

# SCRA CHING THE ● SURF ACE

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# BREAK ING DOWN WALLS

STEVE BEALE

My work is about different layers of history, and the different dreams sold to people," says Vhils, also known as Alexandre Farto. He was born in Portugal in 1987, a time of considerable political upheaval for the small Mediterranean country. It'd flipped from a 60-year fascist dictatorship to an idealistic socially democratic government. The streets of Lisbon, traditionally festooned with the bold sloganeering of the far right, were draped in dreamy murals encouraging unity and compassion. But as Alexandre grew up, he soon saw these hopes eclipsed by even gaudier images - advertising propelled by the consumer boom.

"We just turned from a Utopian to a 'Eurotopian' dream," he recalls. "I just remember the political murals as walls decaying, with advertising posters on top of them. Where once they were selling dreams, they were selling beer and Brylcreem."

The spaces Vhils chooses for his work are well-versed in communication - advertising billboards, or otherwise very public sites that the eye's easily drawn to. He then carves his notably human portraits onto the surface using an arsenal of cleaning and removing products, (including rust stopper and household bleach), thereby taking the notion of vandalism - "creating from destruction", according to Vhils - to its *logico ad absurdum* conclusion.

"The work is a collaboration between me and the material," he says. "I don't like to control all of the process - I never know what will be behind the wall, if it will be bricks or decades' worth of posters, on top of each other, like we have in my native Portugal. The process is the message, in a way; the juxtaposition and friction of different realities."

Though he professes not to be adding another layer of ideology. "I'm not saying anything concrete," he says laughing at the unintentional pun. "I am not an anthropologist pointing out a universal truth - these people work with facts. I feel that when communicating with people as I am trying to do it's wise not to pontificate, otherwise you're not communicating with everyone. Graffiti art," and Vhils painted on trains all over Europe as a teenager, "is just communication between a narrow group of

people who can recognise and relate to certain aspects of the work. The contemporary art scene is just the same. I am not trying to have a message, just make people stop and think about what is already there."

Vhils isn't interested in the individual merits of each system; fascism, Utopianism, and consumerism; that he's been bombarded by. "My father was an activist but it's the everyday pressure of the working man - to provide for yourself - that I adopted. I don't assume the ideology of one side," he says, "I merely wish to demonstrate how the urban space has been used to sell dreams." His point is that "all the messages directed at us do shape who we are. Insecurities are exploited in the name of our comfort." We may like to think we're the enlightened scions of subculture, unmoved by the less-than-sophisticated attempts of marketers or propogandists. But these messages chip away at us, like Vhils at work in the early hours.

"We are numb to each other," he says of why he places all-too-human, figurative portraits where desires and fantasies - be they notions of comfort or of justice - once held sway. "But people, I think, are at last beginning to look at the shadows of monumental buildings as much as they are looking at the buildings themselves."

"With technology we are all connected, but our historical experiences make us still so different. This friction is very interesting to me. For example, now is the first time that the European Union has dealt with a major recession - there have been riots in Spain and Portugal. Countries have imported a Northern European system that doesn't necessarily work for them. Climate is a huge factor - I work much harder now I'm in Britain than I ever did in Portugal. When we create something new, the one thing we are sure to forget is what has gone behind us."



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# SCRATCHING THE SURFACE

Raised fists, hammers and sickles, backgrounds of red and yellow, stars and slogans and multicoloured layers of meaning and passionate political intent, criticism, hope, layers and layers of hope and utopian dreams, the people leading the army with flags and banners leading factory workers alongside peasants and more workers, all rendered in thousands upon thousands of impressive amalgams of visual expression. In murals, paintings, slogans.

This was Portugal in the aftermath of the Carnation Revolution which, on the 25th April 1974, overturned the right-wing dictatorship which had ruled the country for 48 years. In a few weeks' time, with the explosion of individual, social and political freedoms, while the people celebrated in the streets, workers occupied factories and peasants seized farmlands, the walls were turned into a repository of communal expression.

In the post-revolutionary months that followed, the freedom of expression regained by the people reached its zenith in the millions of paintings which covered and took over the walls and any other surface fit to receive the creative output of the joy of freedom. Whether elaborate, multi-coloured, visually arresting political murals, or simple individual or vernacular paintings of political and social inspiration, the country would be engulfed by an unprecedented take-over of its visual space in urban, suburban and rural areas alike. The walls became alive with poetry, politics and visual critique, expressing the popular revolution and the plurality of opinions unleashed by the arrival of democracy.

The transformations brought on by the Revolution would be determinant in shaping the economic and social reality of the country in the next fifteen years. In the area of the Portuguese capital, the south-bank of the river Tagus, separated by a vast expanse of water, lies close enough to Lisbon to be under its sphere of influence, but also far enough to be a different and diverse region in its own right. Being the main industrial hub for the capital city, it was socially and economically shaped by the specific migrations from the poorer and rural regions of southern Portugal, which took place over the 20th century. At the

Punhos erguidos, martelos e foices, fundos em vermelho e amarelo, estrelas e slogans e camadas multicoloridas de significados e forte desígnio político, críticas, esperança, camadas e camadas de esperança e sonhos de utopia, o povo a conduzir o exército com bandeiras e faixas conduzindo trabalhadores ao lado de camponeses e mais trabalhadores, tudo captado em milhares e milhares de impressionantes amalgamas de expressão visual. Em murais, pinturas, slogans. Portugal era isto no rescaldo da Revolução dos Cravos que, a 25 de Abril de 1974, pôs termo à ditadura que tinha governado o país durante 48 anos. Em poucas semanas, com a explosão das liberdades individuais, sociais e políticas, enquanto o povo celebrava na rua, trabalhadores ocupavam fábricas e camponeses ocupavam as terras, as paredes eram transformadas em repositórios de expressão comunal. Nos meses pós-revolucionários que se seguiram, a liberdade de expressão readquirida pelas pessoas atingiria o seu auge nos milhões de pinturas que cobriram e ocuparam as paredes e toda a superfície que se mostrasse adequada para receber a criatividade gerada pela celebração da liberdade. Fossem murais políticos elaborados, visualmente imponentes, ou simples pinturas individuais ou populares de inspiração social e política, o país assistiria a uma ocupação do espaço visual sem precedentes, em áreas urbanas, suburbanas e rurais. As paredes ganharam vida com poesia, política e crítica visual, expressando a revolução popular e a pluralidade de opiniões liberta com a chegada da democracia.

As transformações geradas pela Revolução seriam determinantes para moldar a realidade económica e social do país nos quinze anos seguintes. Na área da Grande Lisboa, a margem sul do Tejo encontra-se suficiente próxima da capital para estar sob a sua esfera de influência, mas também suficientemente afastada para ser uma região diferente e diversa por direito próprio. Sendo a principal zona industrial de apoio a Lisboa, a margem sul seria social e economicamente moldada pelas migrações específicas que ali chegaram das regiões mais pobres e rurais do sul de Portugal, ao longo do



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core of its identity lies the shock between the rural roots of the people and the industrial work which they came for. This specific essence would be catalysed during the period of political turmoil that followed the mid 1970s. The towns and cities that make up the south-bank comprised an expressive majority of left-wing and communist-oriented parties, labour unions, councils and other social and political structures which were busy trying to create a new social reality while struggling, along with the rest of Portugal, to consolidate the young democracy.

When the country joined the EEC (later, EU) in 1986, this old utopian stronghold would be forced to face serious changes which would inflict upon it a new conditional balance that seemed to compromise its political integrity and social intent. The arrival of the new driving force of liberal capitalism and the struggle that ensued between these opposing ideological fronts left deep and lasting scars both in the urban and suburban landscapes of the south-bank, as well as in its social fabric. Both the liberalisation of the economy to accompany external trends and the influx of EC structural and cohesive funds, managed to bring an unprecedented material prosperity to the country, accompanied by the emergence of the first centre-right, single-party government supported by a parliamentary majority that would enable the political stability required by the approximation to the rest of Europe and its standard of living.

This is the context in which Vhils (b. 1987) grew up, in the midst of the wild, unrelenting development and urban sprawl that took over the decaying utopian environment of the south-bank, lying across the river from the city of Lisbon. This sharp contrast and struggle between forces and realities would leave an enduring, indelible imprint on him, as part of the layers which form the mosaic of influences that shape every one of us in all our singularities. These are part of the references, the stimulus, the manifest imprint of history and culture and environment that helped forge his perception of the world, his outlook on life,

século XX. No âmago da sua identidade reside o choque entre as raízes rurais das suas gentes e o trabalho industrial que as levou ali. Esta essência específica seria catalisada durante o período de tumulto político que ocorreu na segunda metade da década de 1970. As vilas e cidades que formam a margem sul comportavam uma presença maioritária de partidos, sindicatos, municipalidades e outras estruturas sociais e políticas de clara orientação esquerdista e comunista, que se encontravam focadas na tentativa de criar uma nova realidade social enquanto lutavam, junto com o resto do país, pela consolidação da jovem democracia.

Quando o país aderiu à CEE (mais tarde, UE) em 1986, este antigo bastião da utopia seria forçado a enfrentar sérias mudanças que lhe vieram incutir um novo equilíbrio condicional que parecia condenado a comprometer a sua integridade política e designio social. A chegada da nova força do capitalismo liberal e o confronto que se seguiu entre estas frentes ideológicas opostas deixaria marcas profundas e duradouras tanto nas paisagens urbanas e suburbanas da margem sul, como no seu próprio tecido social. Tanto a liberalização da economia, de modo a poder acompanhar as tendências externas, como o afluxo dos fundos estruturais e de coesão da CE, permitiram ao país alcançar uma prosperidade material sem precedentes, ao mesmo tempo que surgia o primeiro governo de centro-direita e de partido único apoiado por uma maioria parlamentar, que veio permitir a estabilidade política necessária para a aproximação ao resto da Europa e ao seu nível de vida.

Foi neste contexto que Vhils (n. 1987) cresceu, entre o selvagem, inexorável desenvolvimento e crescimento urbano que se acercou da utopia decadente da margem sul. Este claro contraste e oposição entre forças e realidades deixaria nele uma indelével e permanente impressão, enquanto parte das camadas que formam o mosaico de influências que formam cada um de nós em todas as nossas singularidades. Estas são parte das referências, do estímulo, da manifesta impressão da história e cultura e ambiente que ajudaram a forjar a sua



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which would find their way into his creative intent later on.

The decaying and neglected visual heritage of the old political murals and the utopian ideals they upheld, were replaced by the frenzied and feverish tone of the new glamour imposed by consumerist advertising that took over public space during the 1990s. The visual wealth of communal public communication generated by the Revolution would be annihilated by the advent of the development boom and the capitalisation and speculation of production and space and the new social objectives they carried with them. This new period of relentless and intensive over-construction would, in a very short time, change the country's landscape for ever.

Portugal, and greater Lisbon in particular, were engulfed in the poetic contrast between development and decay, superimposing layers of old Utopian objectives and new European directives. Where the gluttonous, expanding urbanity of capitalism superimposed itself over old layers of history and culture, instigating a surge in urban poverty and the emergence of slums, the centre of the city being overtaken by dereliction and abandonment in the name of speculation and the roaring profits of the real-estate market, then razed for new consumerist infra-structures crystallised in the form of the shopping mall. Unlike the gradual process of development which had taken place in Western Europe, and despite all the wealth and the rise in the standard of living it brought along with it, the model of development that occurred in Portugal was erratic, accelerated and ruthless in its impositions, creating a wide gap between generations and social realities which has left deep implications. Both landscape and society were permanently changed by these contrasting layers that composed this process of imbrication, determinant in forging the modern, contemporary character of Portugal.

This poetics of change, of innovation and decay, of sharp contrasts and opposing, almost Manichean forces was decisive in shaping Vhils' perception of the urban environment and the world; first approached and explored in the enticing

percepção do mundo, a sua visão da vida, e que mais tarde se viriam a manifestar nos seus desígnios criativos.

A moribunda e decadente herança visual dos velhos murais políticos e dos ideais utópicos que estes promoviam, foram substituídos pelo tom frenético e febril do novo glamour imposto pela publicidade consumista que conquistou o espaço público na década de 1990. A riqueza visual da comunicação pública comunal gerada pela Revolução seria aniquilada com o advento do boom do desenvolvimento e a capitalização e especulação da produção e do espaço e os novos objectivos sociais que lhes eram inerentes. Este novo período de inexorável e intensiva sobre-construção haveria de, num período muito curto, mudar a paisagem do país para sempre. Portugal, e a Grande Lisboa em particular, encontraram-se mergulhados no poético contraste entre desenvolvimento e decadência, sobrepondo camadas de velhos objectivos Utópicos e novas directivas Européicas. Onde o voraz e expansivo urbanismo capitalista se sobrepôs a velhas camadas de história e cultura, instigando uma vaga de pobreza urbana e o aparecimento de bairros de lata, enquanto o centro da cidade era relegado ao descuido e abandono em nome da especulação e os altos lucros do mercado imobiliário, e depois arrasado em nome de novas infra-estruturas do consumismo materializadas sob a forma do shopping. Ao contrario do que acontecera na Europa Ocidental, e apesar de toda a riqueza e subida do nível de vida que o acompanhou, o modelo de desenvolvimento que ocorreu em Portugal foi errático, acelerado e implacável nas suas imposições, criando um largo fosso entre gerações e realidades sociais que deixaram implicações profundas. Tanto a paisagem como a sociedade foram alteradas de forma permanente por estas camadas contrastantes que compõem este processo de imbricação, determinantes na formação do carácter moderno e contemporâneo de Portugal.

A poética da mudança, da inovação e decadência, dos claros contrastes e forças opostas e quase maniqueístas



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playground of the city's landscapes by way of graffiti, which would trigger the impulse for experimentation and research and the desire to expand the boundaries and concepts that encapsulate and limit the notions of art and visual expression and their legitimate place in the social sphere. Contributing thus towards the acceleration of the very process that underlies the situationist environment that contemporary urban society thrives on. Instead of focussing on the glamour and the bright side of this uniform pattern of civilisation, Vhils concentrates on the shadow cast by its sprawling growth, its imposing demands, the conflicts and problems it generates. Contrasting images that mirror opposing social and ideological frameworks, the black and white of the landscape in the interplay of light and shade, hijacking the notion and practice of Vandalism to the sphere of Art and legitimising its inherent presuppositions in an endless raising of socially and politically relevant questions and issues. The art of Vhils is the art of urban decay, of what lies behind the glamorous, glossy surface of things. Of the condition of humanity that lies behind the edifice of urban present-day life. Striving to humanise and make sense of the endless visual cacophony that nowadays, instead of utopian dreams, presents the alluring plasticity of the artificial and its materialism as higher truths, a new faith plastered all over the space which was once communal and is now managed in the name of the profitable maintenance of this competitive, sterilised and uniform environment. Striving to bring to light a glint of hope, an essential, human truth that might still lie buried somewhere deep, lost under the plethora of layers that hide beneath the surface.

seria determinante em moldar a percepção de Vhils face ao ambiente urbano e ao mundo; primeiro aproximado e explorado no playground urbano que a cidade tinha para oferecer através do graffiti, que despoletaria o impulso de experimentação e pesquisa e o desejo de expandir os limites e conceitos que encapsulam e limitam as noções de arte e expressão visual e o seu legítimo lugar na esfera social. Contribuindo deste modo para a aceleração do próprio processo que sustenta o ambiente situacionista sobre o qual a sociedade urbana contemporânea parece florescer. Em vez de se focar no glamour e no lado mais luminoso deste padrão civilizacional uniforme, Vhils concentra-se na sombra que resulta do seu crescimento desenfreado, das suas exigências e imposições, dos conflitos e problemas que gera. Contrastando imagens que espelham modelos de organização social e ideológica opostos, o preto e branco da paisagem no jogo entre luz e sombra, arrebatando a noção e a prática de Vandalismo para a esfera da Arte e legitimando os pressupostos que lhe são inerentes num infindável levantamento de questões e assuntos social e politicamente relevantes. A arte de Vhils é a arte da decadência urbana, daquilo que se encontra por detrás da glamourosa e acetinada superfície das coisas. Da condição de humanidade que se encontra por detrás do edifício da vida urbana contemporânea. Esforçando-se por humanizar e encontrar algum sentido para a infindável cacofonia visual que hoje em dia, em vez de sonhos de utopia, apresenta a atraente plasticidade do artificial e o seu materialismo como verdades supremas, uma nova fé que cobre todo o espaço que outrora fora comunal mas que agora é gerido em nome da lucrativa manutenção deste ambiente competitivo, esterilizado e uniforme. Tentando trazer ao de cima um reflexo de esperança, uma verdade essencial e humana que talvez ainda se encontre soterrada algures no fundo, perdida sob a multiplicidade de camadas que se escondem por baixo da superfície.











22 “With my work, I try to delve into the several layers that compose the edifice of history, to take the shadows cast by this model of uniform development to try and understand what lies behind it; a semi-archaeological dissecting in the search for a functional basis, for an essence which has been lost in the overlapping of layer upon layer upon layer; a cultural basis which lost its sharpness when passed down from generation to generation, a primordial communication which was gradually affected by layers of noise which have driven us apart from each other.”

“Tento com o meu trabalho escavar as várias camadas que compõem o edifício da história, pegar nas sombras deste modelo de desenvolvimento uniformizador para tentar compreender o que se encontra por detrás; uma dissecação semi-arqueológica na procura de uma base funcional, de uma essência que se perdeu na sobreposição de camada sobre camada sobre camada; uma base cultural que foi perdendo nitidez ao passar de geração em geração, de uma comunicação primordial que foi gradualmente afectada por camadas de ruído que nos foram distanciando uns dos outros.”

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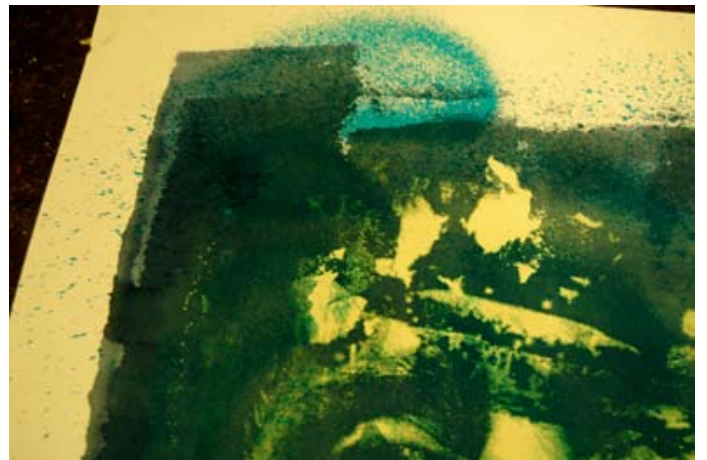
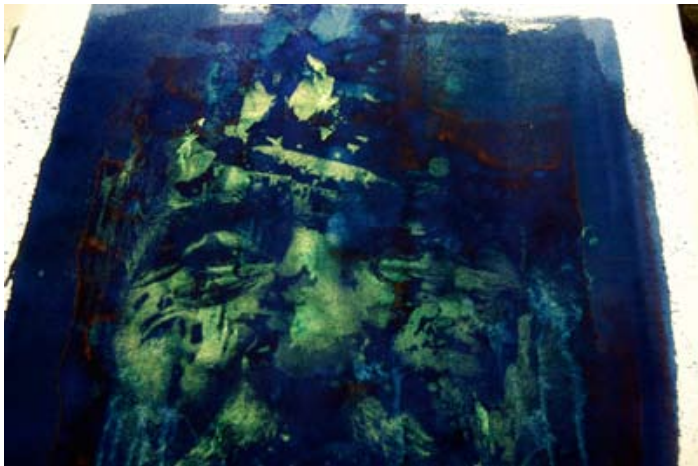
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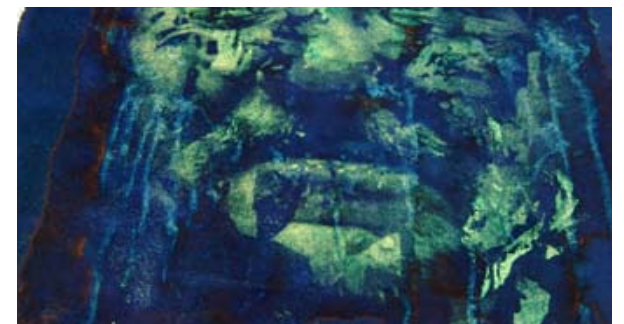
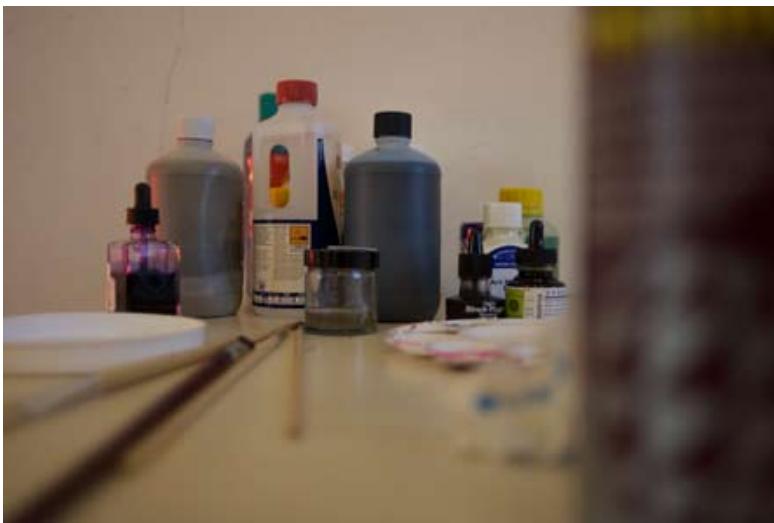
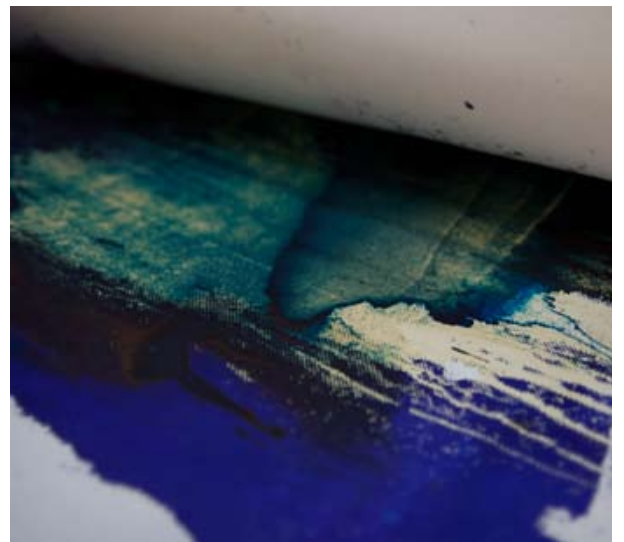
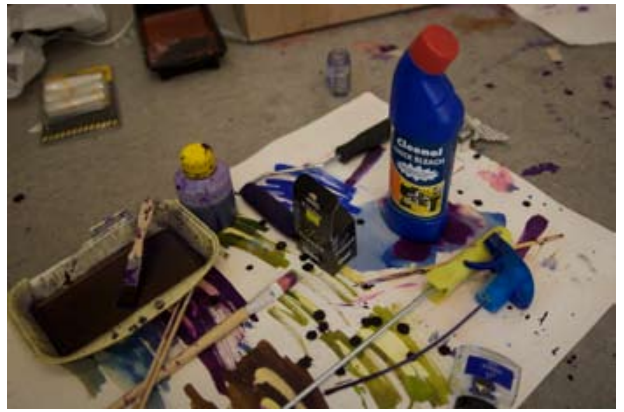
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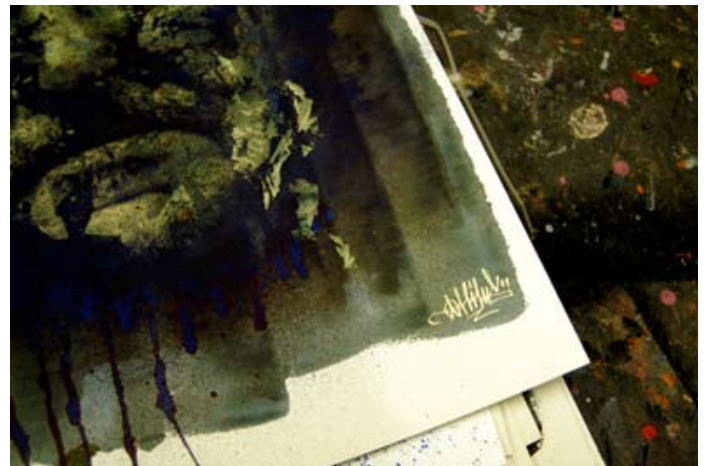


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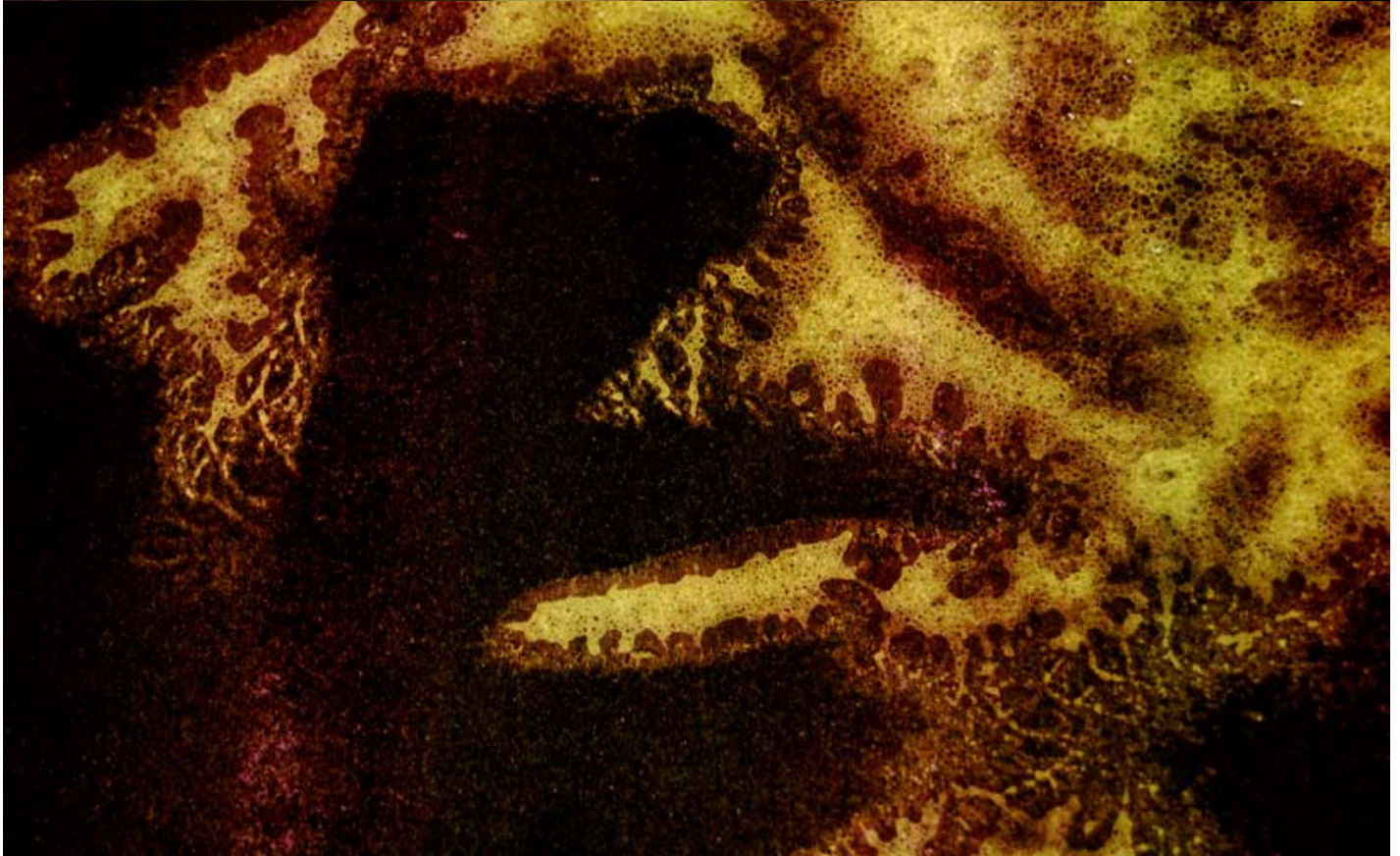


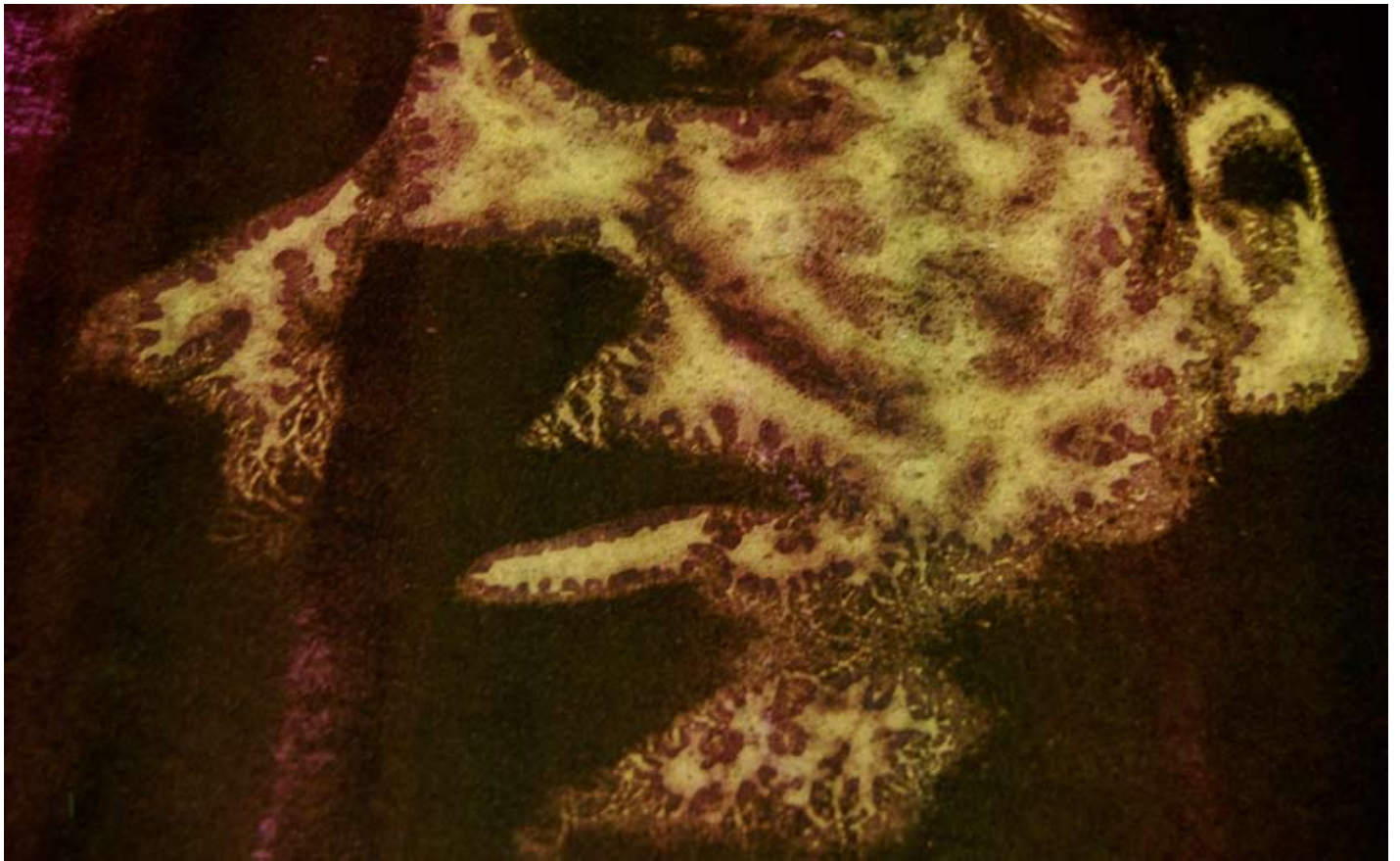




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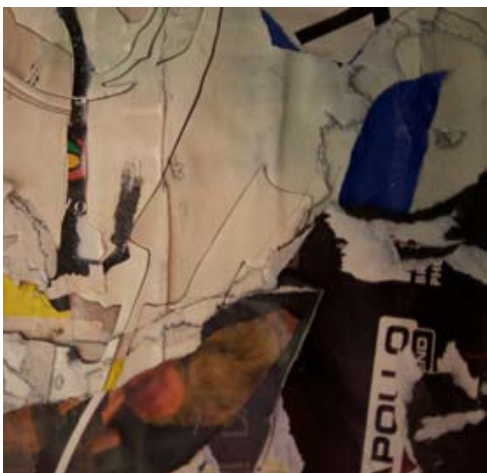






**“GROWTH  
FOR THE  
SAKE OF  
GROWTH  
IS THE  
IDEOLOGY  
OF THE  
CANCER  
CELL”**







# TO HAVE OR TO BE













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# SCRATCHING THE SURFACE

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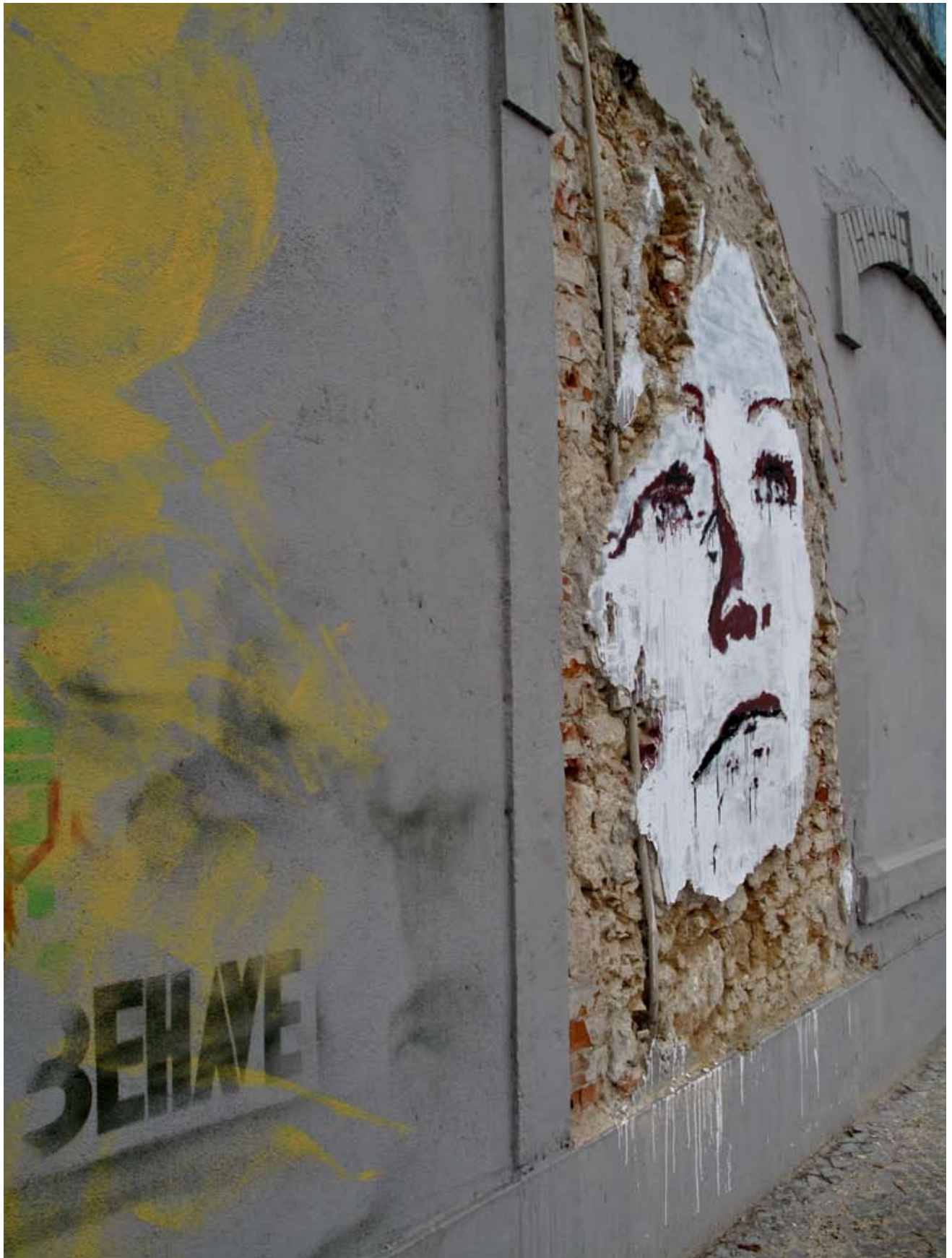


















# SCRATCHING THE SURFACE





