

WALLS FOR A REVOLUTION

- MURAL ART FILMS IN PORTUGAL
SINCE THE 25TH OF APRIL 1974.
TRACES FROM A LIBERATED VISUAL
CULTURE

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ABSTRACT

The Portuguese revolution took some filmmakers and artists to the street to document the visual freedom of the moment. The mural art of those days is still remembered, hence nowadays the tourist experience is far from that. The gentrification of the city is the last part of the process of non-recognition of this street art form as an important aspect of this historical period. Some films tried to counter-act and reveal these experiences as "Revolução" by Ana Hatherly (1975), "Pintura Coletiva" (Manuel Costa e Silva, 1974) and "Paredes Pintadas da Revolução Portuguesa" (António Campos, 1975). The impressions of the films express the paradox of the spaces of memory that Nora (1989) underlines when they testify something that disappeared and at the same time is being reenacted with institutional street art demands to commemorate the 25th April anniversaries, like the 40th or the 48th, by the Urban Galleries of Lisbon City Council or the Museum of Art, Architecture and Technology.

A revolução portuguesa levou alguns cineastas e artistas para a rua para documentar a liberdade visual desse momento. A arte mural desses tempos ainda é recordada, mas hoje em dia a experiência turística está distante dessa vivência. A gentrificação da cidade é a última parte de um processo de não reconhecimento desta forma de arte de rua como um aspeto importante deste período histórico. Alguns filmes tentaram destacar e revelar estas experiências como "Revolução" de Ana Hatherly (1975), "Pintura Coletiva" (Manuel Costa e Silva, 1974) e "Paredes Pintadas da Revolução Portuguesa" (António Campos, 1975). As impressões dos filmes exprimem o paradoxo dos "espaços de memória" que Nora (1989) sublinha ao testemunharem algo que desapareceu e ao mesmo tempo está a ser reencenado com encomendas institucionais de *street art* para comemorar os aniversários do 25 de abril, como o 40º ou o 48º, pelas Galerias Urbanas da Câmara Municipal de Lisboa ou pelo Museu de Arte, Arquitetura e Tecnologia.

Keywords: *Street art; Portuguese revolution murals; Experimental film; Documentary; Visual culture*

Walls from a Revolution, liberated films - an introduction

After the Carnation Revolution in 1974, in Portugal, accompanying the political change that came with the military coup that finished 48 years of dictatorship, another liberating movement took place: mural art and public visual expressions of different types. Murals, graffiti, wall paintings and posters about revolutionary acts, freedom, the end of colonial war, new hopes for the Portuguese society were fixed somehow around the public space of the cities and rural areas too, revealing the visual vitality of a country, where taking the streets and the walls was a power take over too (Irvine, 2012). Although the mass of this visual production was very vivid and present in the succeeding years and generations, the majority of the mural art of that epoch has been disappearing. As a condition of the ephemerality of street art and its precarious conservation (Gayo, 2015) and the transformations of the public space in the five decades since the Post Revolutionary Period, the majority of these works are no longer available in Portuguese collective visual culture. This article analyses three different forms to capture and reenact the potential and the paradox of mural art as an expression of a place as a problematic zone between history and memory (Nora, 1984), specifically in the contemporary urban visual culture of Lisbon's recent historicization of this period. The first form is cinema, with the analysis of three films from three artists and filmmakers that captured some murals of the period, each one in their own language, respectively: Ana Haterly's "Revolução" (1975), António Campos, "As paredes pintadas da Revolução Portuguesa" (1975) and "Pintura Coletiva" by Manuel Costa e Silva (1975). The films will be analysed within a methodology of integrated film analysis (Penafria, 2009) and its wall surfaces' as in Bruno's (2020).

The last part will focus on the recent institutional reconstitutions of mural art events produced by museums that were replicated on the celebratory dates of the 25th of April, like the

fiftieth that is celebrated in 2024. Several articles and other bibliographical fonts (Vicente, 2023) or Rendeiro (2019) will support the research to this last analysis on the symbolic reenactments of such public appropriation of the street and street art from cultural institutions like museums and universities.

With these perspectives, this article contributes to the enlargement of the knowledge of the mural art of this period and the modes of representation and preservation of such style, and its recognition in the visual cultural landscape of the contemporary city of Lisbon and its recent museological practices and renewed artistic intentions productions in the 25th April period spirit.

Several artists and filmmakers occupied the streets and captured these transformational moments, with their tools. Some of these artists took the walls to leave their message, their mark-making murals and wall posters. Several films testify to the injunction between public art and revolutionary movements, such as *Paredes pintadas da revolução portuguesa* (1975) by António Campos, *Revolução* (1975) by Ana Haterly, *Pintura Colectiva* (1974) by Manuel Costa e Silva.

These works testify to the visual opening of the Portuguese walls, those of Lisbon, but also of its growing outskirts and around the country, taking the mural as a public, open form of expression to artists, but also to those anonymous artists and communities who painted dispersed murals during this period. Along with those primary artworks, there happened other concomitant art forms: films that documented these mediations with different expressions, such as experimental films or documentaries.

This article aims to trace and compare different historical cinematographic works about public murals made during the Carnation Revolution and the collective memory constituted from the films that captured this reality. What impact would

it have, hence the revolutionary tourism also occurred at the time from the perspective of the city visitor or foreigner or the liberated citizen? How has the importance of this visual practice been captured by films?

Street art has a direct relation with political and interventional art and tracing the cinematographic testimony of these public works, focusing on a historical moment, can contribute to Portuguese street art history within the particular moment of the Carnation Revolution and those specially active years of production of public political murals, since 1974.

The fragility and disappearance of these murals in the contemporary space of the city open the question of street art's vulnerable preservation, once these murals have disappeared in their majority, with the changes in the city's landscape, the transformation of the urban landscape, new construction or rehabilitation, or in some cases, new layers of mural expressions.

How did cinema, particularly documentary and experimental film crystallize the ephemeral works of public art and political intervention through murals in those days? Once these films are also of difficult access and visibility, how does this knowledge reshape a historical perspective on the contemporary inhabiting of Lisbon street art flâneurie?

The Material and the Surface - Methodology

The methodology of this work will focus on the filmic analysis proposal by Manuela Penafria, where the filmic condition is "Análise de Filmes - Conceitos e metodologias" (Penafria, 2009) is no longer fragmented both in psychoanalysis or intradiegetic or formal and narrative structures, but rather is an informed process of all these different lines of edition.

To make this study possible the methodology of this work will follow the traces of different films, but also of different

possibilities of events. The films that are known as being part of this group of works include the ones done during the revolutionary period, directed by relevant names from the Portuguese artistic and cinematographic scene, such as Ana Hatherly, a well-known multi-faceted artist who directed "Revolução"(1976); António Campos, an acclaimed singular Portuguese filmmaker, perhaps best known by its amateur origins and self-made documentary productions, who directed "Paredes Portuguesas da Revolução" (1976), a film made as part of the Artists Cell of the Portuguese Communist Party; and Manuel Costa e Silva, who directed "Pintura Coletiva"(1974), another name in Portuguese Cinema, best known as photography director, but with extensive work as a documentary filmmaker, also connected with the first International Documentary Film Showing in Portugal-Encontros Internacionais de Documentário da Malaposta.

Perhaps the aesthetic connection and their practices' sensibility drove them to make these films about such fatuous events and happenings, which can relate to their artistic singularity and artisanal practice of cinema.

The films relate in different ways to the different murals or events, each one with its language. We will analyze the three different kinds of films, according to the different filmmakers' aesthetics, their objectives, their modes of production, exhibition and impact. The analysis will concern their filmic composition relating to the different murals' revolutionary aesthetics, plasticity and events they film, within a context and a certain historical moment. The goal is to present a reflection on the *passage* from the ephemerality of the *mural* to the *film*.

Complementary to these objects were made other efforts to capture the *visual revolution* of the collective murals that were appearing all over Portugal, from different origins. The Portuguese Public Television produced different documentaries about the subject too. Also, the raised interest from a foreign director with an outsider perspective, as the one by

Jean-Paul Dekiss with *Les murs d'une révolution* (1975), will be analysed as audiovisual objects that focused on this subject. The television programmes differ, like *Pinturas Murais*, made by António Almeida Lopes in 1975 or the audiovisual compilation for the 25th anniversary of the 25th of April in 1999, where a compilation film of such footage was organized and released as part of the celebrations, or the educational materials that are available in the RTP site with didactical materials on the theme. These are historical audiovisual objects that, differently from the films previously presented, follow another goal, the informational testimony about the events.

This essay will also take into account the revisitation and reenactments of some of these events, as the contemporary convocations of mural and street art connected with the 25th of April commemorations through evocative dates, in its 50th anniversary in 2024.

The first of these different events, an artistic reenactment of a celebratory date that evoked the street art and the revolutionary murals of the post-revolutionary period, was the 40th anniversary of the 25th of April, when the Urban Art Gabinete in Lisbon City Hall promoted a street art evocation of the murals of that period, called 40 walls for 40 years in 2014. This also sheds some light on the different perceptions of street art itself as collective memory and artistic celebration, within an institutional programme.

A second is an event created by MAAT, Museum of Art and Technology, with the organisation of the construction of a new mural that reconstitutes the memory of the one initially installed in the Belém district, also where the museum is, in 2022 when the 48 years of Portuguese democracy equalled the 48 years of dictatorship.

These initiatives, institutional and financed, dealt with a curated set of artists, a structured organized art event, under the museum and public art institutions and organisations

rationale. The events and their interpretation differ from the original group of films, their means of production and objectives. Despite these differences, the reenactment discourse and practices are relevant to contemporary representations of mural art and this article's analysis.

The main argument of this article is based on the evidence that for the memory of the 25th April street art, there were made different registers, different forms of memory construction- this relates with the concepts of collective memory, such as the classic formulation of Michel Halbwachs, but also its impact on contemporary visual culture and its new formulation, post-postmodern, post-medium and post-internet, (Irvine, 2012) but also where the paradox between the document of mural art present in documentary is both a paradox to the ephemerality of mural art, as Gayo reflects on the contradictions of the conservation of mural art.

Some singular films, made by Portuguese filmmakers and artists had the aesthetic and professional context to their production. Three of these films were chosen as being exemplary of some characteristics of documentary and experimental film as reflexive of the relation between ephemeral art and its memory, as is the case of the revolutionary murals and interventions.

The other audiovisual didactical materials reflect different languages and objectives.

The historical and institutional celebratory reenactments.

The anonymous registers. Some were made by anonymous, who understood the importance of these artistic and activist public expressions, registering the different murals around the country, and are now perhaps in the sphere of private amateur cinema and photographic collections, that sometimes appear in personal blogs or other individual media initiatives.

The murals were initiatives of several origins, for example, when a collectivity made a demonstration, or the different Parties' regional sections organized some commemoration, financed in the area the painting of an allusive mural to the event. This ephemeral condition of such practices reveals its fragility and systematic disappearance (Gayo, 2015) making a comparison with the filmic register that also appeared and made some mural art cultural memories from those days possible.

The Murals on the Films and the Scenes on the Walls - Results

The proposed set of objects to ground this article's argument are, respectively, the photobook edited by Sérgio Guimarães - "Paredes Pintadas da Revolução Portuguesa"(1975); the three films focused on the mural art of the period: "Paredes Pintadas da Revolução Portuguesa"(1975) by António Campos, "Revolução"(1976) by Ana Hatherly and "Pintura Coletiva"(1974) by Manuel Costa e Silva; the recent events of mural art reconnecting with this recent history and collective memory - the commemorative mural of the 40 years of 25th of April, an institutional demand of the Lisbon City Council, the Nova University - Faculty of Social Sciences and Humanities mural allusive of the 25th of April, that will be repainted for the 50th anniversary of the Coup in 2024, and the reenactment of the Artists mural in Belém, by MAAT - Museu de Arte, Arquitetura e Tecnologia in 2022, when 48 years of freedom equalled 48 years of dictatorship,, there was a re-interpretation of the collective mural that Manuel Costa e Silva filmed.

This triptych of events and materials will guide our experience and understanding of different modes of production and appropriation of mural art and street art.

I. "As Paredes Pintadas da Revolução", Sérgio Guimarães, Mil Dias Editora

This is a photo book, a case study of the loss of visibility of the revolutionary murals movement and the history of Portuguese Street Art. The book "As paredes da Revolução" edited by Mil Dias Editora, a photo book about the mural art of that period, had the purpose of showing the freedom that the people had achieved with the liberation of the hands of 48 years of dictatorship. The explanation comes in the book preface which is the only written part of it, the rest are only images, like a family album of the murals of the revolution:

One of the most beautiful expressions of this freedom was undoubtedly found on the walls of this country. More than the press or, in general, the media, it was the people who freed themselves from censorship and fear. Now, with access to freedom of expression, they used it in every way possible - and this, in the form of inscriptions on walls, was certainly one of the richest and most fruitful achievements of that April. (n.a., 1976). This book has its own story.

II - Three directors, three films, three registers

These are different types of films, films that were singular in their means of production, in their directors' careers, but also the work in these particular films, formally and in content.

Paredes Pintadas da Revolução Portuguesa, (António Campos, 1975)

The first film to be analyzed was made during the PREC period, the Revolutionary period, produced for the Visual Artists group, also called Cell, of the Portuguese Communist Party, and it was finished and released in 1976. The film has a narration and voice-over of Portuguese painter António Domingues. It was not distributed in theatres. But António Campos was one singular director in Portuguese cinema. He started by being an amateur filmmaker, and a teacher who loved cinema and began as a cinephile with cine clubs. Then,

as the connection with the Gulbenkian Foundation and the cinema support funds the institution started to give scholarships and funding films, António Campos was one of the names connected with this group of Portuguese filmmakers that started filming within this New Wave of Portuguese Cinema. Although not someone disconnected from the public and the field, António Campos remained in the amateur fringe of cinema production. “Paredes pintadas da Revolução Portuguesa” was an ordered film and it is mentioned in the Portuguese Cinematheque catalogue about the director, published in 2000, (ed. Madeira, M.J.), although it does not mention the film content of form or even means of production. The film is the subject of Portuguese Cinema scholar Paulo Cunha’s listing of productions. The film has the music of Fernando Lopes Graça and narrated by António Godinho. The filmmaking is not registered at the beginning of the film. Just the music and the text. It was signed as a film produced by the Communist Party Cell.

The film “Revolução” de Ana Hatherly was presented at the Venice Art Biennale in 1976, the film was produced by an artistic group, Grupo Zero, in 1975. The film is directed, photographed and edited by the artist Ana Hatherly and the sound work is signed by Alexandre Gonçalves. There was a second version of the film in 2001, made by the artist.

The film is a mural itself. An experimental film of an experiment on the streets.

The revolutionary mural during a demonstration. That is the remnant feeling when confronted with the almost 10 minutes of experimental film with fast and short images of walls, painted with murals, posters, graphic signage, words, parts of texts, and a multitude of signs of the Revolution in its chromatic and formal in one hand, and symbolic and performative in the other.

The film encapsulates the street, hence both the images and the sounds were recorded from public events to reveal this *exteriority* in the strong explosion that the public is exposed to. The demonstration words edited with the short plans of half sentences, syncopated in different rhythms reveal sentences, ideas and ideologies, all part of the common act of going out, acting out in the street.

As a statement of the film, outer space can be thought of as the space of the Revolution, the street art reorganized in the filmic frantic montage, according to the 8mm film experimental editing of the time, reminding experimental film tradition of Jonas Mekas and Kubelka in the filmic formal structure: a short film, 8 mm, a fast editing style.



Figure 1 “Paredes Pintadas da Revolução Portuguesa”, (© António Campos, 1975) was directed as a production of the Communist Party Artists Cell. Revolução, (Ana Hatherly, 1975, 2001)

The film is also relevant when defined around the ideological landscapes of the time, once, diversely from other films of the moment, it did not repeat a partisan ideology, instead, it has the feeling of being in the midst of those revolutionary days from a non-affiliated to a party perspective. There are the images, posters and murals of different political parties, as the discourses of different politicians and their public speeches, recorded on different occasions and that were overlapped, assembled in a polyphony of voices, of ideas, of mots. The politicians' voices recognized in the film are for example Mário Soares, the leader of the Socialist Party at the moment and Álvaro Cunhal, the leader of the Communist Party at the moment, who were together in a famous event, where probably the sound recording was done: the 1st of May of 1974 celebrated in freedom in Portugal.

This was a very intense event, also the subject of another important Portuguese film "As Armas e o Povo", shot and edited collectively by different directors, some of whom felt the historical responsibility to testify and register for posterity the unique revolutionary moments.

The film is signed as Cinequipa and has a long list of studies about it. It has been recently restored and launched a DVD edition with texts by Paulo Cunha and Tiago Batista, namely

Portuguese cinema scholar and Moving Image Portuguese Archive director, also a historian.

The film, directed by many men names of the "cinema cooperatives movement" also passed by the streets of Lisbon during the 1st of May demonstration, and with the singular participation of Glauber Rocha, the Brazilian director, who took the microphone and made several *vox populi* that appeared in the film and are crucial documental patches to understand the people on the streets. The military, the old man, the lower condition women, the emancipated women, and different voices and testimonies were registered with the camera and the energy of Glauber Rocha, becoming definitive pieces of history and moments of the film.

"Revolução" by Ana Hatherly the opposite of "As Armas e o Povo" brings the street in the people to us, organising its montage and rhythm with a continuum of loudness and visual explosions, a tour de force through a spontaneous visual culture happening in the front of everyone's eyes, the mural art, the posters, the graffitis, all the visual and graphic expressions that were important interpretations of the Revolutionary imaginaries. The political parties were present in their amplitude, Left and Right, also present in the discourses of the mediatic leaders of the moment.



Figure 2 The overlapping images of political posters in the film accompany the sound and rhythmic experimentation, which alternates in the editing with more abstract colour shots. Still frame of "Revolução" (© Ana Hatherly, 1975)



Figure 3 In the film, the compositions with the mural images sequentially develop different scales, composing a scale of shots within the murals themselves. Still frame from "Revolução" (© Ana Hatherly, 1975)

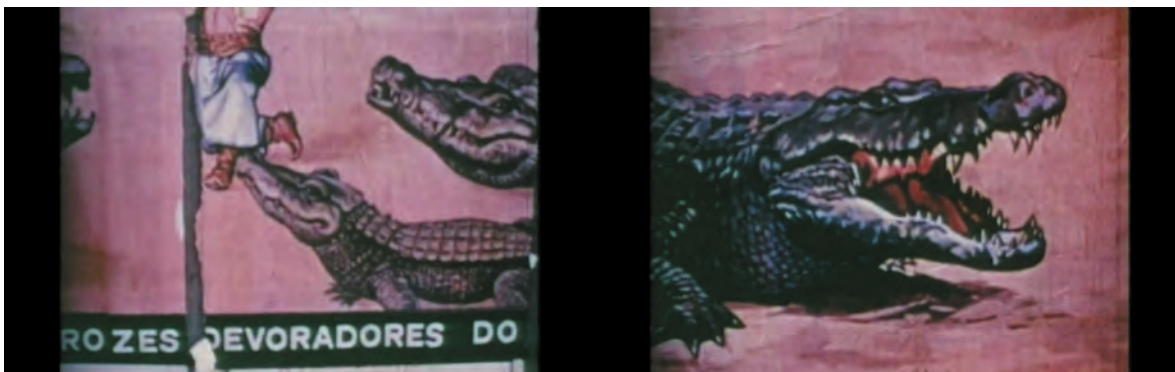


Figure 4 The film also includes a sequence from a circus poster, where the crocodile metaphor is humorously presented. Still frame from "Revolução" (© Ana Hatherly, 1975)

The crowd's protest words are present and repeated. Several times, and perhaps there is a subliminal message being transported to the film, "União, MFA" meaning "the people is with the Armed Forces Movement"¹. This motto is repeated during the film several times. Perhaps it means some significant persistence on it.

Other important references are the sound bits of the independence movements and the salutations to other names of the political discourse and anti-colonial context. There are several moments about Amílcar Cabral, other figures and also the independence movements themselves like FRELIMO, PAIGC or others, remembering the amplitude of the street and the people's voices on the street.

¹ The MFA - Movimento das Forças Armadas was the military movement previously called the "Captains' Movement" that organized the military action and coup that defeated the dictatorship regime. On 25 April 1974 a *coup d'état* led by the *Movimento de Capitães* (Captains' Movement), re-baptized as the *Movimento das Forças Armadas* (MFA - Movement of the Armed Forces), brought an end to 48 years of the *Estado Novo* dictatorship. The MFA immediately received the enthusiastic support of the population of Lisbon, who in less than a week destroyed the symbols of the old regime.

A peculiar moment is when Hatherly takes the images of crocodiles from a circus announcement to share the metaphor of the animal and the regime. The crocodiles that "bite their adversaries" are here invested in this reinvented framing of their circus circumstances and become part of the critique present in the visual culture of Lisbon city environment. The crocodiles, although identified in the Circus announcement are appropriated in the same language that the other street imagery, becoming a side effect or a blague in the context of the film from the author.

The film extracts from its rhythm and colours the movement of the streets. The materiality of the surface of the murals and the walls is symbiotic with the surface of the film form, using Giuliana Bruno's work - "the material of an image manifests itself on the surface" (Bruno, 2020). Both the film layers expand the murals, the sound and the image.

The film had an appearance in the Venice Biennale, but not much more impact, it was not released in Portugal even. Its experimental form brings it closer to the art market and exhibition circuits than to theatrical release and cinema.

Pintura Coletiva, (Manuel Costa e Silva, 1974)

The pedagogy of documentary film is present in the perspective of the last work about mural art from the 1974 Carnation Revolution to be analysed. This film is a live shooting of the performance of the 10th of June commemorations of Portugal Day. In the Primavera Market, the Movimento dos Artistas Plásticos Portugueses - Portuguese Visual Artists Movement - made a mural on the Primavera Market in the Belém district in Lisbon, with 48 participants from 48 visual artists. The Movement organised this happening and the 48 artists in a collective moment painted a collective mural. The event also had visibility, with a manifesto from the artists.

It was a happening that moved the public to the Market to assist with the artists' work. There were several artists with different scales of visibility, but some important names of the Portuguese Visual Arts were there. The Movement, as an important concept at the revolutionary moment, going along with the Army Force Movement had an interesting input for such an event, a very mediated one.

The moment of the Revolution, with the artist's manifesto, was a mediatic one.

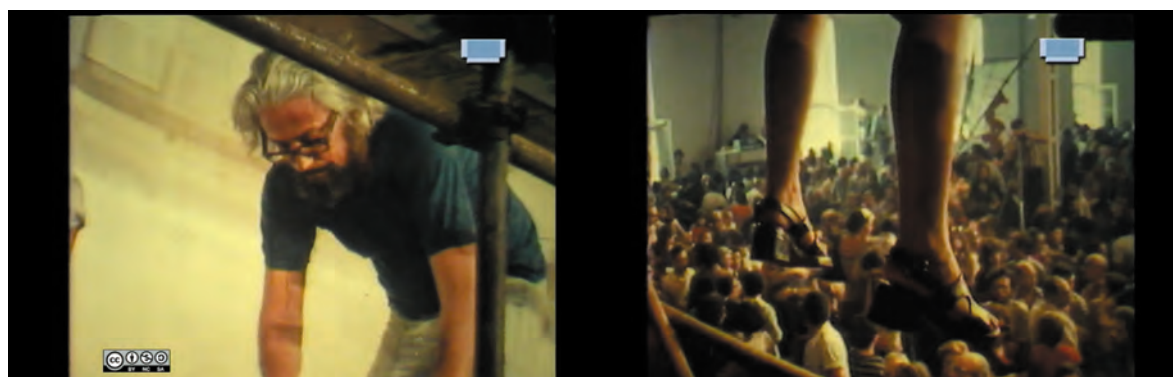


Figure 5 Still Frame from "Pintura Coletiva" (© Manuel Costa e Silva, 1974)

The 1974 event had the sponsor of the Instituto de Tecnologia Educativa - Educational Technology Institute - an institution that had a preponderance in the Educational landscape of post-revolutionary Portugal. The scope and mission of such an institution was to organise a relationship with new audio-visual technologies, offering formation in a technical perspective to those who wanted to work in the audiovisual field. This was one of the educational centres in the area that existed, along with the Center of Formation of RTP - the public broadcasting network. At the same time, there was a concomitant educational effort in the Cinema field, with the Escola Superior de Teatro e Cinema, founded in 1973, where some of the Portuguese filmmakers, like António Reis, found a place to also expand some of their theoretical conceptions and pedagogical practices about Cinema, author and Portuguese cinema.

One figure transversal to the field was Manuel Costa e Silva, the author of the film about the "48 Artists for Freedom". The mural event took place at the Mercado da Primavera, in the Contemporary Art Gallery, in the Belém district.

The film was something within.

The first images are close shots of Júlio Pomar, already a recognized Portuguese painter at the time, without a shirt, smoking and sweating. The heat of the moment was clear and Costa e Silva wanted to express that also in the first images of the film-document.

The images succeed each other, with short plans, and close plans, in warm colours. Painters, men, and women, appear to be in a busy scenario, moving around the scaffoldings like neighbours in a building on a hot summer day, talking and painting and smoking and moving around.

The mural was the motif for such an artistic statement, forty-eight artists, each for one year of dictatorship. The wall

was imponent, although never filmed by Costa e Silva entirely, in one plan. The film was instead a collection of images of the labour, the artists working.

The film testifies and intends to register the ephemeral actions of artistic labour, not the result or the outcome. Instead what remains is the process, something difficult, the event, the performance of the intervention.

Documentary has been the stone where these kinds of events are carved. This short documentary keeps the same line of work and style. The same aesthetics of a seventies intervention film, with the purpose of the artistic work demonstration. The plans do not show either the space or the public. There is no spatial point of view or any spatial understanding of the Market, the relative position of the mural and the artists working and the public assisting. The short plans do not also show an establishing shot of the narrative. The viewer emerges directly in the artist's gestures and close spatial relation with their piece of space to paint. Documentary is a definition of a relation to reality, but also a mode of intervention in the reality itself, as we can testify in the close-ups of the artist's perspectives, framing the camera and seeing through the frame, their own visual horizon.



Figure 6 One of the slogans of the Artists Democratic Movement that organized the Belém event. "FLOWER FREEDOM FIRE IMAGINATION POWER UNITY ART REVOLUTION"



Figure 7 One of the murals of the initiative 40murals40years in Alcântara, now no longer exists. (© Carla Fernandes) Source: <https://www.dw.com/pt-002/40-anos-40-murais-a-revolu%C3%A7%C3%A3o-nas-paredes-de-lisboa/g-17564502>

The public that was assisting was not present. Although the recorded sound and the editing capture some plans where it is possible to capture the crowded event that was taking place.

Some plans identify the artists, the women, and the men, each one defining a pictoric statement that the films seem to follow and pretend to capture. Each one's contribution to the collective.

This leaves us with this idea of collective, a collective fragmented, in movement, made of singular nodes and expressions. This is clear in the film scenes, to capture each artist's expression, to register each one's representation.

The film keeps the circularity of the rhythm and the montage. There is a zoom-in into an action and there is not much more besides these concentrated scenes of the actions. Also in

the sound, there is an innovative fact, that is the absence of narration or voice-over, something that was both common in documentaries and at the time, in this type of film production, hence the film was possible thanks to the Instituto de Inovação Tecnológica - Technological Innovation Institute - where an institutional perspective would be lead by the voice-over as a journalistic reportage or as a film that would go along an institutional discourse. Nothing like that. The film is a plunge into the intervention, with no distance, no explanations.

III - Contemporary Murals - Evocative Memories, Recreating Spaces

The next moments of analysis will focus on the events on different dates related to the commemoration of the 25th of April. The first was the 40th anniversary of the initiative of the

Urban Art Association - APAUrb - the creation of 40 murals for the 40 years of the Revolution².

The proposal was to gather several artists and create different evocative murals in distinct regions of the country. The capital was the first, with the production of the first mural in the Alcântara area - an industrial belt of the historical centre - where, due to its extensive spaces of factories and storage, some of the original murals of the revolutionary period were painted.

António Alves, one of the artists from those days was connected with the project, a former muralist painter. The idea was to occupy the vacant urban spaces, that were on the verge of gentrification, as the Alcântara area, also known after its requalification of a large area of industrial spaces into a cultural neighbourhood - LXFactory.

No murals in the area of Alcântara are left, due to the gentrification.

One remark of the spirit of the reenactment proposed by António Alves was that the murals should not have any political party references, like those from the early days of the PREC³ period. The murals were documented in the site "40anos40muraish" where only some images of the Alcântara mural and Loures mural were registered. Rendeiro describes the initiative as an expression of a utopia, whereas Teotónio de Almeida (2017, p. 295) denotes that the Carnation Revolution became the most important utopia in Portugal during the 20th century, for having let such radical political, social and economic change in such a short space of time.



Figure 8 The images of the 40murals for the 40 years were also connected with the economic crisis of Portugal in 2014. (© Carla Fernandes) Fonte: <https://www.dw.com/pt-002/40-anos-40-murais-a-revolu%C3%A7%C3%A3o-nas-paredes-de-lisboa/g-17564502>

Another institutional action was when the Urban Galleries of Lisbon City Council decided to invite seven artists to paint seven murals to commemorate also the 40th anniversary. The exhibition was called "Venham mais sete", a reference to the intervention song by José Afonso, "Venham mais Cinco". The panels were painted in different spaces of the historical Lisbon centre, such as Calçada da Glória or Largo do Oliveirinha. Some of them did not resist the continuous gentrification pressure.

The historian and researcher Filipa Lowndes Vicente describes how she discovered the slides in a Lisbon flea market, Feira da Ladra, where she found out about the project and the event that took place on the commemoration of the first day of Portugal in freedom.

The remnants of that event are now being rediscovered with the reenactment in MAAT in 2022, the 48 Years of Democracy mural.

² This initiative originally started with the Association APAUrb - Otávio Pinho, who was the president at the time. Hence the recognition of street art and the media interest, in the first moment, there was no institutional support from Lisbon City Council. <https://www.publico.pt/2014/03/27/politica/noticia/renasce-em-alcantara-o-primeiro-de-40-murais-politicos-1630011>

³ Período Revolucionário em Curso - Revolutionary Period in Process.

⁴ <https://40anos40muraish.weebly.com/murais.html>



Figure 9 One of the slides found by Filipa Lowndes Vicente which documents the intervention of the Art Market in Belém, reenacted by MAAT - Museum of Art, Architecture and Technology in 2022. (© Filipa Lowndes Vicente, 2022)

Filmed in 1974, the mural performance was an artistic happening with a relevant group of well-known artists. These artists collectively organised the "Movimento Democrático dos Artistas Plásticos", who were members of the SNBA - Sociedade Nacional de Belas Artes. This Society already was a resistance place during the dictatorship and organised several exhibitions, debates and events of artists in this spirit. (Lowndes Vicente, 2022). According to some authors such as Margarida Rendeiro or Maria Isabel Roque, Lowndes Vicente establishes the chronology of the event and the movement itself, hence it had a collective political programme for the Culture and the Arts, that was initiated after the 25th of April and since then this group of artists started to develop a participatory political program. The first proposals were presented in May. It included the extinction of the State Secretary

of Information and Tourism, the destitution of its dirigents, and the end of a Panorama magazine produced by the State Secretary, which were concrete demands of the group. Also the claim of an inventory of the artworks that were under the institution's patrimony and the crucial end of censorship commissions for the Arts and Cultural initiatives, along with a program of diverse artist and political interventions, planned for the preceding months, where the 10th June mural painting was included (Lowndes Vicente, 2022).

"To be an artist is to act, intervene, share, go out in the street, participate and do it collectively". ("Ser artista era agir, intervir, partilhar, sair à rua, participar, e fazê-lo coletivamente.") This affirmation went along with the slogan "The fascist Art is harmful to the sight" - "A Arte fascista faz mal à vista". There were other significant actions like the covering of Salazar statues with black drapes in Palácio Fox, the head-quarter of the Secretary of State for Information and Tourism, on the 28th May 1975, the anniversary of the instauration of the dictatorship in Portugal or Oporto burial of Soares dos Reis Museum.

As part of such a programme the event of the 10th of June, the national holiday for the commemoration of Portugal Day, the Movement had prepared a celebration, this was a word all around, where the event of the mural painting was to be accompanied by an evocation of the sculptor José Dias Coelho, a young artist shot by the political police in 1961, and a concert lead by the maestro Fernando Lopes-Graça with a repertoire of intervention music and a theatrical performance by the Comuna Theater, a contemporary theatrical group.

In 2022 the Museum opened the project and with the support of the Republic Presidency re-invited a new group of 48 artists to reenact the first mural, when 48 years of freedom would equal 48 years of dictatorship. It was interesting that



Figure 11 The images of the 48th anniversary by MAAT and one of the vandalized images. (© Observador)

this contemporary and institutionally framed public art was still vandalized.⁵

Some of the original artists of the 1974 event were present in the new event like Teresa Dias Coelho, Teresa Parente, Eurico Gonçalves or Sérgio Pombo.

The Screen and the Walls - Conclusions

If we imagine a horizon where both the films and the new murals co-exist the possibilities of such visuality is itself a singular place, hence it is no longer just a place of memory or a place of presence - as it would be, in one hand the projection of a memorial surface of the existing murals and in the other the event of the *flaneurie* of projecting in a new city a renewed visual

The perception between the construction of a mediated history and visual culture and a renewed symbolic event and experience, hence institutional proposals to bind and reactivate the collective significance, reshaping the contemporary touristic space of the city within the frame of its visual and historical culture.

The films at the same time rediscover a different surface of the materiality of the mural art and the grain of the time - reconnect with the paradoxical forces of the spaces of memory in Nora and expand the cinematic perception of the street art place in visual culture construction as Irvine describes.

The recent mural art reshapes the city's memory and recovers some of its historical places like Belém, as in MAAT action, but contemporary graffiti and mural art, as GAU's experience or 40years40murals, do not reclaim a past connection, instead, they organize a present presence and that reshapes also the possibilities of visualizing these films within this context, hence the mutual projection and influence is inspirational, rather than structural in form or style and that conditions the contemporary visual cultural experience of the urban public art post-revolutionary Portugal.

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⁵ One of the images that refers to one of the political and military actors of the coup was vandalized.

Source: <https://observador.pt/2022/07/15/otelo-obra-de-mural-junto-ao-maat-sobre-o-10-de-junho-de-1974-foi-vandalizada-na-ultima-noite/>

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