

BRIDGING THE USE AND PERCEPTION OF PUBLIC SPACE



P O L D R A
PUBLIC SCULPTURE PROJECT VISEU

Visit Kit

POLDRA Works 2020 Edition ^{EN}

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MIGUEL PALMA ^{PRT}

Primary Planet/Space Buoy

Year
2019

For the past 20 years, I have lived with this sphere at my home’s garden. Sometimes when looking at it, I could see planetary geographies.

Materials
Iron

The diverse colors and tones of rust would reflect layers of paint from different time-frames.

Dimensions
160 x 160 cm

The geography of these “scarred” continents had been the result of more or less violent clashes of those ships that for years had used this buoy as a goal post for their in and out journeys across the Tagus River’s entry point. In this process of potential accident and crash with the ships, the sometimes-deep grooves came to be and became notorious, carving rivers and building mountains.

Here and now, at the Fontelo Woods, I believe water and corrosion will continue to sculpt these continents.

Short Biography

Born in 1964, lives and works in Lisbon. Palma’s work frequently handles questions on technological development, ecology, the belief in images, the idea of power, the infant-juvenile world, the obsession for the machine. His art unfolds into drawing, sculpture, multimedia installation, video, artist books and performance.



ELISA BALMACEDA ^{CHL}

Solar Chamber (Inversion)

Year
2019

Materials
Wood, metal, stone, mirror

Dimensions
556 x 325 x 355 cm

Work made in collaboration
with Luis Balmaceda

“Solar Chamber (Inversion)” is inspired by the pre-Columbian astronomical observation constructions. It sets itself upon the recovery of the bond between human and the [natural] surrounding cyclical, cosmological and ritual, so to set and reconnect the human body with local landscape at [specifically these] times of ecological crisis and climate change. The work proposes a chronological observation architecture, at Fontelo Park, and holds an external belvedere (South-East oriented) for the observation of the surroundings and an inner space (North-West oriented) in which a rock from Fontelo itself is placed and serves as support (through a mirror) for the reflection of the sky while it inverts the Sun’s position, which gazed from within the chamber mimics what would be an observation from the southern hemisphere. In turn, the construction itself is aligned with one of the most relevant ritual marks since ancient times: the Summer Solstice, when the Sun reaches its highest latitude and, immediately, start its journey back to the southern hemisphere (where several cultures still celebrate the beginning of each new solar year). On the 21st of June, at 12:30h, one can observe the full projection of the Sun, entering through the upper opening of the chamber.

Short Biography

Elisa Balmaceda (Santiago de Chile, 1985) lives and works between Berlin and Santiago. She studied Visual Arts at Universidad Católica de Chile and later obtained a master’s degree in media arts at the Academy of Media Arts Cologne thanks to a DAAD scholarship (German Academic Exchange Service). Through a multidisciplinary practice that incorporates objects, photography, video, installation and light art, the artist explores the intersections between art, landscape, technology and magical thinking.



NATALIA BEZERRA ^{USA} & KAITLIN FERGUSON ^{GBR}

Lithos

Year
2019

Materials
Grey Antas Granite and
Portuguese Pine

Dimensions
600 x 162 x 10 cm

“Lithos” is a site-responsive sculpture that truly connects people with place. The piece uses natural materials of local origin, transforming them to create a sculpture that draws new and playful interpretations of the landscape. The work takes the form of an interactive lithophone, inviting participation from the viewer. Sounds are played by simply striking the slates with any object, such as smaller rocks in the forest, or even by knocking on them. This direct engagement with the piece will provide a multi-sensory experience for users while releasing sounds of the earth deep into the forest and revealing unexpected qualities of geology. These aspects will provide a meditative experience, deepening the connection between the potential spectator/intervener and the natural world.

Short Biography

Joining together established careers within Landscape Architecture and Public Art, the collaborative practice of Natalia Bezerra (USA) & Kaitlin Ferguson (GBR) combines their shared interests in site-responsive work which engages the viewer in direct conversation with the natural environment. Concerns about the ecological crisis are prominent themes in their work and the driving force behind their efforts in building bridges and connecting people back to the origins of the natural landscape. Collaborative methodologies were established during their time on the internationally respected post-graduate programme Art, Space + Nature at the University of Edinburgh. From there they have built a practice which explores the complex intersections between creative practice, spatial theory and environmental issues.



STEVEN BARICH^{USA}

The People's Stone

Year
2019

Materials
Cement-stone boards, steel
armature, mortar

Dimensions
200 x 200 x 13 cm

From mountain ranges to monoliths, stelae to milestones, naturally formed and hand-carved markers have been used as physical tools of reference, from gauging where we are, to saying how far we have to go, Graffiti, one form of “marking” and mark making, also a tool for communication and artistic expression, can be argued to follow in this lineage: a name, an expression, a code and/or a message left to be received by another. These “signs,” are now placed **on** objects, instead of being **of the** objects, except where sculptural and/or public artworks bridge between the past and the present. The artist Steven Barich with the artwork **The People's Stone** aims to juxtapose the monolithic plus artistic gesture with the signature “tag” or “throwie,” unique reference marks made in collaboration over time, during the project exhibition.

Short Biography

Steven Barich is an American-born artist and educator now living in Portugal. His art practice employs themes and/or rules to directly guide the outcome of the image or object—such that can be described with the words: reverberation, abstract, negative mass, habitual pattern, impossible structure, broken-into-one. The forms manifest in drawing, collage, video and sculpture, commonly presented side-by-side in a single exhibition. Steven Barich studied at the California College of Arts & Crafts (now CCA) in Oakland, California, USA, later earning an MFA in Painting and Sculpture from Mills College in Oakland, California. He has exhibited at numerous spaces from artist-run alternative exhibitions to city museums, with periodic interventions performed in the public space.



LILIANA VELHO ^{PRT}

Living Stone

Year
2019

Materials
Ceramics: pink stoneware, blue and green engobes and glaze

Dimensions
135 x 100 x 125 cm

Inspired by a series of micro practices related to flowers and plants, Living Stone wants to be an island inhabited by many beings, populated by micro cosmos, where natural plants blend with the organic forms of ceramics creating a lush backdrop of shapes and colors. To allow the habitability of the piece, small pots have been created that shelter some plants, such as Venus mosses and navel. To the public, it is proposed an exercise of contemplation of the surrounding nature, where elements such as flowers, branches and leaves are discovered, which are then invited to integrate in the piece, gradually building a collective floral arrangement.

Short Biography

Liliana Velho (Lisbon, 1985) is a visual artist with two hearts, one in Viseu and one in Montemor-o-Novo. She graduated in Sculpture from the University of Fine Arts of Lisbon (2009) and has a master's degree in Visual Arts from ARCA, Coimbra (2012). In recent years, Liliana has been dedicated to ceramic sculpture, choosing clay as the main material in her practice. It also works with different media such as drawing, sculpture and installation. Since 2015, she exhibits regularly, in solo exhibitions and in art collectives collaborating. Currently lives and works in Viseu.



KILUANJI KIA HENDA ^{AGO}

The Rising Sun in the Land of Fear

Year
2020

Materials
Iron and acrylic

Dimensions
600 x 250 x 10 cm

The sculpture “The Rising Sun in the Land of Fear”, is part of a series of works that Kia Henda has been exploring since 2015, inspired by the railings of buildings and houses in Angola. The social “dissimetry” has profoundly changed the physiognomy of the city, homes that have become authentic private and self-inflicted prisons. The piece made of iron and red opaline acrylic plates is an interpretation of the semi-circle railings installed on the balconies of modernist buildings in Luanda, with the aim of preventing intruders and meliants from entering, in order to guarantee the safety of supposedly privileged spaces and bodies. The two semicircles are intended to recreate a sun divided into two equal parts. In this sculpture there is an attempt to romanticize and fantasize an urban reality in many parts of the planet, through extremely repulsive elements. The light of a sun that shines equally for all, in a world where the phenomenon of globalization and savage capitalism make it increasingly clear that we are not all equal under the sun.

Short Biography

He was born in 1979 (Angola), where he lives and works. Kia Henda's interest in the visual arts comes from having grown up among photography enthusiasts. His connection with music and avant-garde theatre was part of his conceptual training, as was his collaboration with artists' collectives in Luanda.

In 2012, Kia Henda won the National Prize for Culture and Arts (Angolan Ministry of Culture). In 2014 he was included in the “100 Leading Global Thinkers” list (Foreign Politics magazine). In 2017, he won the Frieze Artist Award.



RUI SANCHES ^{PRT}

The Fontelo Sentinel

Year
2020

Materials
Birch Plywood and Dibond

Dimensions
345 x 132 x 78 cm

An anthropomorphic presence, dialogues with the only tree that occupies the centre of the clearing. A construction, rigorous and architectural, confronts and accompanies the vegetal element, wild in its naturalness. A connection is established between the two vertical “beings” that creates a dense space of references, energetic and magnetic, which attracts visitors to a conscious communion with nature.

Short Biography

Studied at Ar.Co – Centro de Arte e Comunicação Visual, Goldsmiths’ College (BA 1980) and Yale University (MFA 1982)
 First one-person exhibition in 1984. Since then has shown his work individually over forty times, namely at the Gulbenkian Foundation (2001), Museu Nacional de Arte Antiga (MUSEUM, 2008), Carmona e Costa Foundation (Dentro do desenho, 2014), and the Berardo Museum and Galeria do Torreão Nascente (Espelho/Mirror, 2019). His work has been shown widely in group-exhibitions, both in Portugal and abroad, and is represented in portuguese main public collections. Has produced several sculptures for public spaces, namely in Santo Tirso, Alcobendas (Spain), Olaias underground station (Lisboa), Assembleia da Republica (Lisboa) and Ribeira das Naus (Lisboa). In 2008 was awarded the AICA/Ministério da Cultura Prize.



JAZMIN CHARALAMBOUS ^{GBR}

Carpet of the Rock

Year
2020

Materials
Wood (cork oak, chestnut, pinewood), oil paint, steel armature

Dimensions
200 x 400 x 40 cm

Textile works fall into a tradition of illuminating socio-political issues. In the shadow of Viseu's Stadium, this piece marks out a place where conflict becomes constructive. Shedding light on the almost comical clashes between peafowls and pigeons in Fontelo, the locally grown wooden Carpet is composed of two overlapping patches that mark out territories through pattern, colour and texture. A binding central rock acts as its neutral common ground. It invites birds to occupy it, or provides a place for people to linger and observe. Adapting to the form of the landscape and its features, it floats above the ground, maintaining and revealing existing ecosystems through openings in its structure. The piece emphasises the importance of heterogeneity within environments by creating unity through inclusive and pluralistic approaches.

Short Biography

Jazmin Charalambous (London, 1991) studied Architecture at Glasgow School of Art and obtained a master's degree from TU Delft (2018), where her graduation thesis received the University's honourable mention. She has been a guest tutor at Kingston University, London, and was awarded a grant from Design Management Network NL in 2020. After working in architecture and design practices internationally, she set up her self-initiated practice focused on exploring the intersection between public space, theatre, and architecture. She crafts site-specific situations to provoke flashes of understanding between people, using a combination of analytical techniques and theatrical principles. She is currently based in Rotterdam and involved with projects across Europe.



SIGNE FERGUSON ^{USA} & THANASIS IKONOMOU ^{GRC/CAN}

Misplaced Measure

Year
2020

Materials
Steel

Dimensions
500 x 320 x 900 cm

“Our piece is quite literally a microphone for a family of birds, a misplaced measure often overlooked. We propose a small incision into the earth, placing the user inside of the listening device, a gramophone of sorts, precisely directed at a vernacular birdhouse installed at the top of the trees. An object of mystery, the sculpture imagines a paradigm shift, representing a metamorphosis from a small caged birdhouse to a larger than life gramophone, an echo chamber for nature. We hope that our sculpture houses not only curious users of the human form, but also empowers nature, including the birds and plants. Too often, art is placed at the eye level, superseding the surroundings. In this case, the art is a gentle filter, exposing and projecting the surroundings, louder than before. The park is the true masterpiece. Pause, Listen.”

Short Biography

Signe/Thanasis is a partnership developed to spark conversations between people, culture and the world we live in. Initiated in 2018, the collaboration was formed to combine our backgrounds in order to question conventional design norms.

Signe Ferguson is an artist and architect from New York. She is currently interested in bio-materials, and future cycling structures, and considering how we can borrow the materials for our future structures. Thanasis Ikononou is a Greek-Canadian Architect, Artist and Photographer based in Athens. His designs encourage movement between spaces, discoveries along the way and relationships amongst landscape and built environment.



PEDRO PIRES ^{AGO}
14.000 Newtons

Year
 2018

Materials
 Iron, Life-vests, Rubber

Dimensions
 257 x 237 x 394 cm

This sculpture derives from the line of work that the artist has been developing about migration, which started with a trip to the island of Lesbos (Greece) in March 2016. The time spent at Lesbos was divided between volunteer work with the NGO ERCI (assisting migrants/refugees that arrived by boat), visual documentation and collection of objects. The work is composed of 140 orange life-vests, that create a contrast with the surroundings of the natural greenery and life of the Fontelo Park. The intention is to create a contrasting dialogue between the elements of the work, the Park and the city of Viseu. This provides a platform for discussion regarding migration, Europe, responsibility, and about life and death.

Short Biography

Born in Luanda, (1978, Angola). He holds a master’s degree in Fine Arts from Central Saint Martins College of Design (London, UK). Graduated (2005) in Sculpture, by the Faculty of Fine Arts of the University of Lisbon (Portugal). In 2004 he was awarded an “Erasmus” Scholarship at the Fine Arts University of Athens. His artistic career spans more than 10 years. His work has already been exhibited in places such as: Natural History Museum of Angola, Luanda, Angola; Museum of Fine Arts in Montreal, Canada; 1:54 Art Fair and Christie’s, London, UK; Lagos Biennial, Nigeria; Cape Town Art Fair, South Africa; Grand Palais – ArtParis, France; Gallery Momo, Johannesburg and Cape Town, South Africa; Lorne Biennale, Australia; ExpoChicago, Chicago, USA.

Maintaining POLDRA's assumption and original concept, of promoting the creation of site-specific works, respectful of and in dialogue with Fontelo Wood's, with a planned duration of about 18/24 months of implementation in its "innate" site for each participating artwork, in 2020 and for the first time, some of the Fontelo Wood's Public Sculpture Circuit pieces were removed. As a result, they are not physically available, but the Organisation and the Team considers them an integral part of the project and its journey.

Thus and in the following pages, the artworks that are and always will be part of POLDRA are presented, even if no longer in their "in situ" exhibition status.



CRISTINA ATAÍDE ^{PRT}

Follow the Red Line, please

Year
2018

The Red Line is a three-dimensional drawing made at and with the landscape. The inscribed sentences invite the visitor to look at the surrounding and interact with it.

Materials
Precinta, Tinta, Metal

Follow the line, follow the sentences:

Hug a tree, look for the weasel, play hide-and-see, walk barefoot at the park, say a poem, climb the hill and see the city, thank for the lush of the park...

Dimensions
1300 m (variable; full length of the Tether Strap)

Short Biography

Lives and works in Lisbon. Graduate in Sculpture by the Superior School of Fine Arts of Lisbon, where also attended the Equipment Design course. Production director of sculpture and design in Made In (Alenquer, Portugal), from 1987/96, where she worked with numerous artists, such as Anish Kapoor, Michelangelo Pistoletto, Keit Sonnier, among others. Teacher at the Lusofona University (Lisbon), from 1997 until 2012. The concerns about nature are one of the most constant worries in her work. Going through different landscapes and around the world, trying to understand it's questions. The denounce of ecological crimes, the preservation of nature, and in her last years, the problematics about the refugees, are always going around her personal and artistic preoccupations. Her work, most of the time done during the artist's traveling, transits between sculpture and drawing, going through photography and video. Represented by the Galleries: Belo-Galsterer, Lisboa; Magda Bellotti, Madrid; Andrea Rehder, Arte Contemporânea, São Paulo; Ybakatu, Curitiba e The Shed Space, Brooklyn, NYC.



NEERAJ BHATIA ^{CAN}

Garden of Framed Scenes

Year
2018

Author
The Open Workshop; Project Team: Neeraj Bhatia, Jared Clifton, Shawn Komlos, Hayfa Al-Gwaiz

Materials
Wood, Steel, Concrete Finish

Dimensions
10 x 13 m

The Garden of Framed Scenes situates itself at a crossroads within Fontelo Park and transforms a space of flows into a space of gathering. While the outer geometry of the triangle relates to the site's paths, the internal square geometry frames a *mise-en-scène* for collective performance.

Inspired by local painter Grão Vasco's technique of framing the background environment into the collective scene of the foreground, the project uses a series of framed openings to recontextualize the surrounding environment. Within the piece, foreground and background are collapsed yet framed, while the position of audience and performer is also oscillating.

Short Biography

Neeraj Bhatia is a licensed architect and urban designer from Toronto, and the founder of The Open Workshop. His work resides at the intersection of politics, infrastructure, and urbanism. He is an assistant professor at California College of the Arts, where he also codirects the urbanism research lab The Urban Works Agency. Prior to CCA, Bhatia held teaching positions at Cornell University, Rice University, and the University of Toronto. Select distinctions include the Emerging Leaders Award from DesignIntelligence, Graham Foundation Grants, the Lawrence B. Anderson Award, Shell Center for Sustainability Grant, Odebrecht first prize Award for Sustainability

Fontelo Woods

1. MIGUEL PALMA

Primary Planet/Space Buoy
40.658694, -7.901639

2. STEVEN BARICH

The People's Stone
40.658113, -7.900415

3. JAZMIN CHARALAMBOUS

Carpet of the Rock
40.658271, -7.900327

4. PEDRO PIRES

14.000 Newtons (2018)
40.657860, -7.898997

5. ELISA BALMACEDA

Solar Chamber (Inversion)
40.658493, -7.899516

6. KILUANJI KIA HENDA

The Rising Sun in the Land of Fear
40.658731, -7.899331

7. SIGNE FERGUSON & THANASIS IKONOMOU

Misplaced Measure
40.658812, -7.899760

8. LILIANA VELHO

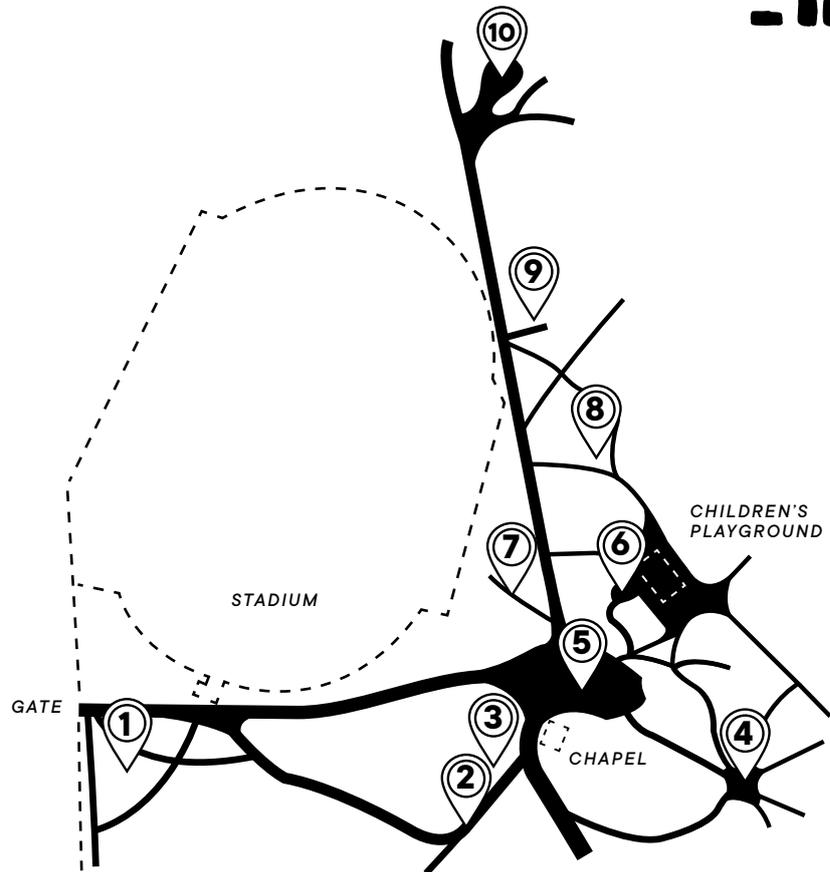
Living Stone
40.659030, -7.899094

9. NATALIA BEZERRA & KAITLIN FERGUSON

Lithos (2019)
40.659751, -7.899333

10. RUI SANCHES

The Fontelo Sentinel
40.660542, -7.899122



POLDRA – Public Sculpture Project Viseu, envisions to develop contemporary public art/art in public space proposals – with significant focus on sculpture – specifically created for the selected spaces (site specific) reinventing and reinterpreting them; while encouraging an interaction between the visitors and the sites themselves.

Side by side, public moments for reflexion and dialogue will be promoted (under the form of conferences, debates, or open classes) in order to discuss the base theme of the project, but also the project itself and its outcomes.

Techninal Sheet

Concept

João Dias

Organization

Prominentchance

Project Management and Production

João Dias (Artistic Director and General Coordination)
Rui Macário (Programming and Content Coordination)
Luís Belo (Design and Communication)

Technical Team

Pedro Jales (Coordination)
Felix Mohr
Márcio Saraiva
Pedro Rocha
Margarida Saraiva
Daniel Lázaro
João Pereira
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Advisory Committee

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Stella Ioannou

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