



Vlth Waterfronts of Art

ARTE Y ESPACIO PÚBLICO EN LAS DICTADURAS

Barcelona 14- 18, septiembre 2009

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Un escaparate ciudadano del franquismo: Arte público y planificación urbana en la plaza del Pilar de Zaragoza.

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The cult to the Virgin of El Pilar, patroness of Hispanity, reached momentum in francoist Spain. The great esplanade built in front of its basilica in Saragossa, transformed the former squares and little streets in this area into a gigantic stage for religious processions, military demonstrations, civic gatherings in support of the dominant values, etc. It was a lesson well learned from previous examples developed by Hitler or Mussolini, but accurately adorned with monuments evocating local issues. Paramount was the case of the “Altar Patrio”, devoted to the martyrs and heroes of the Crusade (i.e. those on Franco’s side in the Civil War). But not less significant was the Monument to Augustus and his Legions on the remaining Roman Wall. On the other side of the esplanade, the monument to Francisco Goya by Federico Marés came as a culmination of this programme of public art, which was also enhanced with other minor details as a complementary decoration.



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A New Order for the public spaces of Lisbon: The systems of Public Art of Salazar's New State.

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In 1928, Paulino Montez criticized the art that past governments intended for public spaces and called strongly for a truly "National Public Art".

In 1934, the Council of Lisbon (CML) was empowered with a new commission of vocals. A set of rules regarding future Public Art projects was announced by the Cultural Department of Lisbon municipality. These recommendations were addressed mostly to the ongoing projects. This new approach to Public Art projects was aimed to preventing the renewal of proposals by citizens' committees, who were strange to the new political regime.

Throughout the mid 1930s and early 1940s, in Lisbon, with the approval of the City Aesthetics Committee, several monuments and statues were removed from their places by the CML and the Ministry of Public Works (MOPCT/MOP).

In 1935, a CML publication presented a number of solutions to the of the busiest city spaces, namely the erection of monuments allusive to certain historical figures significant to the new ruling elites.

Apparently disconnected, these episodes are associated to the consolidation of the New State and its appropriation of public spaces of Lisbon. Salazar's New State distinguishes itself from previous political regimes in what concerns the Public Art by controlling all the steps of the project. Indeed, after 1933, the year that officially legitimated Salazar and the New State through the Portuguese Constitution, a series of changes was made in many sectors of public administration. The CML had been structured with specific cultural and urban departments (1933, 1934, 1938). Also Central Administration had been empowered with new departments and advisors committees such as DGEMN (1929) and JNE (1936). These departments were also in charge of the public art commissioning and project approval, a responsibility that had been assigned



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exclusively to the public sector. Between the 1940s and 1960s both CML and MOPCT/MOP concentrated most of the orders and had an annual budget to commission public art projects ordered by the state departments.

The purpose of this paper is to investigate how Salazar's New State appropriated progressively the Public Spaces of Lisbon, distinguish it self from the previous political regimes and settled systems of public art to commission public art works, based on new administrative procedures controlled by the State. In particular, it is expounded the processes by which the CML and MOPCT/MOP conducted the orders and what presided the choices of the spaces where the works were to be placed. The departments involved in these systems will also be mentioned as well as their roles and competences while driving the public art works.

This research was carried out within the *Cerpolis* framework, in which public art is engaged with urban development, and alternatively to other works that consider public art among other artistic manifestations of this period. The study will focus on the analysis of the public art commissions to Lisbon's public spaces and funded by the authorities through the budgets of Culture, Urban and Public Works departments. The investigation benefited mostly from primary data collected in the Portuguese State Historical Archives (DGEMN - now SIPA; AHMOP; AHCML; GEO-CML; AHME). These resources were essential to identify the institutions of that period and their roles in designing public spaces. Because in Lisbon most of the Public Art produced during the New State was promoted by Central and Local Administration, the research followed this methodological approach in order to understand the foundation, function and roles of these institutions and find coherent patterns of the processes where the placement of the work in public spaces was envisaged. All sort of administrative documentation produced around public art and urban space projects such as committees advisories reports, department reports, mayors and minister reports, publications (including propaganda) and legislation of CML, MOPCT/MOP, Ministry of Education - JNE was considered. The triangulation of these groups of data (administrative documents, publications and legislation) enable the design of the systems of Public Art and the characterization of its departments.



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The paper is divided in three parts: Firstly, a range of events will be described to illustrate the appropriation of public spaces by the New State, corresponding to a period encompassing 1926 and early 1940s. Secondly, diachronically and synchronically, the institutions and departments in charge of the commissioning and the advising of the project works will be analysed in order to define roles and competences within the systems of Public Art. This will, finally, enable to present the systems of public art of the city of Lisbon ruling between the 1940s and 1960s. A selection of examples commissioned by central and local administration between 1940s and 1960s will be provided to illustrate the systems procedures.



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Inviting friends. The importance of social and knowledge networks in the collaboration between architects and artists.

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Abstract

In this article I try to understand the importance of social and knowledge networks in artists and architects' careers and in their desire to work together, which has motivated some experiences of collaboration in buildings and public spaces in Lisbon.

This study concerns the period post World War II, and the weakening of the *Estado Novo* hegemony, which allowed the entry of new ideas, including the acceptance of the modern movement and the ideal of the "integration of the arts."

This paper is based on a series of interviews with artists and architects who tried to achieve a collaborative work, and examines their forms of invitation, their personal relationships, and their political affinities.

In this paper I try to cast light on the participation of artists in the city, emphasizing the importance of social backgrounds in that process.



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Espacios públicos de contestación: tres museos de escultura al aire libre en la España del tardofranquismo.

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Los museos suelen ser emanación del poder, y los museos de arte contemporáneo surgidos en la España de Franco no fueron una excepción, pero en las postrimerías del régimen hubo algunos ejemplos creados por grupos de artistas u otros colectivos políticamente contestatarios. Es lo que sucedió en Madrid con el Museo de Escultura al Aire Libre fundado bajo un puente de La Castellana por iniciativa del artista Eusebio Sempere, que abrió al público en 1972; aunque la inauguración oficial no se pudo llevar a cabo hasta el 9 de febrero de 1979 porque el Ayuntamiento se opuso tajantemente a que se instalase en él una obra del escultor vasco Eduardo Chillida, alegando razones técnicas pero que crearon una polémica de trascendencia política. También se creó con ello un precedente, pues en 1973 se celebró en Santa Cruz de Tenerife la primera Exposición Internacional de Esculturas en la Calle, organizada por la Comisión de Cultura del Colegio de Arquitectos, bajo el liderazgo de Eduardo Westerdahl, un crítico de ideología republicana y con conexiones artísticas internacionales: algunos de los artistas más famosos del mundo por su oposición a Franco estarían así representados en el Museo de Escultura al Aire Libre de aquella ciudad. Por último, en el verano de 1975 surgieron en Hecho (Huesca) los simposios internacionales de escultura, que a su vez darían lugar a un Museo de Escultura al Aire Libre, gracias a la iniciativa de Pedro Tramullas, un escultor ácrata y de creencias teosóficas.

Contested public spaces: three museums of open air sculpture in the later years of francoist Spain

Museums usually are emanations of power, and Spanish museums of contemporary art under Franco were no exception, but in the later years of his regime they were some examples created by politically contesting groups of artists or other associations. This is what happened in Madrid with the Museum of Open Air Sculpture, founded under a bridge in La Castellana boulevard by



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the initiative of Eusebio Sempere, which opened to the public in 1972; although the official inauguration could not take place until February the 9th, 1979, because the City Council was absolutely opposed to the installation in it of a work by basque sculptor Eduardo Chillida, arguing technical reasons, but creating political polemics. This marked a precedent, which was followed in 1973 at the city of Santa Cruz de Tenerife with the first International Exhibition of Sculptures on the Street, organised by the Culture Commission of the Association of Architects, under the leadership of Eduardo Westerdahl, an art critic of republican ideology well-connected internationally: the outcome was the Museum of Open Air Sculpture of that city, featuring works by world-famous artists opposed to Franco. Lastly, in the Summer of 1975 took place in Hecho (Huesca) the first international symposium of sculpture, paving the way to a new Museum of Open Air Sculpture, thanks to the initiative of Pedro Tramullas, an anarchist sculptor of theosophical creed.



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El rol del arte público y del espacio público de las Dictaduras del s. XX en el espacio público del s. XXI. Cuestiones sobre el tratamiento actual del arte público franquista presente en el espacio público de la Barcelona actual.

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El 31 de octubre de 2007 se aprobó en el Congreso de los Diputados del Estado Español la Ley de Memoria Histórica. Una ley cuyos dos objetivos principales son el reconocimiento y ampliación de los derechos, así como el establecimiento de medidas a favor de quienes padecieron la persecución o violencia durante la Guerra Civil y la Dictadura. Así como, el fomento de los valores y principios democráticos, facilitando el conocimiento de los hechos y circunstancias de la Guerra civil y la Dictadura.

La entrada en vigor de esta ley y la puesta en marcha de su artículo número 15, dedicado a los símbolos y monumentos públicos, conlleva la retirada de las fachadas de los edificios y del espacio público de las ciudades y pueblos del Estado español, *los monumentos, escudos, insignias, placas y otros objetos o menciones conmemorativas de exaltación individual o colectiva que hagan referencia a la sublevación y a la Dictadura franquista.*

La preservación de la memoria histórica y la aprobación de la Ley de la Memoria Histórica, es un debate que viene ocupando parte de la actualidad política del país en los últimos años. Desde el gobierno, las comunidades, las alcaldías y las asociaciones se ha reabierto un debate sobre la memoria colectiva, que ha suscitado la reivindicación de diversas reinterpretaciones del pasado generando un gran debate entorno a la búsqueda de una memoria colectiva común. Las características del estudio que se propone están en consonancia con los objetivos del congreso y con el momento actual del debate. Esta situación actual, el sentimiento que suscita en la memoria colectiva y la cercanía temporal favorece el desarrollo de un estudio crítico en cuanto a la diversidad de opiniones, estudios y documentación que se están pronunciando.



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En el contexto de la ciudad de Barcelona el triunfo del ejército franquista en 1939 supuso una transformación en la organización simbólica de la ciudad, la política cultural del régimen eliminó todo elemento que tuviera relación con la memoria colectiva en la que se asentaba la legitimidad de la II República y con la cultura catalana. La nueva organización simbólica que impuso el régimen se realizó en un primer momento a través de la eliminación y transformación del nomenclátor y de la escultura en el espacio público heredados de la República. Dos elementos simbólicos con una fuerte carga en la memoria colectiva y de fácil y rápida eliminación que fueron sustituidos por referencias al régimen y a sus protagonistas. Durante los 17 años de mandato del alcalde Josep María Porcioles, que trascurren entre 1957 – 1963 las condiciones político, sociales y económicas permitieron que la arquitectura tomará el protagonismo en la transformación de la ciudad. Desde el punto de vista de la reorganización simbólica de la ciudad este periodo se caracterizó por su eclecticismo y la falta de criterio en la construcción de escultura pública conmemorativa.

Con la llegada de la Democracia, el Ayuntamiento de la ciudad de Barcelona retiró del espacio público los símbolos más evidentes del franquismo, se transformó y catalanizó el nomenclátor y se adecuaron algunos espacios históricos. Se imponía una doble recuperación de la memoria: la democrática y la de la cultura catalana. A lo largo de los años ochenta se elaboró desde el Ayuntamiento un plan para la nueva monumentalización del espacio público de la ciudad, a través de la escultura pública, intervenciones en favor de la elaboración de nuevos signos de identidad.

En un primer momento se conservaron numerosos monumentos franquistas y aunque les fueron retiradas las inscripciones permanecieron en el espacio público de la ciudad. Hoy son aun numerosas las esculturas realizadas en época franquista que quedan en el espacio público de Barcelona, pero son escasos los monumentos que hacen alusión al régimen y a este periodo histórico que transcurrió a lo largo de la mayor parte de la segunda mitad del s. XX.

Con motivo de la entrada en vigor de la Ley de Memoria Histórica en el Estado Español y en concreto con la inmediata consecuencia de la aplicación del artículo 15 sobre el arte público de la dictadura franquista que permanece en la actualidad el espacio público de Barcelona. Y ante la posibilidad de que se eliminen todas las imágenes de un periodo histórico de la ciudad de Barcelona. Esta comunicación está pensada con el objetivo de estudiar, analizar y



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reflexionar sobre los escasos elementos simbólicos que aluden al régimen franquista y que permanecen en el espacio público de Barcelona en el año 2009, año en el que se cumple el sesenta aniversario del final de la Guerra Civil y del comienzo de la Dictadura Franquista. Monumentos, esculturas, escudos e insignias que desde la entrada en vigor de la ley están siendo retirados del contexto físico de la ciudad.

El análisis que propone el VI Congreso de Waterfronts centrado en el Arte y Espacio Público en las Dictaduras del s. XX, permite realizar una reflexión sobre la relación entre el significado que durante 40 años tuvieron los ejemplos de arte público franquista que hoy perduran en la ciudad de Barcelona y su significado en el contexto de un espacio público democrático en el que se enmarcan hoy en día. ¿Cuál es el rol de estos elementos simbólicos de la dictadura franquista en el espacio público de la ciudad del s. XXI?, ¿Deberían o no permanecer en el espacio público como parte de la memoria colectiva?, ¿Debemos, por tanto reclamar la permanencia de alguno de ellos?, ¿Qué podemos hacer con el conjunto de elementos simbólicos que durante 40 años organizaron simbólicamente nuestras ciudades y anularon toda referencia a la memoria antagónica al régimen?, ¿eliminamos toda memoria antagónica a la Democracia?, ¿qué aprenderemos de la historia si la hacemos desaparecer y la olvidamos?, ¿Podemos aprender algo de los restos de dictadura franquista que queda en el espacio público de las ciudades?

Una introducción presentará el estado de la cuestión de los monumentos franquistas presentes hoy en el espacio público de Barcelona, se realizará un análisis de los mismos en cuanto a su tipología, contenido y poder simbólico enmarcado en el momento histórico en el que se realizaron y el contexto urbano actual en el que se encuentran. Se tendrá en cuenta la situación y el desarrollo de la Ley de la Memoria Histórica en otras realidades españolas como Madrid, Galicia o Zaragoza, así como el tratamiento que se ha hecho y se está haciendo del arte y del espacio público de Dictaduras europeas en ciudades como Berlín o Lisboa.

En segundo lugar, se presentarán los resultados del análisis de los monumentos franquistas con el objetivo de reflexionar sobre cuál es el rol que jugaron y que juegan los elementos simbólicos que quedan hoy en el espacio público de la ciudad de Barcelona y su futuro con la aplicación del artículo 15 de la Ley de Memoria Histórica. Prestando particular atención a la relevancia histórica de los



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mismos, en el contexto político - social local actual, en la reorganización simbólica de la ciudad que supone la eliminación de estos elementos, en la deconstrucción de un capítulo de la historia plasmado en la ciudad y la reconstrucción de una memoria colectiva democrática común.

En tercer lugar, se propondrá la interpretación de los resultados, poniendo de manifiesto la relación entre poder político y la organización simbólica de la ciudad como herramienta para la construcción de una memoria colectiva común.

Por último, se presentarán la conclusiones en cuanto al tratamiento que se está haciendo de los ejemplos franquistas que encontramos en el espacio público de Barcelona y su transcendencia en la construcción de una memoria colectiva en el s. XXI.



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The chronic of the traditional white image of the Greek islands

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The image of Greece is strongly related with the color of white and blue. In this contribute the monuments of ancient Greece mainly made of white marble and the landscape of the islands full of white painted houses. All of them with the blue sky as a background are claimed as an ideal European touristic destination.

These two strong visions of the image of Greece were recently demystified for the wide public both natives and tourists.

Two years ago the press was writing: "an exhibition in Athens of how ancient Greek sculpture really looked has shocked the visitors. Many believe the sculpture of ancient Greece was of white marble as we see it today, but the reality is that statues and architecture in ancient times were brightly painted, and it has caused a shock at an exhibition in Athens where reproductions have been displayed in their true painted form."

Towards the end of 2005 another notice was published: "a decision by the Greek Central Archaeological Council resulted in strong feelings and extensive debate amongst archaeologists, architects, artists and the general public in Greece. The decision was to allow use of colour in new buildings on the Cycladic island of Santorini. The decision went against a long tradition of limiting use of colour in traditional island settlements, to white and blue. Prior to that, houses in the Cyclades were coloured in ochre yellow, red earth or cobalt blue"

In the context of this conference this paper will treat only the case of the white colour of the buildings in the islands. Primly because the white result of the Ancient Greek sculpture and architecture was due to a natural decolourisation and their final colourless image was observed and studied for many centuries. Secondly because the existence of others colours in the traditional painting of the settlements in the Greek islands was a reality in the recent history, still vivid in the memory of some Greeks and recorded in texts of the last century. Finally because the two dictatorships that occurred in Greece in the XX century had played their role in the consolidation of the now day's image of Greece. This image is the main tool for the tourism which is the primal source of income for the country.



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In the XX century Greece had two dictatorships. Ioannis Metaxas was the dictator during the so called [4th of August Regime](#) that lasted from 1936 until 1941. Giorgos Papadopoulos was the leader of another military dictatorship that lasted from 1967 until 1974.

The exclusive combination and use of white and blue colours in the islands was introduced during the dictatorship of Ioannis Metaxas. It was a dictatorial rule in a quest for order and uniformity that had as a motive the need of a hygienic whitewash of the houses for a control of the contagious diseases of that era. It was another of the decrees of Metaxas that supported his vision of tradition as uniformity in every aspect of social life. Before this order the houses were painted with colours, the so called polignotia because Polignotos in the fifth century claimed that we must paint, referring to artistic painting, with three or four colours which were called geas meaning the colours produced of the Greek ground. These colours were deepred, black, ochre and white. The order to paint everything white because "Greece is white" was executed of the minister of Press and Tourism during the military regimen of Metaxas.

The object of this study is centered in two parts. The first one is to present a possible chronic of the tradition of the white color of the built environment in the Greek islands considering the political, social and cultural aspects of every different period of the XX century. In many cases the facts are similar in other Mediterranean countries.

The second one is to illustrate the present different visions over the traditional use of the white color in the Greek islands and register the dilemmas that have turned up concerning a possible change of this tradition.

Historical facts that are mentioned in the resent debate of 2005 will be thoroughly analysed. For example, those that argued in favour of more colour, say that the 'white' style is relatively modern, having been introduced in the 1930s, influenced by the Modern Movement and architects like Le Corbusier. Le Corbusier had a close relation with Greece because of his two trips in 1911 and 1933 from which derived travel notes and texts which record his impressions of the ancient monuments, the Greek architectural tradition and landscape. Le Corbusier, while visiting the settlements of Turkey, Greece, Tunisia and Spain, observed that the strong sun over the traditional buildings was creating a powerful coloring and shades. He considered the white color like a medium for his vision of a common morphologic and plastic esthetics inside the unified geographical, historic and cultural landscape of the Mediterranean. He was a wear of the existence the tradition of colors in the



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houses of the Mediterranean and was a favor of its use for a good life conditions but he supported the monochrome. In his texts appears his relief for the regained monochrome of the ancient Greek monuments. In the Athens Conference of 1933 that was organized from the CIAM and Le Corbusier was born the idea of the International Council of Monuments and Sites (ICOMOS). The Athens Charter, which also introduced the concept of international heritage, was the result of this conference. He wanted to give speeches in Athens about urbanism but his petition was denied due to a general phenomenon versus the Modern Architecture Movement that was manifested in the period of the dictatorship of Metaxas.



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Space time and memory Lisbon's Public Sculpture and its multiple context

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Structure

Taking as starting point late XIX century and early XX century public sculptures' celebrative character within the city of Lisbon, as well as its respective contribution to public spatial organization closely related to its' multiple context nature, we intent to observe the perception, understanding and utility that throughout the last century promoted historical time celebrations. Within the always evolving and mutating (in scale, density and morphology) city's public space, the identity conditions elaborate an important contribute and are the result of different parameters reflecting power and propaganda policies.

If on one hand New State policies assured the conservation and maintenance of already existing artwork as well as creating new pieces, on the other hand censorship erased public space of institutional and historical inconvenient art. It is also true that the omission of cultural cohesion policy (explained within conjectural domain) on which Public Art implementation and heritage conservation were not contemplated led to misconception, feeble rituals and inevitable single actions. In this way it is possible to identify newly placed sculpture some times positioned both in walkway and roadway locations as well as the disappearance of significant work or its change in character which regrettably lead to plastic contraction of the art piece creations' object and of the substance that made it emerge.

Arts' multiple context qualifies each piece with historical, plastic, memorial and unique essence always cumulative. Presently, public sculpture and urban art no longer serve the purpose they were originally designed and intended for. Order models, materials, creative process and the authors' propriety no longer apply. Art has been added of other qualities beyond commemorative and decorative and has gone against the everlasting profile that has always elected. It has taken over linear time and agglutinated past time homogenous public around itself. In that way urban planning, conservation and implementation policies as well



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as promotion of population relationship with these objects, should be done in such way that it would be possible to bring together past and present as well as harmony to public spaces that should have more of an interventionist character within the Art and Heritage subject area of Public Space. It should demand thought and conception that do not compromise its existence, if not for anything else at least for the result of the most elementary ostracism which is nothing more nothing else than a way of censorship.



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Escultura Pública Abstracta nas Ditaduras Peninsulares. Notas para um Estudo Comparativo entre Lisboa e Barcelona

Sílvia Câmara. Câmara Municipal de Lisboa

No âmbito da escultura urbana, um dos principais meios artístico-propagandísticos ao qual recorreram os executivos no universo da arte pública, implantado num domínio em que o exercício do poder totalitário se configurava com particular intensidade e abrangência, importa observar as possibilidades da abstracção, plasticidade impulsionada pelas vanguardas históricas na segunda década do séc. XX, em penetrar e se afirmar nas cidades de Lisboa e de Barcelona. Quando surgiram as primeiras propostas abstractas, qual a proveniência da sua iniciativa, como evoluiu a sua propagação, quais os valores plásticos plasmados, quais os autores envolvidos, qual o seu impacto junto da comunidade artística e política, da crítica e do público em geral, enfim quais os mais relevantes antagonismos e confluências enfrentou ou acolheu, são algumas das questões a responder.

Na capital portuguesa, num suporte bidimensional e a partir de uma directiva do Metropolitano, Maria Keil implanta, a partir de 57, a primeira grande obra de arte pública na capital, integralmente imbuída de uma estética abstracta, multiplicando no interior das estações, painéis azulejares de padrões geométricos, trabalho coincidente com a instalação da primeira escultura abstracta nas ruas de Barcelona, "Forma 212" da autoria de Subirachs, logo seguida de outra obra sua, tomando a capital catalã a dianteira, por muitos anos assegurada, em relação a Lisboa.

Em Espanha, ressalta-se a convivência dentro das predilecções estéticas do regime franquista, de opções passadistas, conservadoras, académicas, a par de escolhas estimuladas por novos movimentos artísticos, pelos coevos plasticismos, sobretudo a partir do dealbar do anos 50, período no qual as instâncias oficiais dedicam certa atenção a tiradas de vocabulários abstractos. No final dessa mesma década, verifica-se um interesse acrescido, com uma maior disponibilidade para a penetração de influências estrangeiras, também no que de criatividade o País mostrava nos eventos artísticos de impacto



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internacional. Algumas das mais relevantes figuras da produção escultórica do século XX espanhol, firmariam, nessa época, os seus discursos plásticos – Chillida, Oteiza, Subirachs – este último com especial tradução nas ruas da cidade de Barcelona, onde se reflectia igualmente, aquilo que se poderia classificar, pelo menos, como uma abordagem heterogénea ou, pelo mais, como uma posição ambivalente do executivo de Franco perante a tradição e a vanguarda, disparidade que enformou uma escultura urbana, na qual sobreviviam exercícios de «estilo Porcioles», *kitsch*, anódinos, mas também pungentes, pueris nas temáticas e nas plasticidades, ao lado das criações de Marcel Martí, Angel Ferrant e Eudald Serra, colocadas até 1961.

Assim, na capital catalã, as peças abstractas vão pontuando as ruas, apesar das resistências institucionais e individuais determinarem acções drásticas, quer a destruição, no caso do Monumento a Cerdà aquando de obras no local, quer a transladação, no caso de “Four Wings” de Calder para a Fundação Miró, já num período de transição à Democracia.

Tal paisagem eclética não se formou na capital portuguesa, onde raríssimos foram os exercícios abstractos na escultura urbana até à queda do regime salazarista, partindo exclusivamente da diligência de privados e centrada em intervenções de Fernando Conduto, criador da primeira obra escultural abstracta, de vulto e grandes dimensões, a ser colocada em Lisboa, no ano de 1968, junto ao edifício Castil, gizado pelo Atelier Conceição Silva. Por outro lado, uma única iniciativa oficial é concretizada nesta dimensão plástica: a colocação do Monumento da 1ª Travessia Aérea do Atlântico Sul, inaugurado em 1972, mas que sintomática e posteriormente é removido e recolhido durante largos anos num dos Claustros do Mosteiro dos Jerónimos.

Para adiantarmos os bem reveladores números: até 1974, Barcelona recebe nas suas ruas cerca de três dezenas de trabalhos escultóricos abstractos, caso provavelmente singular no panorama europeu, enquanto Lisboa acolhe cinco, ou seja, dezasseis por cento daquele universo, sendo que em 59, o regime português instala a primeira peça abstracta “Ritmo da Primavera”, da autoria de Arlindo Rocha, na confortável distancia de Valença, quase uma década depois do despontar da vaga inaugural de escultura abstracta, substanciada nos trabalhos de Jorge Vieira, Fernando Fernandes e Arlindo Rocha.



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**Abstract Public Sculpture in the Peninsular Dictatorships:
Notes for a Comparison Study between Lisbon and Barcelona**

Sílvia Câmara

In the field of urban sculpture, one of the main artistic and propagandistic medium used by the regimes in the ground of public art and settled in a domain where the totalitarian power was particularly intensive, it is important to examine the possibilities that abstraction had, plastic language initiated by the historic vanguards during the second decade of the 20th century, to penetrate and to establish itself in Lisbon and Barcelona. When did the first abstract proposals appeared and who initiated them, how did that phenomenon grew, which were the principal aesthetic values and who were its authors, what impact did the work have in the artistic and the political communities with critics and general public, which were the most relevant antagonisms and confluences that abstraction faced. These are some of the questions to be answered.

From 1957 on, with a bidimensional work and through direct indication from the Lisbon Metropolitan, Maria Keil installed in the Portuguese capital the first big abstract public art creation multiplying in the stations` interior panels of tiles with geometric patterns. In the same year Subirachs places its first abstract public sculpture - "Forma 212" - on Barcelona`s` streets shortly followed by another one of his pieces and since that moment on and for many years after the Catalan capital took the pool position in relation to Lisbon.

In Spain, Franco`s` authoritarian regime chose simultaneously academic and vanguard options particularly from the fifties on, period when the official institutions paid more attention to abstract compositions. At the end of this decade the country was more opened to modernization and foreigner influences mostly showing that openness in international artistic events. Some of the most relevant sculptors of 20th century Spain matured their plastic vocabularies in that era - Chillida, Oteiza and Subirachs - the last one with great impact in Barcelonese streets, where a «porcioles` style» grew stronger and a kind of kitsch and puerile sculpture shared the urban space with the works of Marcel Martí, Angel Ferrant and Eudald Serra.



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As so, the abstract creations appeared and populated the Catalan capital, although institutional and individual resistances determined some drastic actions like the destruction of Cerdà Monument during some local rearrangements and the relocation of Calder's "Four Wings" in the Miró Foundation at the democratic transition.

This eclectic landscape did not occurred in Lisbon where the abstract exercises in public sculpture were uncommon until the end of Oliveira Salazar's regime. They appeared from private initiative and mainly from the hands of Fernando Conduto, the creator of the first big abstract sculpture installed in the Portuguese capital. On the other hand only one official project occurred the "1ª Travessia Aérea do Atlântico Sul" Monument, inaugurated in 1972, but it was suddenly removed and hided in one of the Mosteiro dos Jerónimos' cloister.

The numbers are most revealing: until 1974, Barcelona received almost thirty abstract sculptures, probably an exceptional case in Europe, when Lisbon received only five, in others words, sixteen percent of the Barcelonese universe. In Portugal, the Estado Novo dictatorship installed its first public and abstract sculpture in the year of 1959 – Arlindo Rocha's "Ritmo da Primavera" - in the comfortable distance of Valencia and almost a decade later after the appearance of the inaugural wave of abstract Portuguese sculptors that integrated Jorge Vieira, Fernando Fernandes and the mentioned Arlindo Rocha.



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The mural paintings in Saragossa's Airport. . "Los elementos sometidos" and "Símbolo del gran viaje u origen de la Hispanidad" by Alejandro Cañada.

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All authoritarian regimes had used architecture and visual arts with the clear objective of ideologize the masses and create their own image, characterized for a very grandiloquent and austere style. Francoist regime wasn't an exception, specially in the first years, when architecture and infrastructure were an important cornerstone of the dictatorship. We can't forget the mural paintings that complete these new buildings with a propagandist iconography that spread the principles of the National Catholicism.

Our paper focuses on Saragossa, where were fulfilled some paintings like Javier Ciria's mural in the Institución Fernando el Católico, the masterwork done by Manuel Villaseñor in the Diputación Provincial de Zaragoza, or the three murals painted in 1958 by Manuel Navarro López in the Gobierno Civil's building, dedicated to scenes of the arabian period, the War of Independence, and an allegory of the Francoist state.

The most important, in which we focus, is the first civil airport in Saragossa, Sanjurjo's Airport, constructed in 1950 by José de Yarza García. This building was equiped with two mural paintings done by Alejandro Cañada in 1950, too. "Los elementos sometidos" is an allegory of the aviation, and "Símbolo del gran viaje u origen de la Hispanidad" represent Catholic King and Queen, one of the most important basis of the francoist ideological speech.

The principal aim of this paper is making known these murals and reflecting on the iconography used in this kind of public art during the dictatorship.



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Changes from the fall of a totalitarian visual discourse (New examples from metropolitan Lisbon).

Telmo Luís Garção Lopes¹

Summary:

This paper concerns about changes in the public art visual language: from the visual discourse of a public space invented by the Portuguese dictatorship, where a perception of a kind of “real” was implemented, to other different perceptions of the “real” lived after the fall of the dictatorship. The construction of a web of relational questions, to framework this paper, was supported by scientific research texts and official texts/catalogs, and compared with empiric observations of some different examples.

Chronologically, the different perceptions of “real” permit to make consequent types of visual discourses, with distinct representations of public space:

1. *The intensity and the objective message of the public sculpture produced from official dictatorship commissions* — shows us a discourse where a stylistic visual language give to the public sculpture an intrinsic capacity to represent a concise notion of “real”, by and for the ideological values of dictatorial regimen.

2. *The rupture and the fall of the dictatorial visual discourse* — The revolution embodied the announcement of integral critical futures that reveal a new representation of public space, and as consequence, in the middle of the 70's in Lisboa, the activist art give freedom to a multiplicity of specific visual languages common in revolutionary periods.

3. *When Public art language start to meandering from the fragmented to the illegible for the most of the citizens* — as the democratic diversity become resilient and

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CR POLIS
GRC Art,
Ciutat,
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adaptive to socio-economic mutations, and the oblivion of collective themes affect the representative capacity of the public art. Meanwhile, specific cases from Lisbon metropolitan area (Lisbon, Almada, Oerias) had happened, showing a public art engagement in new representations of public space. The memory of what happened in the dictatorship's public art brings back relevant issues about representation of public space. — To understand the impacts of the empowerment of different agents (state, citizens, private commissioners, etc.), by the accentuation/negation, or axiological inversion: of the represented substance/themes; of the kind of processes; and even of the kind of agents — and not by obliteration.



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Porto Alegre (Brazil) in the 1970s: Authoritarian State and Abstraction in Public Space

José Francisco Alves
Porto Alegre, Brazil

Introduction

During the 1960s and 1970s, a number of South American countries went through devastating military regimes. They were supported — if not organized — by United States as a form of preventing a growing leftist influence in the continent and a possible “realignment” of such nations with the Soviet Block. The main dictatorship in Latin America occurred in Brazil, Argentina, Chile and Uruguay.

In March 31 of 1964, Brazil deepened itself into the Military Dictatorship, which lasted more than twenty year, the longest dictatorship regime of the continent. At the time, under the presidency of João Goulart (elected as vice-president in 1960 that had sworn as President when the President Jânio Quadros resigned, in the following year). The Goulart administration was tumultuous and followed by political instability mainly due to the measures he wanted to put in action in the country as well as by the rather conservative environment, which offered great resistance to his policies. When the president Jânio Quadros resigned in august of 1961, João Goulart was in a diplomatic mission in China. The military forces and the conservative members of the congress prevented him from taking the oath and a civil war almost took place by sectors eager to guarantee he would be allowed to take the presidency. Goulart undertake of his place, as President was only possible due to a popular movement, which occurred in the city of Porto Alegre, in the South of Brazil. In that, respect the coup was only postponed...

João Goulart was a rich farmer from the state of Rio Grande do Sul and was the greatest leader of a faction called “Trabalhismo” (under the Partido Trabalhista Brasileiro) of popular appeal and with significant support from the worker’s class. Its policy, from “communist inspiration,” according to opposition, was nothing more than popular measures of a social-democratic matrix. Goulart used to call his proposals by “Reformas de Base” [Base Reforms], that is: Educational Reform (from fighting literalness to changes in the higher



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educational system); Tributary Reform (with greater control of sending reserves abroad); Electoral Reform (right to vote for illiterate and the military of lower ranks); Land Reform (des-appropriation of unproductive land); Urban Reform. In March 31 of 1964, now a well plane military coup would become a reality and President João Goulart was removed and send to exile. The militaries (Army, Navy and Air Force) took the government. For a few days, the president of Congress took the presidency and a great deal of political and syndical leaders, public officials, members of the military, were removed from offices and exiled. An indirect presidential election was made with the support of a submissive congress which place in the presidency the marshal Castello Branco (1964-1967). An authoritarian government was set in motion. However in 1968, forced by the democratic resistance at the second military term, under the presidency of the marshal Costa e Silva (1967-1969), the military dictatorship was aggravated and took the form of State Terrorism with clandestine prison, torture, murdering of opposition leaders, culture and press censorship without precedents. Because of that, part of the resistance to the military opted for organized guerrilla fight in distant regions of urban centers.

This period of the Brazilian Military Dictatorship, which correspondent to the years of 1968 to 1974 (at the end of the President-general Emilio Medici dictatorship), became known as the "Anos de Chumbo" [*Years of Lead*], due to the great number of terror acts employed by the state. About the economic aspects, in the same period the country went through what became known the "Economic Miracle." With an extraordinary *superavit* of the economy, up to 10% a year (mainly due to the ingress of foreign capital). The greatest inheritance however of such "miracle," which didn't last throughout the following decade was the public deficit (*Dívida Externa*) and inflation rates without precedents, as well as a concentration of wealth at the hands of few which made from Brazil up to today one of the countries with the largest gap between the rich and the poor.

Only in 1985, with the election by the Congress of the civilian opposition leader Tancredo Neves for the presidency the country would officially leave dictatorship behind. Unfortunately, Tancredo Neves would die before taking the presidency and his vice-president, a representative of the old and most backwards oligarchies of the country politically tied to the supporters of Military Dictatorship. Only in November of 1989, the country would have its first presidential elections after 29 years of dictatorship.



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The local context throughout the years of 1970-1979

With the Military Dictatorship, direct elections for the state governments as well as for the cities and most important capital were revoked, especially those considered of “national security.” A number of changes made by the military in 1966 created in Brazil only two political parties, the ARENA (Aliança Renovadora Nacional), the party connected to the dictatorship, and the MDB (Movimento Democrático Brasileiro), the political party connected to the opposition. Therefore, governors, city Mayors, presidents of parliament both state and municipal, as well as higher officials and directors of public services were always from the situation party (ARENA).

The administration of culture at the federal level and at the state was linked to administrative organisms of educational sphere and not culture as we have today. In that respect it was considered some sort of superfluous activity, without any autonomy. Thus, policies and projects in the field of public art as we see today were tied to administrative departments of cities and public officials of public institutions according to each case.

At the end of the 1960s, with the beginning of the so-called “Economic Miracle,” an urban planning policy without precedents started to be elaborated by the city of Porto Alegre, in the State of Rio Grande do Sul, with a number of infra-structural projects, modern urban ways, buildings and public parks, projects that were put in motion between 1970 and 1979. All such initiatives were elaborated under the auspices of an authoritarian state, since they were planned by the administrations of the ARENA party, by governmental departments equally administered by members the same party, supported by the Military Dictatorship.

Public Art and Urban Planning

The phenomenon I want to analyze in this paper is related to the fact that, for the first time in the state of Rio Grande do Sul — and possibly in Brazil —, urban and architectonic projects contained the presence of art as complement. Even more extraordinary was the fact that the commissioned works for these projects were in its great majority of “modernist inspiration:” abstraction for the first time occupied the urban space, intentionally and in a meaningful way. Many of the artists who works in such commissions by invitation were able to work with great freedom as well as, many of them were well know militants of leftist orientation.



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Which factors determined that the language employed in public projects during that time were of modernism influence, as opposed to social realism in the East Europe for example, and furthermore within a space impregnated with public art of academic orientation, mainly in the field of statuary?

Whose public officials and administrators working or connected to the totalitarian state were favorable to such orientation and what was exactly the role they played in that context?

Public Art as an Element of Urbanism

The urban projects in the city of Porto Alegre developed under the Authoritarian State, specially from the 1970s on, were undertaken, in its majority, at during the term of the Mayor and engineer Telmo Thompson Flores (1969-1975), from the ARENA's party. He was appointed as Mayor of the capital of Rio Grande do Sul by the Governor Walter Peracchi Barcelos (elected indirectly, that is by state parliament, by ARENA as well). During this same period, the general-President Emilio Medici (1969-1974) governed the country, with an iron-fist.

The most important department of Municipal Government of Thompson Flores administration was the *Secretaria de Obras e Viação* (SMOV), in charge of planning and undertaking of extensive urban projects. The engineer responsible for SMOV was Plínio Oliveira Almeida, perhaps the main intellectual mentor of the idea of using art in architectural and urban enterprises during that period. He invited the sculptor Vasco Prado (1914-1998) to make the first work of public art. After the artist projects an outstanding model, the decision was left to the Mayor Thompson Flores, who got in contact with the model at the artist's studio. The artwork, a large concrete panel, was installed at the Viaduct called "Loureiro da Silva Mayor," inaugurated in November 5 of 1970. Even though the panel was a literal homage to the ex-Mayor, the Vasco Prado's work was in reality a bucolic image of Porto Alegre, with many flowers, the Guaíba Lake and the profile of skyscrapers of the city, creating a landscape observed by a dating couple on horseback. For the first time the city had a public artwork, which was going against the grain, contrary to the academicism and the language of statuary as a commemorative element. In addition, who was the invited artist? Vasco Prado. An old fighter for the humanist causes who had run for office as a congressman affiliated to the Communist Party of Brazil (PCB) in 1946. In the decade of 1950, he was one of the founders and editors of the *Horizonte* magazine, tied to the intellectuals of PCB, a part that was illegal since



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1947 (until 1986). Vasco Prado had been also one of the founders of the *Clube de Gravura* [Printmaker's Club] from the city of Bagé and Porto Alegre, whose main purpose was to produce art with social themes and politically engaged. These prerogatives were greatly informed by the experience of the *Taller Grafica Popular* –TGP [Studio of Popular Graphics], from México. Later on, after his studies in Europe Vasco Prado's work "started to show an even more synthetic and abstract character."

Sometime later in 1972, one of the most important administrative units of state Government of Rio Grande do Sul, the powerful *Departamento Autônomo de Estradas de Rodagens* (DAER) [Autonomous Department of Roads] through the intervention of his president, once more invited Vasco Prado to pay homage to a prominent figure. This time it was a monument to the engineer José Batista Pereira. The option of Vasco Prado this time around, was bold and the artist produced a gigantic non-figurative *assemblage*, with found material and used equipment employed in the construction of roads.

To refer on this Abstract, to some of the most important public works by Vasco Prado in the period, I conclude with and immense aluminum panel (34 x 3, 6 m) which he produced, allusive to the Farroupilha Revolution (a political movement which occurred in Rio Grande do Sul against the Imperial Brazilian Government, between 1835 and 1845). The work was produced for the facade of the new headquarters building of the Rio Grande do Sul parliament, in 1973, this time selected by an open call. Members of ARENA, the party that presided the parliament at that time, however organized the open call.

For this panel/monument, Vasco Prado elaborated scenes related to the Farroupilha Revolution in a language rather abstractive, with cut figures in aluminum, revealed by means of light and shadow.

Carlos Tenius (1939), on the other hand, was an artist sympathetic to the military dictatorship and obtained a number of commissions of artworks to be placed in urban ways and public buildings. Coming from the School of Arts of Federal University of Rio Grande do Sul, his work in steel gained notoriety by his geometric, almost abstract shape of forms, which were influenced, in many aspects, by the British artist Lynn Chadwick (1914-2003). His first big commission was the *Monumento aos Açorianos* [Monument do the People of Açores] that paid homage to the immigrants that colonized Porto Alegre in the 18th Century, coming from the Açores Islands, Portugal.

This monument, commissioned directly by the Mayor Thompson Flores, came to occupy a place of distinction within a new urban complex in downtown



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Porto Alegre. Inaugurated in 1974, the significant sculptural group in cor-ten steel called attention by the raw treatment of the surfaces of a “no-noble” material in public art up to that point, and by the sophisticated abstract language employed. The public rejection to the work by the press took shades of conservatism, in a clear refusal to the work that paid homage through a modern perspective of a monument. In defense of the artist, besides the Municipal Government from the ARENA party, among other was the prestigious urban specialist – and communist – Francisco Riopardense de Macedo (1921-2007). The success and the defense of public works by Tenius by the artistic community would not happen again in relation to his future public commissions.

In 1975 and 1977, the works of Tenius appeared at the façade of the conservative Association of University Professionals of Brazil (APLUB), with the sculpture “Vigilante” (which begs the question to whom it watches? Is it ideological surveillance?), and the headquarter of Montepio da Familia Aeronáutica Brasileira (MONTAB), entitled “Solitary Flight.”

In 1977, a group of entrepreneurs decided to pay homage to the marshal Castello Branco, the first dictator of the military regime of 1964. Among the invited artists to make the proposal, were the artists Vasco Prado and Francisco Stockinger. The only one who accepted the commission, however was Carlos Tenius. This was the most polemic project to which he dedicated himself, whom produced a gigantic group of three geometrical figures in cor-ten steel with 28 meters high. Since the “legs” of the figure were made with extreme verticality, it resulted in a group that resembles an observatory of surveillance. In the words of the artist, the meaning of the work: “...with an spirit of Order and Progress, of permanent vigilance for the safekeeping of the man’s rights [...] which raises in this place the figure of sentinel [...] In the desire of the vigilance for the destiny of the Country...”

Tenius’s monument to the marshal Castello Branco failed also by its condition of public artwork not planned for a specific place. Way too big in scale, there was no public place, which could house such work, embarrassing even the leaders of ARENA. The work then, after many attempts in several spaces was placed, at the Moinhos de Ventos’s park, a non-ideal place for it. It was inaugurated at the same time of the park itself, in 1979, by the president of Brazil, the general João Figueiredo, the last military president of the country.

In an urban project in 1972, the major tunnel located in downtown Porto Alegre received a work by the sculptor Francisco Stockinger (1919), the most important



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sculptor of Rio Grande do Sul, invited by the Mayor of ARENA party, Thompson Flores. Stockinger was also an artist engaged along the years with leftist causes, before and after the military dictatorship. At the same time, Stockinger also had public works commissioned by local and foreign financial institutions in Porto Alegre.

Conclusion

This and other case studies of public artworks in Porto Alegre produced and commissioned under the auspices of the Military Dictatorship, in the capital of the state of Rio Grande do Sul (Porto Alegre), between 1970 and 1979, reveal a complex cultural situation. From one side, the governors, affiliated to the Military Dictatorship: from the other, artists in its majority leftist militants. All these artists however, were chose by the specificity of the language of their works: works with modernist inspiration, open to contemporaneity, with a vocabulary driven against academicism and the commemorative statuary.

What makes this situation singular is the fact that the political leaders had no interest on the ideological thinking of attitudes of such artists, but their artistic vocabulary, the language employed by their works and the message it could convey. This meant in many ways a certain qualification of public space, the increasing cultural status of urban landscape.

The characteristic s of this complex context poses a singular question: the option made by dictatorship sponsored by the United States in South America was the one the employment of abstract language in public art. On the other hand, when we thinks in terms of public art in the dictatorship sponsored by the Soviet Block, in the Eastern Europe, that propelled a great amount of public commemorative public art with a rather academic language, monumental and almost always figurative. This comparison is also the subject of the present paper.



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DOS PAVELLONS ENTRE UNA DICTADURA / DOS PABELLONES ENTRE UNA DICTADURA / TWO PAVILLONS BETWEEN A DICTATORSHIP

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Resum

L'any 1937 se celebrava a París l'Exposició Internacional. Trenta-nou anys més tard, Venècia obria un cop més les portes de la Biennal d'Art. Als dos esdeveniments Espanya hi era present: a París i amb el país submergit en una guerra fratricida, "Guernica" va suposar el cant del cigne per a la llibertat; a Venècia, agonitzant la dictadura, "Aidez l'Espagne" esdevenia el clam per la llibertat de l'au fènix que ressorgia de les cendres.

Aquesta intervenció vol analitzar la presència cultural del país a través de les manifestacions artístiques que van actuar de tarja propagandista d'un país lluitant per a mantenir (1937) i recuperar (1976) la democràcia.

El 19 de juliol de 1992, 56 anys després de l'inici de la guerra civil, el rei Joan Carles inaugurava la reconstrucció del pavelló espanyol de l'exposició de París, el qual podia haver esdevingut un autèntic paradigma de l'art públic.

Resumen

En 1937 se celebraba en París la Exposición Internacional. Treinta y nueve años después, en Venecia una vez más se abrían las puertas de la Bienal de Arte. En ambos acontecimientos, España estaba presente: en París y con el país sumergido en una guerra fratricida, "Guernica" supuso el canto del cisne para la libertad; en Venecia, agonizando la dictadura, "Aidez l'Espagne" se convertía en el grito por la libertad del ave fénix que resurgía de las cenizas.

Esta intervención analiza la presencia cultural del país a través de las manifestaciones artísticas que actuaron de tarjeta propagandista de un país luchando para mantener (1937) y recuperar (1976) la democracia.

El 19 de julio de 1992, 56 años después del comienzo de la guerra civil española, el rey Juan Carlos inauguró la reconstrucción del pabellón español de la exposición de París, el cual pudo haberse convertido en un auténtico paradigma del arte público.



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Summary

In 1937, the International Exhibition took place in Paris. Thirty nine years later, in Venice opened its doors the “Venice Biennale” once more. Spain participated in both occasions: in Paris, while the country was in war, “Guernica” supposed to be the swan’s song for freedom; in Venice, dying the dictatorship, “Aidez l’Espagne” meant scream for freedom of the phoenix bird.

This paper analyses the Spanish cultural presence through the artistic manifestations that worked as the publicity card of a Country in its struggle for maintaining (1937) and recuperating (1976) democracy.

On July 19th, 1992, 56 years after the Spanish Civil War started, King Juan Carlos inaugurated the reconstruction of the Spanish Pavillion for the Paris Exposition, which could become an authentic paradigma of Public Art.



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