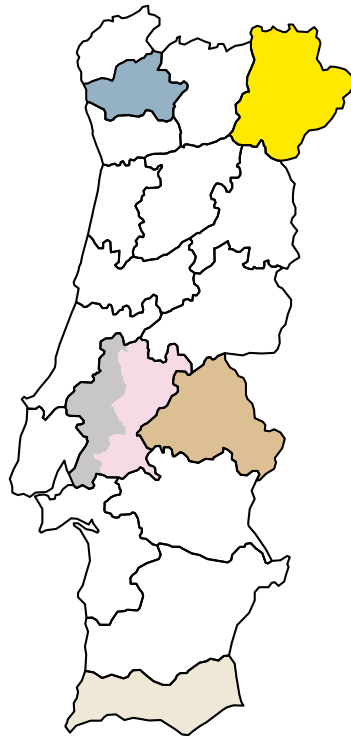
Alfândega da Fé
Torre de Moncorvo
Miranda do Douro
Mogadouro

Alto Alentejo

Campo Maior
Degolados
Ouguela

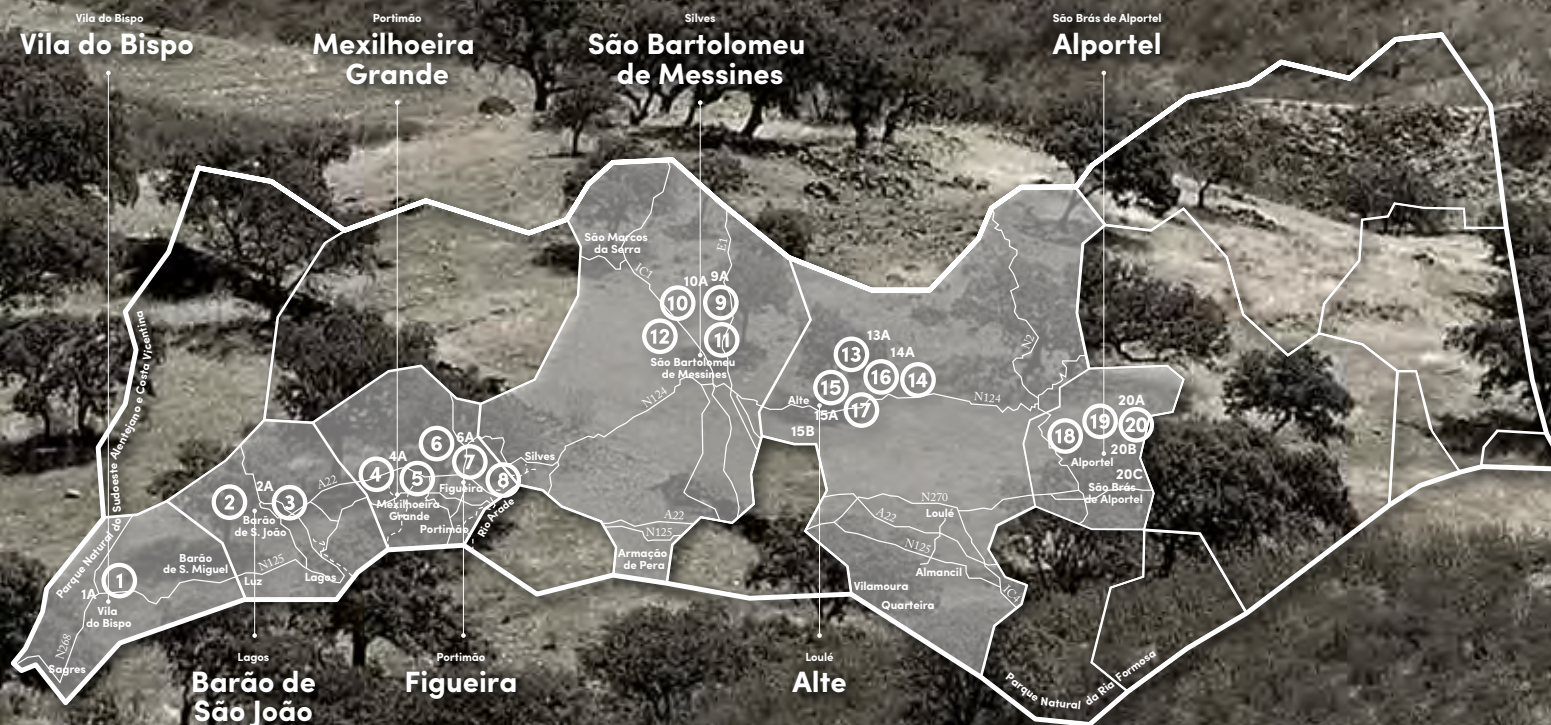
Algarve

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



O Ser (The Being), Menau, São Bartolomeu de Messines, 2016.





Vila do Bispo

- ① UNTITLED, Jorge Pereira

Barão de São João

- ② MIGRAÇÕES (MIGRATIONS), Mariana, a Miserável
- ③ UNTITLED, Jorge Pereira

Mexilhoeira Grande

- ④ WATCHING YOU, Xana
- ⑤ CRIATURAS DO MAR, (SEA CREATURES), Padure

Figueira

- ⑥ UNTITLED, Various authors
- ⑦ COMMUNITY MURAL, Community/Xana
- ⑧ SENHORA DAS LARANJAS (ORANGE LADY), Mariana, a Miserável

São Bartolomeu de Messines

- ⑨ COMMUNITY MURAL, Students/Xana
- ⑩ O SER (THE BEING), Menau
- ⑪ MARTÍRIO (MARTYRDOM), Tiago Batista
- ⑫ ALS MESSINES, Xana

Alte

- ⑬ COLLECTIVE INTERVENTION, Various authors
- ⑭ GENTES DA MINHA TERRA (MY PEOPLE), Menau
- ⑮ O JOVEM DA ALDEIA (THE TOWN KID), Menau
- ⑯ BALTAZAR, Padure
- ⑰ O CLARÃO (THE BEAM), Susana Gaudêncio

Alportel

- ⑱ O PORTAL (THE PORTAL), Susana Gaudêncio
- ⑲ NADA SE LAVA SOZINHO (NOTHING WASHES ITSELF), Tiago Batista
- ⑳ OUTRA BABEL (ANOTHER BABEL), Xana

Algarve WATT?

Partner:

LAC – Laboratório de Atividades Criativas

Facebook:

WATT? A Community Arts Project Western Algarve

Locations:

VILA DO BISPO
Vila do Bispo

BARÃO DE SÃO JOÃO
Lagos

MEXILHOEIRAGRANDE
Portimão

FIGUEIRA
Portimão

SÃO BARTOLOMEU
DE MESSINES
Silves

The EDP Distribuição secondary substation is located at the town entrance, near the intersection, when accessing Vila do Bispo from the east. Turning left takes you around the town, turning right takes you up a street lined with small semi-detached rural houses, single-storey, with portable drying racks in the road,

near the doorsills, and parakeet cages on the floor, taking in the mid-day sunshine. In the street there is silence. On the side of the secondary substation, there's a drawing of a man, in a yellow raincoat, bent over, holding a chisel, picking goose barnacles.



The model for this design is Nuno Pereira, a member of the LAC – Laboratório de Atividades Criativas (*Creative Arts Lab*) management team that, in coordination with the visual artist Xana, also member of the management team and founder of Homeostética, an artistic movement in Portugal in the 1980s, selected the group of artists to intervene in various locations in the Algarve. Nuno Pereira is also a musician, since LAC is comprised of a multidisciplinary team: ranging from music to visual arts and dance to design. Based in the former Lagos prison, LAC facilitated the production of the edp foundation Public Art project in the south which, extending from west to east, was named “WATT? – A Community Arts Project”.



The first approach involved contacting local institutions to identify which public walls could receive interventions. Then, meetings were held with the population: the first meeting to introduce the selected artists and their works, as well as listen to the population – concerns, legends, stories, heroes proposed as themes for the works in their towns; the second meeting for the artists to present a proposal for the intervention and receive the community's approval. Days of making art followed, surrounded by cans and paint, sometimes on scaffolds. Finally, after all the works were concluded, including the collectives and those involving participation from the locals, a two-day tour through the seven locations was carried out.



Community meeting,
Barão de São João, 2016

Community involvement,
Barão de São João, 2016

Untitled, Jorge Pereira,
Barão de São João, 2016

“The involvement of the municipalities and town councils was quite positive”, notes Nuno Pereira. “They facilitated the logistics: transportation, assembling the equipment, washing the walls, etc. And they provided spaces to hold the meetings.”

“The criteria to select each unit's location was based on pre-existing partnerships. This was the case in Vila do Bispo, for example. Or because we were more familiar with the locations. I'm from Vila do Bispo. The criteria for Barão de São João was because there's a large artistic community there. In Mexilhoeira Grande, it was the town council that proposed itself; it really wanted to participate.”



Nuno Pereira also notes that the essence of the edp foundation Public Art project lies in its participative nature, and the decision-making power, of the local populations. They are the ones who give – the ideas, opinions, decisions; they are the ones who receive – the result of the involvement and debate process, translated into works of art created for

Senhora das laranjas,
Mariano, a Miserável, Figueira, 2016.

them, for their hometown. It's as though their ideas were materialised and returned. “Projects like this are very important to democratize art. The people decide.”



Eastern Algarve
Locations:

ALTE
Loulé

ALPORTEL
São Brás de Alportel

There's an English gentleman who walks him almost every day. It's Baltazar the donkey, the town's donkey. In Alte, like in all locations of the edp foundation Public Art project, the meetings prior to initiating the creation of artworks serve this purpose: for the artists to talk to the populations and get to know the characters, the events or stories that make up each place's identity.

Alte is a small village in eastern Algarve, in the Loulé council, whose silence at lunchtime on

Sunday is interrupted only by the sound of the brook running down the hill, or the chatter of a group of men having lunch on a terrace. “The reason we chose Alte was that it is known as the most typical Algarve village”, explains Nuno Pereira, from LAC. “In Alportel, for example, it was a consequence of the process, we wanted it to be in São Brás de Alportel, but this wasn't possible. The municipality suggested we create this dynamic in Alportel.” Regarding S. Bartolomeu de Messines, it was a question of affinity: one of the project's collaborators, Carmo, was born there.

“This project was really important to build an audience, these are communities that don't have a continuous contact with art. There are some handicrafts, but they have no notion of what an artist is, what an artistic career is. That's why it's so important, to repeat the project, the artists can end up spending more time in the locations”, says Carmo Serpa.

In Alte, there's a building with painted walls featuring large red carnations and various slogans,



O Ser (The Being), Menu,
São Bartolomeu de Messines, 2016.

ACommunity meeting,
Alte, 2016.



Guided tour,
Alte, 2016.



one of which is an excerpt from the speech by captain Salgueiro Maia during the April 1975 revolution. The wall says “Horta das Artes” (*Arts Garden*). This is the Alte cultural association, founded by the artist Daniel Vieira, who currently lives in Lisbon. Adjoining, a little further up from the public stairway that leads to the road above, there is his house and yard with a view over the unobstructed landscape that extends down the hillside.

Of all the locations chosen for the edp foundation Public Art project, Alportel is the farthest east in the Algarve, part of the São Brás de Alportel council. Alportel is located on Portugal’s most iconic national route, the EN 2. The name alludes to a portal, a threshold to enter or leave the Algarve. This is why it is a stop for excursions, buses or groups of classic car owners, who cool off with drinks at the café in the church square. “I’m also associated with LAC, I ended up doing the preliminary tour through the Algarve with the production people”, recounts Xana.

Community involvement,
Vila do Bispo, 2016.

“I have lived in Lagos since 1984 and there were places I didn’t know.” In Xana’s opinion, people are very attached to the idea of truth. “They don’t realise right away that art is a poetic communication and it adds new meanings to what already exists. They have the idea that art should be a copy of reality”, tells Xana, one of the artists who participated in “WATT? – A Community Arts Project”, and a member of LAC. “This project is extremely interesting because it provokes these confrontations, it makes people come up with other ideas, think of other scenarios. I think that’s the main focus of the project. To provoke this dialogue.”



“However, I think it’s dangerous to have too many of these interventions, to make them invasive. They might objectify the place and leave people without room to rest – leave them without a space for visual rest”,



refers Xana, alerting about the importance of conceiving the projects in a concerted and thoughtful manner. And he considers the edp foundation Public Art/ “WATT? – A Community Arts Project” a success.



“People like it, they feel their village is keeping up with new ideas, new times. Like ‘nothing ever happened here and you brought something new’.”

Guided tour,
Alte, 2016.

Community meeting,
Alportel, 2016.

Xana (1959)

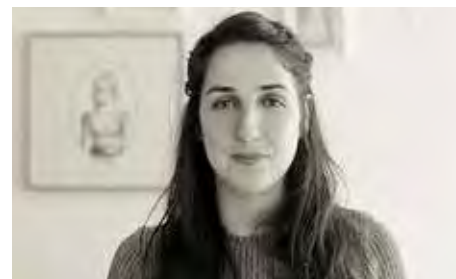
When they met, he was studying Fine Arts at Universidade de Lisboa. Along with names like Fernando Brito, Ivo, Manuel João Vieira, Pedro Portugal and Pedro Proença, Xana was one of the founding members of the avant-garde 1980s arts movement *Homeostética*. Among theoretical texts and manifestos, performances, film and photographic productions, as well as forays into the music universe, this movement, which earned a retrospective exhibition at the Serralves Museum in 2004, was founded on the departure from, deconstruction and critique of excess in intellectualising premises associated with arts objects and the art world in general. He moved to Lagos in 1984, passed through Mafra, where he taught, and Sintra, returning to the city in the Algarve where, due to the Lisbon European Capital of Culture in 1994, he required a large studio to create the major works he was going to present, and where the municipality provided the premises of the former city prison. Thus he initiated the process to found LAC - Laboratório de Atividades Criativas, the collective organizer of *edp* foundation Public Art in the Algarve, where he is a member of the management team. At the invitation of professor Miriam Tavares, he was the founder and coordinator of the Visual Arts course at Universidade do Algarve.

Susana Gaudêncio (1977)

Earning a PhD from Universidade de Lisboa with the thesis 'Utopian Impulse in the Contemporary Art Practise', Susana Gaudêncio is a professor in the Master's in Visual Arts at ESAD in Caldas da Rainha. She has exhibited at the Calouste Gulbenkian Foundation, Electricity Museum and ISE Cultural Foundation, in New York.

Menau (1984)

Born and raised in Quarteira, Élsio Menau is the founder of the artists collective *Policromia*, created in 2001. With professional training in Design & Communication, Menau has a degree in Visual Arts from Universidade do Algarve, and his work is diversified in formats like installation, painting, drawing and intervention in the public space.

Mariana, a Miserável (1986)

Lives between Lisbon and Porto, but is originally from Leiria. "Miserável" personifies the "non-prize-winning illustrator who has to support a cat with expensive tastes". With a degree in Graphic Design from ESAD in Caldas da Rainha, Mariana Santos combines a sense of humour and fantasy into her work, and has participated in collective and solo exhibitions.

Tiago Batista (1967)

Tiago Batista, na foto, à esquerda.

A professor of Drawing, Digital Image Technology, Visual Arts Laboratory, Art & Technology at Universidade do Algarve. He has a PhD in Communication, Culture & Arts, with a thesis in algorithm-driven design. Recently formed the association 289, the Algarve's telephone area code, which aims to be an exhibitiv visual arts space in Faro.

Padure (1985)

A visual artist that works in the fields of illustration, painting and street art, Daniel Padure moved to Portugal in 2008, after completing his Arts studies in Timisoara, Romania. In his own words, Padure's universe is based "on a journey of graphic self-discovery and fantasy", where he frequently applies humour.

Jorge Pereira (1974)

Completed a degree in Sculpture at ARCA, Coimbra, in 1998. Develops scenic works for various theatre and dance groups. Between 2003 and 2007, he collaborated with the *Amalgama Dance Company*, in the field of graphic design and video. In 2007, he created illustrations for the children's book *Malaquias*, in partnership with the writer *Cristina Taquelim*. He is currently a resident artist and member of the LAC – Laboratório de Atividades Criativas management team.

①

Untitled

Author:
Jorge Pereira

Fracking. Numerous petitions, articles in the press and television reports on the subject, mobilisation on social networks. Fracking, or hydraulic fracturing, is a method to extract liquid and gaseous fuels from the subsoil. According to the latest news, offshore drilling in the sea that bathes the Algarve and Vicentina coastlines is indeed going ahead, despite the controversy and strong opposition from environmentalists and local populations.

In the first meeting in Vila do Bispo, this was the subject approved by the **edp** foundation Public Art as an artistic theme. The public institutions did not authorise the use of public walls, so Jorge Pereira ended up using those of the EDP Distribuição secondary substation. Nuno Pereira, from LAC – Laboratório de Atividades Criativas, who handled the project's production in the field, was a model for the shell fisherman represented in the image.

The technique used was stencilling, which is a process: Jorge Pereira took a photograph of

Nuno Pereira in the shell fisherman's position, bent over, as though he were picking goose barnacles. And that photograph was then projected onto the wall using an overhead projector, enlarging it.

When we reach Vila do Bispo from Lagos, the work is located at the entrance, near an intersection. There's a small stone square in front, with a fountain and stone benches around it. Upon arriving, the contrast between the intense blue sky and the black on the lower part of the image is very strong. The shell fisherman, in a dark yellow raincoat, is holding an instrument – a chisel, used to detach the crustaceans from the rock. And he's in a bent position, pulling the goose barnacles from the grey rocks, flooded in black oil. Against the building, there's a distribution cabinet that displays the yellow triangular danger sign. That yellow triangle ended up adding an additional layer of meaning to the piece.

"In Vila do Bispo, there was always talk about the controversial oil drilling on the Algarve and Vicentina coasts, which is why I chose to represent a shellfish harvester", tells the author, Jorge Pereira. "And it makes reference to a local tradition, since this is one of the professions that is at risk and is the basis of the local economy. It's really good

for people to express themselves, on a local level." It was a very participative meeting.



Untitled, Jorge Pereira,
Vila do Bispo, 2016.

TOWN Council:
VILA DO BISPO
Vila do Bispo

Location:
EDP Distribuição
secondary substation,
Rua das Escadinhas

GPS:
Latitude 37.082685
Longitude -8.907644



Untitled (detail), Jorge Pereira, Vila do Bispo, 2016.

I think this is a very good initiative. It brings benefits to the community and, in terms of tourism, it's another attraction. They should do more, in order to recognise Vila do Bispo's culture and traditions. And the population must be warned about the risks of oil drilling. It's counterproductive. Now that we're a Nature Park and started to be recognised as a tourist zone, along comes oil and throws that sacrifice down the drain?

Fernando Gonçalves, 30 years, rural tourism manager.

②

Migrações

Migrations

Author:
Mariana, a Miserável

The silence on sunny Sunday afternoons in the main square of a small village is only interrupted by the breeze blowing through the trees and two or three people who gather to sit on the benches and chat. In Barão de São João it is not so different. In Largo da Ceifeira, adjoining Rua 25 de Abril, some women over the age of 60 catch up, sharing the town gossip, news on television, or simply to entertain themselves and pass time. It's a sacred time for rest, on a sunny Sunday afternoon. On a bench, a young foreign girl is reading a book. Behind her, there's a white wall, of a private house. On this wall, large birds are painted, bloated, friendly, carrying small people on their backs, in colourful clothes – in contrast with the dreamy white birds, that are outlined only with some black and violet-blue strokes.

The idea of travel in this Public Art intervention by Mariana, a Miserável is not innocent. In the first

meeting held by the edp foundation Public Art project with the population, migration was an obvious topic to address, since this village in the Lagos council – which is not so connected to the sea, but rather to the land – is a very peculiar crossing point for various nationalities, who pass through, spend some time or simply settle in the village. The café patios are full of foreigners and part of those who live there form an artistic community with its own dynamic. And they get along naturally with the natives, the Portuguese, most of which are in older age groups.



"I don't paint outside often. This is a really special process", says Mariana Santos, aka Mariana, a Miserável, emphasising the fact that these communities don't have a visual culture. "I really like drawing people and it was obvious that I would draw people on top of the birds." She painted the wall in July 2016, and the summer temperatures are always extremely high outside, leading her to work early in the morning, stop during the hottest period and

resume her work when it was cooler, until night.

"During the three days I was painting, there were always people who would bring me water, some have cafés in the village. One woman would come and sit beside me every day. It doesn't seem like it, but it's the main street. And it has a tile panel with some poems. One time, the woman turned to me and said 'I wrote that'", tells Mariana Santos. "I ended up receiving many compliments. I started to understand the impact this would have on those people's lives. It's really important to have an outside vision. I think the design adapted really well."

The trees in Largo da Ceifeira are jacarandas. When the blue-violet flowers bloom on the branches, we understand the inherent subtlety in Mariana, a Miserável's work, but also the full harmony of this intervention in this place. The strokes of the dreamy birds, which are blue-violet, were stolen from the jacaranda flowers.



Migrações (Migrations), Mariana, a Miserável, Barão de São João, 2016.

TOWN Council:
BARÃO DE SÃO JOÃO
Lagos

Location:
Largo da Rua 25 de Abril

GPS:
Latitude 37.138311
Longitude -8.77698



Public art is fascinating because it isn't permanent. The ethos of this type of artistic work is: it's there to be seen, but if it isn't... I've lived in Portugal for 20 years, in this village for four. This project brings an interest to this place. Migrations are highly relevant here, many foreigners come, the locals leave to look for work, their children grow up and move to other parts of Europe. edp foundation Public Art is interesting because it creates networks.

Nina Bradley, 64 years, local guide.

3

Untitled

Author:
Jorge Pereira

It's the fourth Sunday of the month. In the plot beside the Barão de São João Sports Pavilion, vans and campers start to crowd in, people set up stands in front of their vehicles, unfold chairs, stand in the sun drinking a beer with their neighbours before returning to their preparations. This is the Flea Market that takes place here every month and attracts nomads, traders or curious folk to sell their artefacts, from food to utensils, to jewellery. The license plates range from Great Britain to France, Germany and Spain.



Barão de São João is a very peculiar village, a place where many foreigners pass through, some in transit, others who stay for a while, others still who decide to settle and live in the village. There is even an artistic community that organises an annual arts festival.

The work by Jorge Pereira is painted on the sports pavilion's wall, serving as a backdrop to all this activity. On a scorched yellow background – of the scorching summer sun, the scorching summer wheat fields –, a vintage caravan is drawn, in red and white. It is heading towards some road signs that display the names of various cities in the world, from Viana do Castelo to Kyoto. To frame the scene, a green strip surrounds it. On the ground, against the wall, weeds the same colour as the strip grow and it's like nature is participating in the work, making it more authentic, giving a sense of belonging to the place.



"In Barão de São João, we talked about the steady flow of travellers who pass through and leave their mark here", explains Jorge Pereira. "In this case, the wall is in a plot where many of these nomads live. The nomad community is characterised by constant movement, the caravan is a symbol of that activity." Behind the wall, the sports facility includes a skate park, there are some skates abandoned

for moments, the children play and run free all over the area. "It's really important to involve the community, this is the only way for the piece to belong to them as well", states Jorge Pereira, adding that he's gone back to the places where he made his solo interventions – Barão de São João and Vila do Bispo – and the works are "still intact".



Untitled, Jorge Pereira, Barão de São João, 2016.

Untitled, Jorge Pereira, Barão de São João, 2016.

TOWN Council:
BARÃO DE SÃO JOÃO
Lagos

Location:
Polidesportivo de
Barão de São João
Estrada Municipal 535-1

GPS:
Latitude 37.138553
Longitude -8.772366



In 2012, a group of artists from Barão de São João started to produce a street exhibition. Every summer we would decorate our village with art, always with a big inauguration party. This was also a way to attract more people. It was interesting to have artists associated with edp foundation Public Art painting on walls. We even thought of hosting a joint inauguration but, because some people were unavailable, this ended up not being possible. Street art is very important, the walls are now painted. And it's a little different from the big cities.

Eva Herre, 62 years, artist

Untitled (detail), Jorge Pereira, Barão de São João, 2016.

Untitled, Jorge Pereira, Barão de São João, 2016.

4

Watching You

Author:

Xana

Platband: horizontal element along the top of a building, whose main purpose is to drain rain-water. Algarve platbands: adorned, an expression to embellish a house that, aside from its function, displays the owner's economic resources; reveal a positive relationship between shape, colour – ochre yellow, cobalt blue, orange or green – and the motifs represented – latticework, floral, embossed, geometric, figurative designs (in museusdoalgarve.wordpress.com).

"The platbands in western Algarve are more austere, those in eastern Algarve have more arabesques, are more influenced by Arab North Africa", mentions Xana.

"After going around the Algarve, I realised I was going to propose an idea to the people at the meeting. I realised that the platbands were extremely rich." Xana also understood that, when they need to be restored, the populations are tempted to paint the platbands all white, cover them in

tiles or even plaster over them, since this is cheaper. Xana wanted the population to be aware of the problem.

"In the second meeting, I explained that I had examined the platbands, the window frames and borders", he recounts.

"There was a building that had a very original window frame, a building that was part of Mexilhoeira Grande's history. It stood out. I decided to reformulate that border on the side of the town council building, by introducing two orbs, to make it more than just a decorative element. They're like two eyes."

The Mexilhoeira Grande and Figueira councils were joined. Each eye is looking toward one of those locations.

"At the same time, it created a kind of doll, the face of a strange being, like it was watching and taking care of that town." This is how Xana showed and explained the model of what he was going to do, the people reacted immediately: "They said: 'That's perfect! The place you chose for the intervention is the former town council building!' It was almost a miracle, it created empathy from the outset."

If we look straight ahead at the wall where Xana intervened, there's a tree that loses its leaves in the winter and the naked trunks are the right

size, plus or minus a step forward or back, to fill in the white centre formed by the border of the platband. The eyes – the black circles – are each placed against the extremities of the geometric lines. The lines, which outline the façade, are adorned with squares, geometries that recur in Xana's work. The light blue is the blue used in Algarve architecture. The tree trunks add density, plasticity, to the "doll", like snowmen when we place branches for arms, carrots on their faces and walnuts for buttons.

"It is more abstract and geometric, it generates affinity. It goes beyond verbal discourse. The people are extremely genuine."

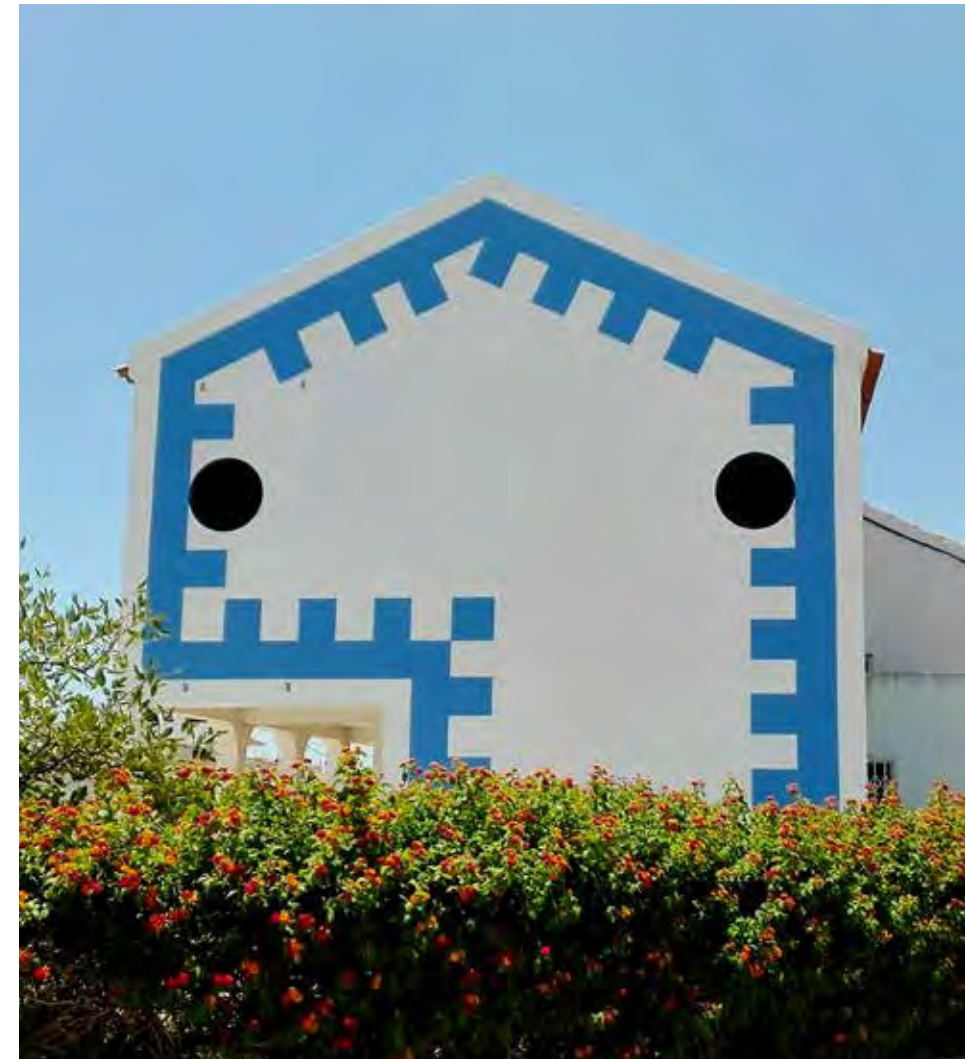


Watching You, Xana, Mexilhoeira Grande, 2016.

TOWN Council:
MEXILHOEIRA GRANDE
Portimão

Location:
Bairro do Figueiral
Velho

GPS:
Latitude 37.161095
Longitude -8.614514



Watching You, Xana, Mexilhoeira Grande, 2016.

What I found really interesting was the fact that it brings art into the towns and builds a bridge with the populations. Through art we can engage people and introduce other values. For example, we're very proactive here in our fight against oil drilling. And we saw an opportunity to raise awareness, to reach more people, and we can show what's at stake. There's a new generation that maintains the shellfish harvesting tradition, it's not just to make money.

Ana Carla Cabrita, 44 years, local guide

5

Criaturas do Mar

Sea Creatures

Author:
Padure

Beside the cluster of waste containers in the street where the former Mexilhoeira Grande Town Council headquarters used to be, where there's an intervention by Xana on a wall, the smell of shellfish waste is intense. Continuing down the road and turning right, we reach the cemetery street. On the left, there is an EDP Distribuição secondary substation; behind, a street where the awning of the restaurant 'A Oficina' stands out. On the side wall of the secondary substation, a large blue crayfish is painted; on the front wall, a large blue octopus. Blue? Sea blue.

From the top of the scaffold, Padure could see the ocean while he painted. It was very hot, and people would pass by and ask if he needed anything. In the preliminary meeting, the population was more inclined towards drawings of traditional symbols from the region, but they disagreed on the content.

Some wanted a guitar alluding to fado, a fado singer was born there; others said that didn't make sense, that the most popular instrument was the accordion. Due to the lack of consensus, we opted for shellfish. Mexilhoeira Grande has a strong connection to the Alvor lagoon and fishing.

"My language is very cartoonish, from animation. In Mexilhoeira Grande I was trying to create something the community could understand. Therefore, in public spaces, I do something more decorative, that people can understand", says Padure, explaining that his work is usually more stylised, it addresses topics that question today's communication. Normally, he doesn't even use colour. "This type of expression may get a smile from someone passing by." The crayfish and the octopus have large round eyes, they have a happy expression. The claws on one and tentacles on the other are in an upright position, as though they're dancing, inviting the viewer to join the party.

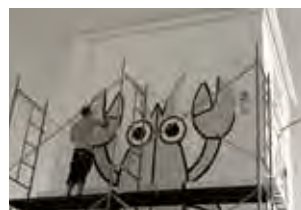
From the end of the street, a boy around 20 years old approaches, on a bicycle, wearing a hoodie and jeans. He looks like a youth in an urban art crew, that at any moment could pull out a can of spray paint and start painting a wall.

On the street, like every other location with



Criaturas do Mar (Sea Creatures) (detail), Padure, Mexilhoeira Grande, 2016.

edp foundation Public Art interventions, there are few or no people around. The silence is interrupted by the breeze brushing the tree branches. In this scenario, those two sea creatures – the octopus and the crayfish, in a giant cartoon version – gain an even more naïf dimension, like intruders that come to a foreign land and dare to stay. And the locals, even without understanding or being able to explain why, welcome those two sea creatures into their landscape.



Criaturas do Mar (Sea Creatures), Padure, Mexilhoeira Grande, 2016.

TOWN Council:
MEXILHOEIRA GRANDE
Portimão

Location:
EDP Distribuição
secondary substation,
Rua Francisco Bívar

GPS:
Latitude 37.160486
Longitude -8.613256



Criaturas do Mar (Sea Creatures) (detail), Padure, Mexilhoeira Grande, 2016.

This is new to me, I didn't notice when they were painting. It's a good way to decorate something, in this case the EDP Distribuição substation. This way, the street looks nicer. The drawings, an octopus and a crayfish? It has to do with the region, we have a lot of shellfish.

André Pires, 21 years.

6

Untitled

Collective authorship:

Jorge Pereira
Mariana, a Miserável
Padure
Xana

The collective intervention by Jorge Pereira, Mariana, a Miserável, Padure and Xana was initially planned for Vila do Bispo, but it ended up being moved to Figueira, in the Portimão council. Here, there was an EDP Distribuição secondary substation at the village border, and they chose energy as the subject for the intervention.



The secondary substation is located beside a vacant lot and two of the walls are difficult to access. "It wasn't easy to mount the scaffolding,

because of the electrical cables and brambles. And there were bees", tells Padure. "They were a real help", explains Mariana, a Miserável.

"I'm a hothouse flower, I'm not used to running from the police, things like that. And I hate wasps!" The side of the wall painted by Mariana Santos portrays a man standing on a ladder, with broad shoulders, holding a light-bulb in his right hand.

He's reaching the stars. "The subject was energy, EDP, light. I interpreted it not so much as electricity, but more as energy. The man is looking at the stars, he's looking for another type of energy. I wanted something more metaphorical, energy that comes from within – another type of light."

The intense heat when they were painting didn't make the task easier either. On the side painted by Padure, we can see a large ice cream, with happy eyes and a wide grin; but, if we look carefully, we realise the cone doesn't have a ball of ice cream, but rather a cactus. "I don't normally use colour in my work, but around the secondary substation everything was so green that I used colour", adds Padure.

"My participation arose after a small meeting near the secondary substation where the artists were going to intervene. It was unanimous that we should represent

something associated with energy itself", explains Jorge Pereira. "Therefore, and in line with the aesthetic of my works, I represented a social critique: the eighth stage of EDP's privatisation."



Above the power switch and on the four corners of the building, there are yellow spheres that lend homogeneity to the whole project. These are characteristic of Xana's work, who was also in charge of one of the walls. "I used a unifying element, to create a dynamic, energy as the spheres' movement. And I ended up making a scrawl, sort of oriental", tells Xana, explaining that, to paint his wall, he could only use a ladder. He had to draw everything from a single point. "This work ended up being a comic strip, with the spheres unifying it."

Untitled (detail), various authors, Figueira, 2016.

TOWN Council:
FIGUEIRA Portimão

Location:
EDP Distribuição
secondary substation,
Rua Principal

GPS:
Latitude 37.165716
Longitude -8.607439



I have lived in Figueira since the age of 10. I really like them, I had already noticed the paintings. One of the sides has a man on a ladder and some stars – he looks like he wants to catch them. There on the other side it looks like Chinese characters.

Maria das Dores, 73 years, retired.

Untitled (detail), various authors, Figueira, 2016.

7

Community Mural

Authors:

Community,
(mis)guided
by Xana

Whoever passes Estrada Nacional 125, which connects Mexilhoeira Grande and Figueira, sees, on major display, three words running along the top of the wall: “arte” (art), “liberdade” (freedom) and “livre” (free). This is the wall of the Figueira sports park, where a community mural was created. These words are recurrent in Xana’s work. He wrote two of them in his solo intervention in São Bartolomeu de Messines. He brought them from there. Like Jorge Pereira brought the vintage caravan from his mural in Barão de S. João and recreated it here, in shades of blue.

In front of the caravan, as though they’re emerging from the ground, there are several alligators with open mouths, only their heads appearing. Along the entire length of the wall, there are red spheres – another one of Xana’s trademarks. Rows and columns of red spheres.

“We invited the population, whoever wanted could participate, pick up paint cans and give free rein to their imagination. We ended up complementing the participants with the LAC community”, the association that handled the Public Art production in the field in southern Portugal, states Nuno Pereira. The director of LAC – Laboratório de Atividades Criativas recounts that, at the end, some kids showed up and added some elements. “I think it was the fear of making a mistake that made people self-conscious. So they came more as spectators.”



“I just created the slogan, with the phrase ‘art freedom free’”, tells Xana. “Art as a space for freedom, for people to feel free. It’s an adaptation of a poem by a poet from the Algarve, Ramos Rosa: *Poesia, liberdade livre* (Poetry, free freedom). It’s a kind of manifesto, it defines his poetics as

free freedom, not politicians’ freedom, but the kind that has no barriers”, he continues. “And I make that transposition, which is the best definition of art, for me. Art conveys its conception of the world. Even if utopian, it’s a society project. In my case, my work is festive. Showing an alternative to society interests me more than showing its negative side.”



On a Saturday afternoon, teenagers kick a ball around the sports park. On the morning the community mural was painted, Xana had given a workshop explaining the stenciling process. “There was a community lunch, with a barbecue, and in the afternoon we painted the wall”, adds Nuno Pereira.

Community Mural,
community/Xana, Figueira, 2016.

TOWN Council:
FIGUEIRA Portimão

Location:
Rua Calçada da Fonte

GPS:
Latitude 37.160094
Longitude: -8.602441



I didn't realise when they painted the mural. Suddenly, I saw it was painted. If I had participated? I would have made some crazy buddhas, with a bunch of drawings. It would be good if there were more of these initiatives, it's important to put some colour on white walls.

Telmo, 18 years, student.

8

Senhora das laranjas

Orange lady

Author:
Mariana, a Miserável

The leaves aren't green, they're blue. On a wall of the Figueira Market, on the side facing the church square, a plump woman, with a blue scarf and skirt – the colour of the leaves – carries nine oranges on her back, which are bigger than her. Much bigger. And some townspeople approached Mariana, a Miserável to say exactly that: leaves are green. Like there was a mistake, a flaw in the image's meaning.

"I look for symbols. I decided to make a drawing especially for that place, I decided right away that it would be a peasant woman carrying oranges", explains Mariana Santos, aka Mariana, a Miserável. During the community meeting held to debate subjects for the Public Art interventions in Figueira, the organising association LAC – Laboratório de Atividades Criativas and the artists realised that on every

Ash Wednesday, there used to be a market exclusively for oranges in the building. And Mariana had the idea to do something with the Algarve orange, considered the best orange in the country. Which has a certain irony, considering the load of oranges twice the woman's size, showing them as a burden. Very heavy. A kind of tribute to all the work and effort that go into any manual labour, to the product resulting from it.

In front of the market, completely restored, painted white, there is a series of recycling containers built into the ground. The church square is well kept. Seen from a distance, above the painting, a high-tension pole and its cables are visible, like an antenna, completing the frame.

"The people in Figueira took to the idea immediately", tells Mariana. "The market is really well tended. And it is close to a church. The day I was finishing the work, there was a folk dancing group in the square and their clothes were a lot like those worn by the woman I painted. It all made sense."

When she started to paint, she began with the woman, who was in a strange position, stooped. "They didn't understand it right away, but then I received a lot of compliments."



The delicateness and fantasy common in the work by Mariana, a Miserável are revealed in the details, like the fine adornment in the sock of the woman-doll, finished with a small flower-shaped charm, the thick, fleshy leg contrasting with a very small foot. The round window on the wall touches the oranges. Mariana Santos drew them directly against it, as though the circle was a hole from where oranges could drop indefinitely onto the woman's back. It could also be a soap bubble blower blowing orange-shaped bubbles. The woman bent under the burden of the oranges is an allegory for the myth of Sisyphus, who was condemned to climb a mountain with a rock on her back.



Senhora das laranjas (Orange lady), Mariana, a Miserável, Figueira, 2016.

Senhora das laranjas (Orange lady), Mariana, a Miserável, Figueira, 2016.

TOWN Council:
FIGUEIRA Portimão

Location:
Figueira Market,
Rua 25 de Abril

GPS:
Latitude 37.164136
Longitude -8.601677



We noticed when it was finished, it shows another side of the town, a more modern town. I'm in the street art scene, we have a tag, but I don't do anything here, because everyone knows each other.

luri, 18 years, student.

9

Communi-ty Mural

Authors:

Students of EB 2, 3 João de Deus elementary school, w/ orientation by Xana

“Don’t waste paint! Don’t waste it!”, we had to say to the kids, they were so excited. They were delirious with the sprays and stencils”, tells Carmo Serpa, from LAC – Laboratório de Atividades Criativas (*Creative Arts Lab*). At EB 2, 3 João de Deus elementary school, in São Bartolomeu de Messines, the children painted the wall of the EDP Distribuição secondary substation located beside the school, on a Saturday morning. The previous Friday, there was a special drawing class.



Community Mural, students of João de Deus school / Xana, São Bartolomeu de Messines, 2016.

“This direct contact with the kids from the school in Messines was really interesting. It was two days. On the first day, we made drawings, on the second, we executed them”, tells Xana, an artist with a solo intervention on another secondary substation, beside the headquarters of Sociedade Columbófila de Messines (*Pigeon Racing Association*).

In Friday’s class, the children were taught the stencilling technique, a method used to apply a drawing, illustration or symbol using a cut out mould that is placed against the wall and filled in with paint, usually spray paint. The students tested the results from the class on the school walls. The next day, they would create the mural, leave their mark on the artistic project of the “WATT? – A Community Arts Project” / edp foundation Public Art circuit.

“They felt they were participating in something spectacular. Even other kids came, envious, and asked: ‘Where can we buy spray paint?’”, recounts Xana. “I think this should be explored further.” Above the light grey door of the secondary substation, a stencil was made of two umbrellas, without a handle, one green and one pink, acting like a door cover. The map of the Algarve was painted twice, highlighting

western Algarve, one horizontal and the other vertical. There are also geometric motifs – a Xana influence? – and a blue and green butterfly. And the letters “m”, “a”, “r”, form the word “mar” (sea). The environmental concerns that have been voiced in the area because of oil drilling on the Algarve and Vicentina coast were also recalled: they were represented using a stencil of a chimney creating pollution.



Community Mural (detail), students of João de Deus school / Xana, São Bartolomeu de Messines, 2016.

TOWN Council:
SÃO BARTOLOMEU
DE MESSINES Silves

Location:
EDP Distribuição
secondary substation,
EB 2, 3 João de Deus
elementary school

GPS:
Latitude 37.256772
Longitude -8.289134



Community Mural (detail), students of João de Deus school / Xana, São Bartolomeu de Messines, 2016.

The company Teófilo started to grow, to create jobs, and Messines started to grow as well, in the first half of the 20th century. Because of Teófilo and the railway. The mayor, João Carlos Correia, is very open to any initiative.

Carmo Serpa, 39 years, LAC production, born in São Bartolomeu de Messines.

10

O Ser

The Being

Author:
Menau

In São Bartolomeu de Messines, there's an iconic figure called Remexido, whose name came up immediately in the first town meeting. Menau liked the idea of portraying José de Sousa Reis, a captain who married in São Bartolomeu de Messines and, during the liberal wars between the 'miguelistas' and 'pedristas', in the 18th century, defended the absolutist cause which, following the movement's defeat, made him an outlaw, hiding in the Algarve mountain range, looting and murdering in various towns. He ended up shot by a firing squad in Faro in 1838.

The wall for Menau's intervention was the gable of the building that houses the Sociedade Columbófila de São Bartolomeu de Messines (*Pigeon Racing Association*), and he proposed a portrait of Remexido to the association's management. But armed figures and associations that focus on the art of training homing pigeons, that on weekends gather

the associates to participate in pigeon racing – we didn't know this, but this is the second most practised sport in Portugal –, are not compatible. Therefore, the association vetoed the proposal and suggested something that addressed peace and freedom.

"*O Ser (The Being)* is the representation of joy, peace, love and happiness, everything we humans should have", explains Menau. "More than words, we need energy, feelings, colour,



art. In the end, it's all in the phrase: 'Happiness is something that multiplies when it is divided.'

"At the meetings, more than ideas, what I tried was to harness energies, feelings that the community somehow passed on to me. That was what I represented in my works." On the gable, we see the drawing of a figure, which could be an astronaut, wearing a transparent helmet, with a pink face.

This alludes to our condition as dreamers. The suit, a colourful patchwork of greens, purples, oranges, reminds us of hydraulic tiles, typical in Portuguese tilework, but in pop shades. The wall also serves as a ladder, it has small steps embedded along the full height. These steps play a part in the story. They're like stars that add to the imagination of "joy, peace, love and happiness" conveyed by Menau. The astronaut-dreamer's arms are in a flying position. In front, a small black pigeon. The astronaut-dreamer follows it. This is the Little Prince by Menau who, like Saint-Exupéry, created his own character of innocence, iconic, likeable. Like the book says, "true love is inexhaustible; the more you give, the more you have."

The headquarters of Sociedade Columbófila de São Bartolomeu de Messines (*Pigeon Racing Association*) are located on the same block as Casa do Povo (*community centre*), which has a creche/ kindergarten, a pavilion and even a hostel, where the artists stayed while they were working on their pieces in the town.

In Menau's own words, "these works bring new dialogue to these predominantly rural communities, new views of the world, new debate. And, above all, they bring exposure to new publics."

TOWN Council:
SÃO BARTOLOMEU
DE MESSINES Silves

Location:
Soc. Columbófila de São
Bartolomeu de Messines,
R. José Francisco Viseu

GPS:
Latitude 37.257945
Longitude -8.291534



Here at the headquarters of Sociedade Columbófila de São Bartolomeu de Messines we had this gable and offered it for a painting. They wanted to make Remexido, with a gun, but we didn't like the idea. We wanted something associated with freedom, pigeons flying free, joy. We wanted to convey a message of peace.

Vasco Luz, 49 years, chairman of Sociedade Columbófila de São Bartolomeu de Messines (Pigeon Racing Association).

11

Martírio

Martyrdom

Author:

Tiago Batista

But how can you tell it's a saint? Asked a woman at the meeting where the artists presented ideas for what they would create on various walls in São Bartolomeu de Messines. The question was so relevant that Tiago Batista added a halo to one of the figures. His work for Public Art was to be painted on the gable of a building in the town centre, and he ended up placing two heads facing each other, skinned, a saint and a man, heads that present their own metastases: the man with a double, mirrored, and the saint with a small replica emerging behind him in the wall's lower left corner, indicating the man the saint used to be.

"Saint Bartholomew is a martyr who was flayed, everyone in the region knows the story. From what I read, in Russia", mentions Tiago Batista. "He appears in the Sistine Chapel, painted by Michelangelo, and he's sitting in a cloud, holding his own skin in one hand and a knife in the other.

Some defend that it's a self-portrait of Michelangelo." Tiago Batista has always liked the "skinned" concept. "There is also the skinned figure, the skinless human, used for people to learn to draw muscles, in the 19th century."

Tiago's heads are also skinless, they show the muscles, but display elements of modernity – scalpels and a transparent square grid. "At the meeting, which was highly participative, the woman who raised the question of the saint didn't want scalpels, she wanted butcher's knives", tells the artist. "I said that would look like a horror film. And I explained that today there is a lot of talk about health, it's in the forefront. When I was a kid people never talked about health." Which is why he insisted on scalpels, to draw attention to the predominance plastic surgery has gained in today's world, a need to intervene on the body and oppose the natural order of things, which here is revealed by the lack of skin – the first thing that shows signs of ageing.

The square grid also has a connection to this community's everyday anecdotes. When Digital Terrestrial Television appeared, the television signal worsened in the area. "The grid also makes sense to the people of São Bartolomeu,

because they ended up with worse reception. You'd be watching the nightly news with Judite de Sousa and everything behind her was in focus, except for the journalist. It was all pixelated."

Contemporaneity is also what provides a diversity of interpretations. The halo, orange, above the saint figure's scalp, can also be interpreted as a mohawk, which gives him an indigenous air, native, a reference to the relevance of returning to our roots, in contrast with the excessive globalisation taking place in today's world.

On one of the days Tiago Batista was painting the side of the building, two men walked by on their way to the market and made the following comment: "Who on earth commissions a work like this?!" To which Tiago Batista replied: "It's 'a work like this' just for old folks."

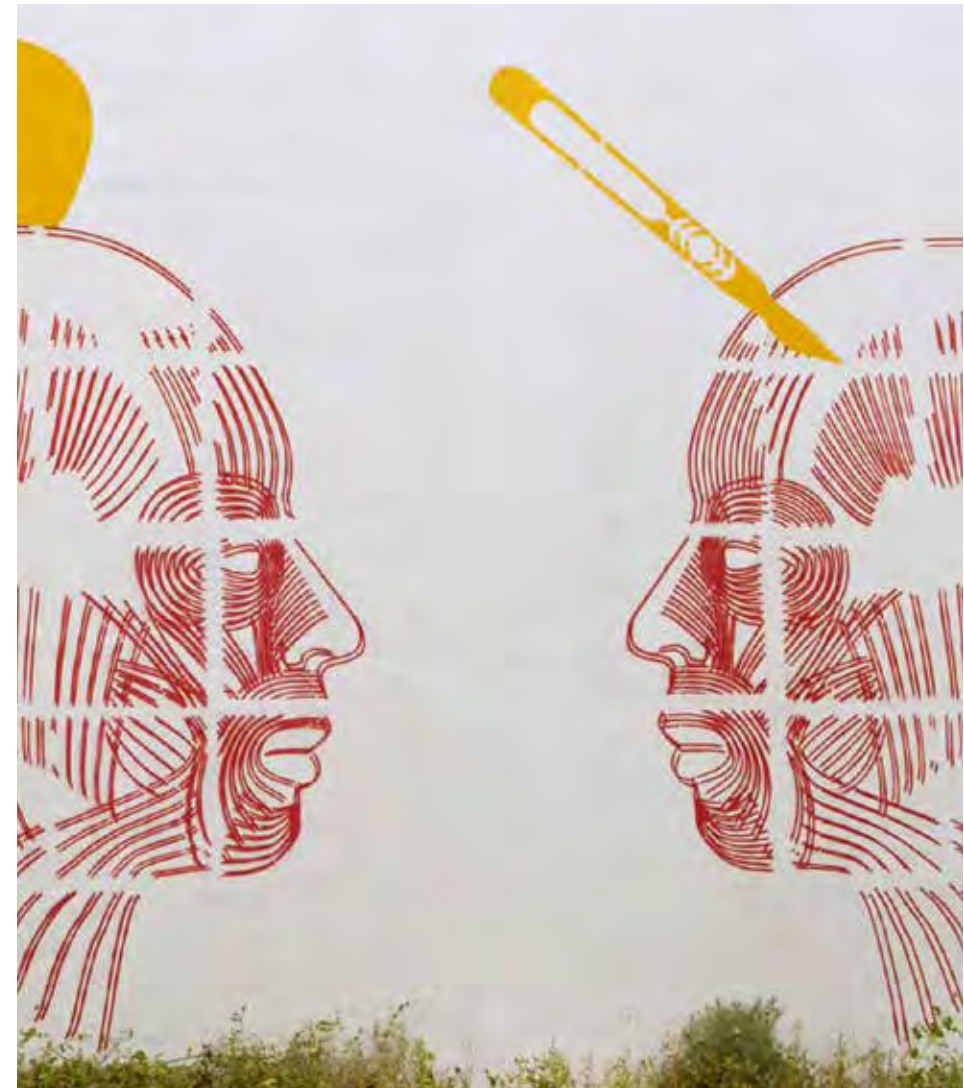


Martírio (Martyrdom) (detail), Tiago Batista, São Bartolomeu de Messines, 2016.

TOWN Council:
SÃO BARTOLOMEU
DE MESSINES Silves

Location:
Rua António Cabrita
Pires

GPS:
Latitude 37.256403
Longitude -8.287972



Martírio (Martyrdom) (detail), Tiago Batista, São Bartolomeu de Messines, 2016.

We welcomed the team and artists to our space to disseminate the project, to involve the public. Everyone has their own vision of what art is, but it is always an asset – it's important to encourage the public's contact with this type of reality. Where there was once a cubic structure, today there's a medium for art.

Jorge Correia, 48 years, Sociedade de Instrução e Recreio Messinense (Education & Recreation Society).

12

ALS Messines

Author:
Xana

“Amo r”, “liber dade”, “sabe dor ia” (*love, freedom, wisdom*). This is how they’re written. Xana took words that express recurring artistic concerns in his works, inspired by the *Cartilha Maternal (Maternal Guide)* by João de Deus. This because João de Deus de Nogueira Ramos was born in São Bartolomeu de Messines, in 1830, and there is even a House-Museum, on Rua Dr. Francisco Neto Cabrita.



“My brother, who is eight years younger, went to the Escola João de Deus school, in Estefânia, in Lisbon. And I remembered that, him studying the *Cartilha*. I researched online, saw the buildings and decided to play with that”, says Xana. His individual artistic intervention in São Bartolomeu de Messines is located on the four walls of the EDP

secondary substation, beside the headquarters of Sociedade Columbófila de S. B. de Messines (*Pigeon Racing Association*), which has a work by Menau on the gable. On the other side of the street, on the steps leading to a residential block, there are also some older expressions of urban art: flowers.

“Since this was a power substation, I felt freer, because there was no relationship with the area’s specific architecture. So, I brought some values, things that concerned me, that have worried me in recent years, and which fuel the relationship between my artistic activity and the values within me as an artist and as a human being.” Seen from a distance, the EDP secondary substation is a colourful cube, like those objects or toys we play with – at our disposal. It is the same with the concepts associated with freedom – love, wisdom.

On a sunny winter afternoon, the colours are less intense than on a summer afternoon. The yellow will acquire the same intensity as the sun, depending on the season. The João de Deus method uses different colours to identify the phonemes of a certain word or sentence written in the *Cartilha* or on a classroom blackboard. But the red here comes from another reference. “I used the colour red for



visual impact and because this is one of the traditional stones used in Silves, sandstone. It’s a red stone very typical of the region, with a clay base. The Silves Castle is made from that stone.” The use of red became evident, there are various buildings in the town and region where the window frames are painted red, imitating this stone.

“I added the undulating movement because I noticed some wavy shapes on the church.” The undulating shapes are one of the trademarks in Xana’s work. “When I go somewhere and see my shapes there, it’s fantastic. I’m going to use my shapes because people will recognise them, relate to them.” This creates empathy with the population, a spontaneous connection with the work being done. When Xana was painting his four walls, some kids went up and asked: “How can we help?”



ALS Messines, Xana, São Bartolomeu de Messines, 2016.

ALS Messines, Xana, São Bartolomeu de Messines, 2016.

TOWN Council:
SÃO BARTOLOMEU
DE MESSINES Silves

Location:
EDP Distribuição
secondary substation,
R. José Francisco Viseu

GPS:
Latitude 37.257742
Longitude -8.291749



We tried to receive the project in the best way possible, we really like it. It’s an asset, it adds value to the buildings, the façades. Art itself attracts other publics, which we normally wouldn’t have here. And we don’t want to stop here, we want it to continue. To be honest, I’ve felt more impact among the older people, asking for interventions on the EDP Distribuição distribution cabinets on their streets. You might think people aren’t very receptive to this type of art, but they are. They ask when it will come to their street.

João Carlos Correia, 45 years, mayor of São Bartolomeu de Messines Town Council.

ALS Messines, Xana, São Bartolomeu de Messines, 2016.

ALS Messines, Xana, São Bartolomeu de Messines, 2016.

13

Collective Intervention

Authors:

Menau
Susana Gaudêncio
Tiago Batista
Xana c/ Daniel Vieira

It was 42 degrees. It was impossible to work for more than fifteen minutes at a time. "It was something we started to do in an ad hoc manner. Xana had already painted most of it, a red border and some letters. I painted the left side, just with lines, I thought it should stay abstract." Tiago Batista is talking about the wall on Rua Nova do Ribeiro, in Alte, a collective artist intervention he participated in, with Xana, Susana Gaudêncio and Menau. Daniel Vieira, an artist who lives in the town – and founded Horta das Artes –, ended up joining the collective and collaborating on the piece.

Each artist added features typical of their work. Xana placed a border around an opening in the wall and a band running along the top, both red, both undulating, alluding to the platbands as an Algarve architectural

heritage that must be preserved. He also added letters that form the word "amor" (love), but upside down.

On the left, Tiago Batista painted some circles made with fine diagonal lines, like the intervention he produced at the Alportel washhouse. Susana Gaudêncio transposed the title of her wall newspaper – her individual artistic intervention in Alte, on the wall of Horta das Artes – to this wall, making a connection with the word "amor" painted by Xana; it reads "um Clarão de... amor" (a Beam of... love). Menau brought the sunburnt nose, the lips and one of the eyes of the peasant woman he portrayed on a storage unit beside Estrada da Ponte, also in Alte.



Looking at the panel, Daniel Vieira thought his work might make sense there and suggested the application of engravings, a photocopy technique recurrent in his work, in the wall's opening that contains the distribution cabinets. "I completed my Fine Arts course [FBAUL] in 1984 and Daniel remembered me. There was immediate empathy", tells Xana.

"He had photocopies of folk groups and wanted to place them on the distribution cabinets. Right away we realised they would look good."

"I made a youthful and figurative representation of the peasant woman with graphic features, in a laid-back and non-committal atmosphere, in order to blend harmoniously with the other artists' techniques and concepts", explains Menau.

They created a rather "strange corpse", where each would take the contribution made by the other and add something. It ended up being a visual poem. "It was important that we had the opportunity to share these moments of dialogue and learning with these people, to draw some attention to them. There was even some interest from the media, RTP did a report", recounts Susana Gaudêncio, referring to the importance of projects like *edp* foundation Public Art, which bring rural locations into contact with art. "To be effective, it must be more constant. That is why the idea of creating an itinerary is positive, it revives what happened there."



Collective Intervention, various authors, Alte, 2016.

TOWN Council:
ALTE Loulé

Location:
Rua Nova do Ribeiro

GPS:
Latitude 37.235679
Longitude -8.177128



I found the experience with the artists interesting. I liked talking to them. I'm doing a thesis on dance, made with drawings produced on the computer. I made large photocopies, I love the photocopier. I really liked the newspaper they created on the wall of my house. It's fading, I like it more that way, it looks like an old newspaper. I like that it ended up with that faded colour, I thought it was cool.

Daniel Vieira, 79 years, founder of Horta das Artes cultural association.

14

Gentes da minha terra

My people

Author:
Menau

"I went for a coffee with friends that live in Barreiro and had come to visit me and, at the café, I heard about the meeting. We decided to go", tells Ana Maria Dias, 65 years, who left Alte before the April revolution took place. She left for Lisbon in 1972, where she lived her whole adult life, working at Caixa Geral de Depósitos. Today, she's retired and divides her time between Lisbon and Alte, because of her mother. She participated in the second meeting, where the problem arose regarding the lack of walls to feature edp foundation Public Art works. She proposed the wall of her storage unit right away, located on the road that transects Alte, Estrada da Ponte. "I like the project, I offered the wall. And it went really well".

"*Gentes da minha terra* is the graphic portrait – decorated with geometric elements –

of the forgotten fruit-picking women, in the town of Alte", explains Menau. "Therefore, in this work, we combine the past and the future, looking towards new times, more prosperous."

The unit has two storeys, with low ceilings, the wall is white, and the doors and windows, in metal plate, are orange-red, the colour of hard work in the fields, in impossible temperatures under the summer sun. The peasant in Menau's drawing has a stylised straw hat, light blue stripes, a scarf on her head and a shirt, also blue, dotted with small white roses. Blue is one of the Algarve's colours, sea-blue, blue of the houses' platbands, the sky-blue that provides mild temperatures during winter. The peasant's complexion is pale, her expression tired and sad. The nose is painted dark red, sunburnt red.



Menau has returned to the places where he produced artistic interventions. And Alte was no exception. "Yes, sometimes, when I have the chance or when I am nearby. I always stop by to see the works' state

of preservation and find out how the community reacts to the piece over time."



"I think it's a peasant woman, a worker. It looks like a hoe. And then there's the scarf, it makes her seem a little vain. It made my wall look wonderful", continues Ana Maria Dias. And she mentioned another work by Menau in Alte, on the EDP Distribuição secondary substation near the market: "I also really liked the one of the boy. That tower is perfect for him."

Guided tour, Alte, 2016.

TOWN Council:
ALTE Loulé

Location:
Estrada da Ponte

GPS:
Latitude 37.234079
Longitude -8.174683



I was in the second meeting, they said there weren't any walls. And I said: "No walls?! There's mine." They produced an intervention on the annex of my house, it was really nice. I really liked it, I love these new things. There are so many walls here to do things. This town needs these things, it's dying. By four thirty in the afternoon there's no one outside.

Ana Maria Dias, 65 years, owner of the wall featuring *Gentes da minha terra* (My people), by Menau.

15

O jovem da aldeia

The town kid

Autoria:
Menau

The young people leave. There are no young people. This was one of the most pressing concerns in the meetings held in Alte, and Menau used that statement to work on the EDP Distribuição secondary substation beside the town market. When we reach Alte on the main road, we cross the road of the Horta das Artes cultural association, climb the stairs and turn left. There we find the Pastelaria Água Mel café, which offers a clear view, with a terrace, over small valleys and hills, in the distance.

"O jovem da aldeia (The town kid) represents hope and youth. It represents hope in renewal, in the possibility of another cycle in a village's prosperity. It's about a new guardian of knowledge that is almost forgotten, growing and learning in a way that is natural and different than in the big cities", explains Menau, referring to the importance of rural traditions and customs.

"It refers to how, with the knowledge, energy and new ideals so typical of youth, you create a new world, a different world. A pure world."



The sky painted behind the youth drawn by Menau is innocence-blue. Above the figure's head, a barred window serves as a vent for the EDP building and ends up acting as a scenic element in the work. The youth is holding an open book in his hands and is returning a look to those who look at him. With a smile on his lips. The legs are thin and very long, as long as the capacity youths have to travel and discover new places, see the world.

That sensation of seeing the world often makes them want to return to their roots, to the land where they were born or where their parents were born, with greater awareness and attachment to tradition and the responsibility to preserve the cultural and historic heritage.

The legs can also act as an invitation. They're so long, almost reaching the ground, that they seem like ropes, to let us climb up and sit beside the boy and enjoy a privileged view of the street, admire the landscape.

"Community is everything when dealing with Public Art. When you create a project like this, the main purpose of art is to communicate with the local people, to promote their union beforehand, to debate ideas and needs."

O jovem da aldeia (The town kid), Menau, Alte, 2016.

TOWN Council:
ALTE Loulé

Location:
EDP Distribuição
secondary substation,
Estr. de Sta Margarida

GPS:
Latitude 37.235349
Longitude -8.177811



The people who were involved were really motivated, they really engaged. Some people liked it so much that they wanted their walls to have interventions. The project itself is very interesting, I think it's a really successful idea, despite some flaws. But the concept is excellent, the effect was excellent, the artists are extremely good, they made beautiful pieces. The people here in Alte received them very well, I didn't hear any negative comments. The work I liked most was by Menau, at the secondary substation. It's in a very strategic place, it works really well on that structure. That's the one people mention most.

Silvia Martins, 43 years, mayor of Alte Town Council.

O jovem da aldeia (The town kid), Menau, Alte, 2016.

16

Baltazar

Author:
Daniel Padure

Baltazar is a donkey that lives in Alte, in eastern Algarve. Balthazar is a donkey that lives – and dies – in a small rural community in France and the main character in a cult film in the history of cinema, by the French director Robert Bresson, which premiered in 1966, *Au Hasard Balthazar*. We arrive and see life imitate art, like the butterfly effect. This is what happens to those who are familiar with Bresson's film, you arrive in Alte and hear the story of the town donkey that everyone knows.

In Bresson's film, Balthazar is a donkey that lives a life of sacrifice. The moving story portrays the hardship the animal was subjected to, passing from owner to owner, some treating him well, others not so much. He gave the same dedication to every task imposed on him, day after day, and cannot understand why he is sometimes loved, and others whipped. But he always continues to do his work, accepting his destiny without question or defiance.

Baltazar painted by Padure is the happy reflection of Balthazar filmed by Bresson; in black and white but happy, smiling. And he also carries a load. Padure placed a windmill on the animal's back in an allusion to the numerous sacks of flour donkeys usually carry. The drawing is done on a wall with the same height as a two-storey building. Only above that wall supporting the gradient is the owner's house built, Marco Guerreiro.

"I noticed there were donkeys in the region", says Padure. "And the donkeys carried flour. It was a way to preserve the village's identity." Regarding Baltazar, he reveals he went to stroke him. "One time, I was taking photographs of the intervention I made on the wall and Baltazar passed in front. It was very funny." The wall is located on the main road that transects Alte, the houses on one side, on the other a rugged terrain, pretty, with a stream running down the stones. The sound of the water flowing down its natural course is one of the few constant sounds.

"When you work in public spaces, it's really important not to offend anyone. Normally, I'm always trying to make things associated with the space, with the people, so it's not out of context", continues Padure.

These places' relationship with art is still associated with the notion of beauty. Padure didn't paint the wall white before making the intervention because he thought the flaked appearance gave greater authenticity to the idea of these animals' hard work and life in the fields. But there were protests, some people thought it wasn't very "pretty" that Baltazar was not depicted on a new surface, freshly painted, clean. There's a purity, an innocence, in the association with the artistic subject, without cognitive filters. Only a relationship with what began as the primary purpose of art: to embellish, to "make more beautiful".

On summer days, when it was very hot in the inland regions of eastern Algarve's mountain range, Padure was approached by people, not just with the usual question "would you like some water?", but with a request, one that proved that his work, as he had hoped, was becoming a part of life in the community. "They asked me: 'I have a wall at my house, don't you want to come and paint it too?'".



Guided tour, Alte, 2016.

TOWN Council:
ALTE Loulé

Location:
Estrada da Ponte

GPS:
Latitude 37.235096
Longitude -8.176703



Baltazar, Padure, Alte, 2016.

I think it's different. It changed things around here a bit, it adds something different to the town. And it has to do with the region.

Daniela Gomes, 28 years, entrepreneur.

17

O Clarão

The Beam

Author:
Susana Gaudêncio

“What most surprised me, after looking at periodicals from the early 20th century, until the 1930s, 1940s, was to realise that these towns were super autonomous”, tells Susana Gaudêncio. “They were once quite active. And those periodicals were more than newspapers, they played a very strong social and cultural role. They told the story of the man who went to Faro to buy acorns for the animals; they gave news, for instance, of the visit of António Ferro to the town’s folk group.” António Ferro was the director of Secretariado de Propaganda Nacional do Estado Novo (the New State’s Secretariat for National Propaganda) that, in 1938, promoted the competition “Portugal’s Most Portuguese Village”. Alte lost to Monsanto and came in second place.

The intervention by Susana Gaudêncio for Alte, as well as for Alportel, was a wall newspaper, painted on one of the walls of Horta das Artes, a cultural association founded by the artist Daniel Vieira, born in the town. It’s called *O Clarão (The Beam)* and,

in the bottom left corner, on a yellow background, it has a drawing with the following subtitle: “Figura 5. A serra de pedra, que podia ser uma ilha, esconde todos os mistérios” (Figure 5. The stone mountain range, which could be an island, hides all mysteries). This is part of a sequential poem of small sketches and phrases. The inspiration came to her when Daniel Vieira took the artists around the fountains in Alte and, between stories about the stars, he told them that at midnight the water stops flowing for a moment.

In the bottom right corner, on a blue background, the title reads “Falta de Espaço”: “Por este motivo somos forçados a retirar deste número alguns artigos e notícias do que pedimos desculpa aos nossos presados [sic] colaboradores” (Lack of space: For this reason we are forced to remove from this edition some articles and news for which we apologise to our esteemed contributors).

“In Alte, the meeting was very well attended. The mayor was there, a representative from the municipality, the museum coordinator, several curious residents”, describes the artist. “I realised people saw this moment as a possibility to express some of their opinions or concerns, on a cultural, social, religious and even political level. The lack of opportunities for the younger generation, for example,



But everyone was very proud of their town, of their traditions.” And, regarding the importance of projects like edp foundation Public Art: “This type of project makes sense in the long term, within a context of raising awareness about art. It’s a good way, through a public initiative, for people to be able to comment, participate.”

The same applies to her work. “The idea is for a periodical to be updated. Mine, in this sense, is anti-periodical. But maybe I’ll update it in a few years.” In Alte, some walls still display remnants of slogans painted at the time of the first post-25 April elections. On the walls of Horta das Artes, an excerpt of a speech by Salgueiro Maia is painted, beside two huge red carnations. “It’s a palimpsest, that is given layers of new lives, without much memory of what came before. I don’t mind if, in a few years, people only discover part of this wall newspaper and use it as a piece of their own puzzle in the story of that place.”



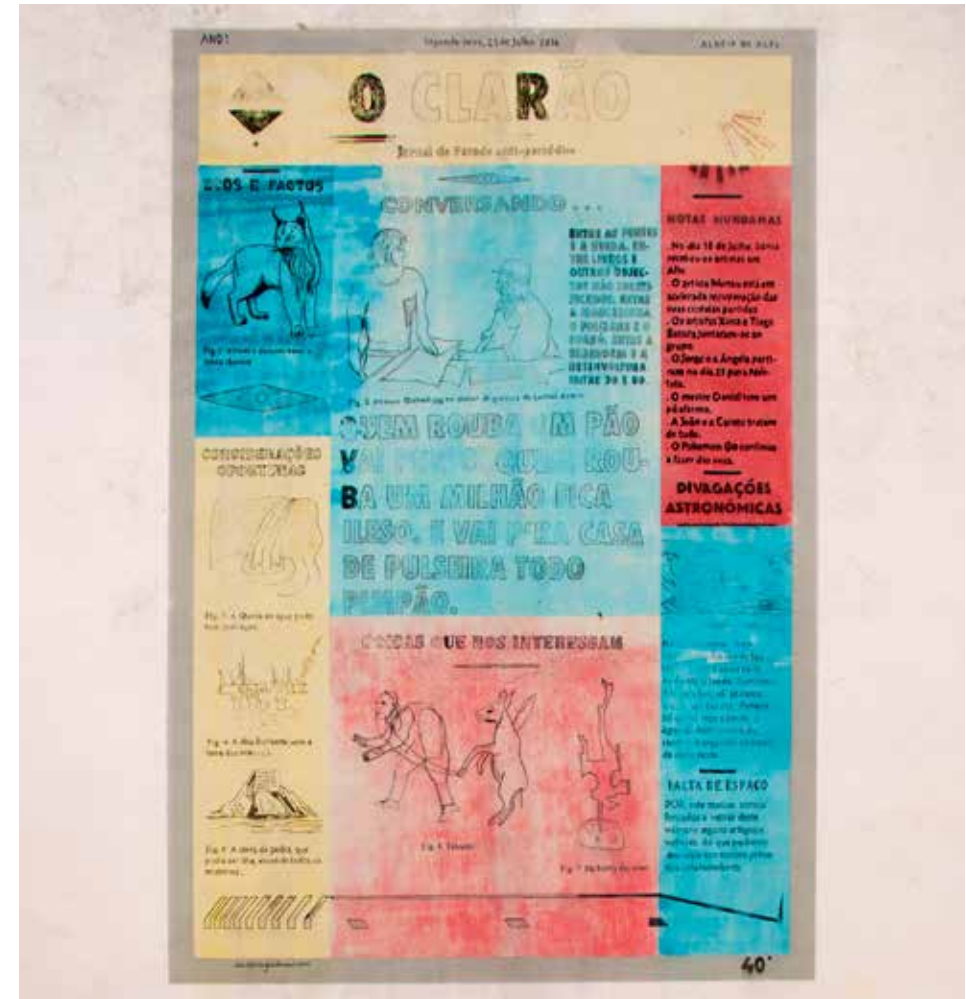
O Clarão (The Beam),
Susana Gaudêncio, Alte, 2016.

O Clarão (The Beam),
Susana Gaudêncio, Alte, 2016.

TOWN Council:
ALTE Loulé

Location:
Horta das Artes,
R. Nova do Ribeiro, nº4

GPS:
Latitude 37.235399
Longitude -8.17705



Alte has a rich cultural history. The church, for example, has a legend: there was an heiress, the heiress of Quinta do Freixo, who went to mass at a church in Vila Verde do Vale [today, Santa Margarida]. Mass would never begin without her; one day she was late and found the congregation on its way back, and she said “Halt (Alto)! A church will be built here, and it will be the seat of the town.” Initiatives like this are important, they attract new publics. I’m a student of community intervention and, as a future social educator, I’m going to want projects that involve this field, this type of intervention.

Sónia Silva, 41 years, Cândido Guerreiro e Condes de Alte Museum.

O Clarão (The Beam), Susana Gaudêncio, Alte, 2016.

18

O Portal

The Portal

Author:
Susana Gaudêncio

"I went to two meetings, one in Alte and another in Alportel. In Alportel, it took place in the museum and was attended by the ladies who manage it, and the director of the Santa Casa da Misericórdia Museum in São Brás de Alportel", tells Susana Gaudêncio. Alportel isn't even a village, it's a place, in the São Brás de Alportel council. "My project was site-specific. I spent more time in the locations." Like in Alte, Susana Gaudêncio's artistic intervention for Alportel was a wall newspaper. She consulted archives, visited museums, spoke with the locals; in Alportel, she talked to the ladies from the Museu do Traje de São Brás de Alportel (*Costume Museum*) and some bystanders. She also did the Cork Route. Alportel, where the word "portal" comes from, is the gateway to the mountain range. She also visited some villages along the road. Susana Gaudêncio's visits to the ladies at the museum, who were appointed as local guides for the edp foundation Public

Art artistic interventions, took place at tea time. The centre, on top, features the newspaper headline painted by Susana Gaudêncio at Parque do Alportel, a small stone square inaugurated in April 2005 and located in front of the church. Directly beside it, there is the EDP Distribuição secondary substation that served as a canvas for Xana, another artist to participate in "WATT? – A Community Arts Project". The wall newspaper is called O Portal (*The Portal*) and the headline, in yellow, has the title 'Coisas que nos Interessam' (*Things that interest us*). The article, illustrated with animal figures, reads: "Fig. 1 Coisas da Serra. A caça, os pastores, o mel, as papas de milho, a linguça, os tomates fritos com ovos. Terrenos de xisto e grauvaque com fósseis marinhos. Sobreiro, azinheira, águia, grifo, coelho, lobo, esteva (...)" (*Fig. 1 Mountain things. Hunting, shepherds, honey, grits, sausage, fried tomatoes with eggs. Lands of schist and greywacke with marine fossils. Cork tree, holm oak, eagle, griffon, rabbit, wolf, rockrose*). "I was the newspaper editor. I shared my research with the populations, but it was edited by me", explains Susana Gaudêncio. When she was conducting her research, she discovered an extremely curious old habit, which suited her

artistic project perfectly: "In Alportel, neighbours would leave messages on the walls. The walls talked. Some messages were hard, were like threats, and others were love messages, poems written in secret. But everyone knew who wrote them." With the wall newspaper, Susana Gaudêncio ended up making an ode to that tradition. In the strip where the newspaper title is drawn in black, part of the paint, blue, is flaking; the newspaper is starting to peel off. The same is happening to the one in Alte. The paints used didn't adapt well to the climate conditions and are fading, turning into pastel shades that give the project a special charm. As though they were watercolours on paper, with a limited duration. "It was a mistake with the paints. I had ordered tempera paints, waterproof, but they made a mistake at the store and sent non-waterproof paints. We only realised in the end. We tried to seal it with varnish but it didn't withstand the heavy rainfall. Somehow, it suits the idea of the format I chose, the newspaper." 

O Portal (The Portal), Susana Gaudêncio, Alportel, 2016.

TOWN Council:
ALPORTEL
São Brás de Alportel

Location:
Largo da Rua 25 de Abril

GPS:
Latitude 37.175383
Longitude -7.909295



This is a time when, like all of us, artists are losing their footing. The tessitura of art is losing complexity, it's nature to resist and confront is collapsing under the impetus of commodification, which invades every instance of life. Despite everything, the intelligence, sensibility, affection and rigour that generated these works gives them the capacity to convey the essence of the place. Now there is a path for other journeys. It is up to us, citizens and local institutions, to decide if we want to take them or not.

Graça Passos, 58 years, local guide.

O Portal (The Portal), Susana Gaudêncio, Alportel, 2016.

19

Nada se lava sozinho

Nothing Washes Itself

Author:
Tiago Batista

"It's an act of love to do someone's laundry." Alportel is entered by the road that leads to the church square, going straight ahead and, at the intersection, turning right. On that street there are some houses, one in tiles that stands out from the others, which are white, with platbands, but suddenly the street becomes a clearing, with a glade on the right, protected by a low white wall. The pavement widens and there's a well, which looks disused. Immediately afterwards, a public washhouse, recently painted white. For those who arrive, the intervention by Tiago Batista in the washhouse could only be subtle, serving the harmony of the moment and the landscape. On the wall of the cement structure that protects the series of six tanks from the sun and rain, Tiago wrote, discretely, like a watermark, "nada se lava sozinho"

(*nothing washes itself*) on the right and, on the left, the same expression but inverted, like a mirror. "When I got there that was it. I thought 'I can't put colour here, it's all newly painted white, it would be aggressive to the landscape'. It didn't make sense", explains the artist. "The phrase was said by my sister-in-law, at a Christmas gathering, which I found really funny."

In the centre, a human torso without skin, a typical feature in the artist's work. "I didn't want the gender to be identifiable, which is why it's skinned. I'm obsessed with skinned figures", he continues, alluding to the other individual artistic intervention he produced for edp foundation Public Art in São Bartolomeu de Messines. On the wall behind the tanks, there are two sections with diagonal grey lines, that converge to a vanishing point in the centre. "These are lines I created to confer some visual comfort. When I made the slanted lines in the model, on the computer, I realised: it was an angel, angel wings."

The lines in symmetry, like in the whole intervention, also establish a graphic connection with the ribbed stones on the tanks, to scrub the soapy laundry. The lines, the two written expressions and the torso – genderless, all muscle – are light grey, an unintrusive shade.

"I was approached by the mayor, a very energetic man, very dynamic. When I explained that I was going to apply grey shades, he said 'thank you for being considerate, that's great! Tomorrow a man is coming at nine in the morning and it'll all be painted white so you can work.'" The building's paint was flaking.



"It's an act of love to do someone's laundry", states Tiago. In the town, there is still a woman who uses the public washhouse, it's common to find a washed carpet drying on one of the tank's stones. The drawing of the human torso doesn't have a heart. "We need help for everything, even to cleanse our soul."



Nada se lava sozinho (Nothing Washes Itself),
Tiago Batista, Alportel, 2016.

Nada se lava sozinho (Nothing Washes Itself),
Tiago Batista, Alportel, 2016.

TOWN Council:
ALPORTEL
São Brás de Alportel

Location:
Estrada Municipal 1202,
Washhouse

GPS:
Latitude 37.175554
Longitude -7.907723



The Algarve has this curious aspect that everything seems to be about tourism. But there's another side, which occupies more than 50% of the territory. In these small places like Alportel, where the age group is quite old, there is little tourism, there's a sense of abandonment and marginalisation, the people feel forgotten. Projects like this restore a bit of their self-esteem, open some windows to people. Shake things up. Initially, there was a strange sensation. It's always a big challenge, people are from very humble origins, and suddenly there are these conceptual, abstract projects – it's almost a laboratory to study these behaviours. The artists' attitude was quite humble. I accompanied their arrival and helped with the logistics. I usually go to the Alportel museum once or twice and I realised there was an affectionate and friendly connection between the museum people and the artists. And this project had that concern: first to establish those bonds with the people, who open the museum every afternoon. It's a very social approach to museology, it's spontaneous, it's the population that opens it.

Emanuel Sancho, 51 years, Museu do Traje de São Brás de Alportel (Costume Museum).

20

Outra Babel

Another Babel

Author:
Xana

It's like a double. But a secular double, mundane. Beside the Alportel church, there's a tower-shaped secondary substation. The front wall is painted blue, a blue that is confused with the blue sky on a cloudless day. A closer look reveals there are two shades that, in fact, create vertical stripes. On top, some spheres are painted, white. Stripes and spheres are recurring elements in Xana's work. And in the middle, on top, there's a black sphere.

"The association was made by observing the decorative elements on the houses. I ended up drawing inspiration not from the more traditional homes, but from one that is covered in tiles, a bit out of context, an atypical adaptation probably done in the fifties", states Xana. "I thought it had special charm, despite being a bit kitsch." And he continues to explain: "The wall of a vertical secondary substation beside the church was available. Because it's a sacred place, I had

to be careful. I didn't want it to clash, I wanted to complement the sacramental side, but with something more atheist. My temple doesn't have a clock, but rather a black hole."

The black sphere, the "black hole", is an analogy of the circle of the church clock, with hands and numbers making sure we don't forget the time. The black hole removes time from time. It's like it was the shadow of the clock on the church wall, an eraser that passed over it and left everything black. The sky-blue colours, or stripes of summer orna-



ments, also contrast with the white and grey bands on the church, suggesting an inversion, where the colour resides in the double, the shadow.

Referring once again to the house covered in tiles, Xana explains that "the circle repeats itself, in a pattern – relating to the tiles –, almost pop. Although I wanted to provide a more transcendental dimension through that black hole, at the same time, I wanted to provide an earthly dimension. These are issues that interest me, combining

different fields, crossing them, in a baroque strategy. I've been cleaning out and building my alphabet, it's like a cleansing process."

The idea is to let people travel in the new signs he proposes. "And, from there, each one builds their own stories."

Like in Alentejo, people come outside a lot, they stand in the shade to catch the breeze. Alportel, from portal, has the Estrada Nacional 2 passing right beside it, classified in 2003 as a Heritage Road, and the principal route connecting Lisbon-Algarve. "Today, it is a victim of fake tourist entertainment", tells Xana. Buses full of visitors make this a stopover before they go on their way. And they do this beside Parque do Alportel, right in front of the church square, where there's a café. Different paces intersect there, the locals, and the visitors, all converge on that main artery that leads to the church, to its clock and its colourful shade.

Outra Babel (Another Babel),
Xana, Alportel, 2016.

TOWN Council:
ALPORTEL
São Brás de Alportel

Location:
Largo da Igreja

GPS:
Latitude 37.175305
Longitude -7.908833



I participated in both meetings. This belongs to the town. And I think it should continue, in other words, it belongs to the people. The seed was sown. I like to see the work people imagine and create. I only finished grade four, but I know how to appreciate it. And I know the heat they endured here, painting, on scaffolds. Since this was done here in Alportel, I started noticing television reports on this type of work.

Helena Neves, 68 years, museum volunteer.

Outra Babel (Another Babel), Xana, Alportel, 2016.

edp foundation Public Art

Route ALGARVE
Project WATT?



Curator edp foundation Public Art:
João Pinharanda

Coordinator edp foundation Public Art:
Sandra Santos

Communication edp foundation Public Art:
Bárbara Vaz Pereira

Texts:
Cláudia Marques Santos

Graphic design:
Cláudia Baeta & Paula Dona

Publishing:
edp foundation
Lisbon, June 2017

Printing & finishing:
Indústria Portuguesa de Tipografia,
Lisbon

Legal deposit N^o: 425916/17
ISBN: 978-972-8909-35-2

Partner:



With support from:



Acknowledgements:

Daniel Vieira (artist who collaborated
in the collective intervention, in Alte).

To the municipal councils: Lagos, Loulé,
Portimão, São Brás de Alportel and Silves.

To the town councils: Alte, Mexilhoeira
Grande, São Bartolomeu de Messines,
São Brás de Alportel, Vila do Bispo,
Bensafrim and Barão de São João.

Escola EB 2,3 João de Deus elementary
school in São Bartolomeu de Messines.

Associação Humanitária dos Bombeiros
Voluntários de Vila do Bispo, Casa Branca,
Casa do Povo de Alte, Casa do Povo de
S.B. Messines, Centro Museológico do
Alportel, Clube de Instrução e Recreio
da Mexilhoeira, Horta das Artes, Polo
Museológico Cândido Guerreiro e Condes
de Alte, Sociedade Columbófila de Messines,
Sociedade de Instrução e Recreio Messi-
nense, Sociedade Recreativa Alportelense,
Sociedade Recreativa Figueirense, Museu
do Traje, Teatro Experimental de Lagos.

To the entire community that partic-
ipated in the meetings and to the local
guides, where we note: Ana Rosa Sousa,
Anabela Melo, Sr. Alberto (Mexilhoeira
Grande), Belinha, Carla Cabrita, Custódia
Reis, Carminda Fiadeiro, Clarisse Conduto,
Duarte Rio, Emanuel Sancho, Nina Bradley,
João Carlos Correia, Jorge Correia, José
Vitorino, Helena Neves, Graça Passos,
Paula Bravo, Raquel Boto, Sílvia Martins,
Sónia Silva, Vitalina Serpa, Vítor Damas.

Support given to the artists: Ana
Duarte, Mariana Nunes and Plasa One.
Community LAC.



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

Miguel Coutinho

Managing director and CEO of edp foundation

Minho

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

Ribatejo

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

Alto Alentejo

Campo Maior
Degolados
Ouguela

Trás-os- -Montes

Alfândega da Fé
Torre de Moncorvo
Miranda do Douro
Mogadouro

Médio Tejo

Vila Nova da Barquinha
Atalaia
Praia do Ribatejo
Tancos

Algarve

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

ARTE PÚBLICA • fundação *edp*

