

CON TEM PLAR

20.04 – 28.07.2024

Igreja de Santa Luzia

Angra do Heroísmo – Terceira

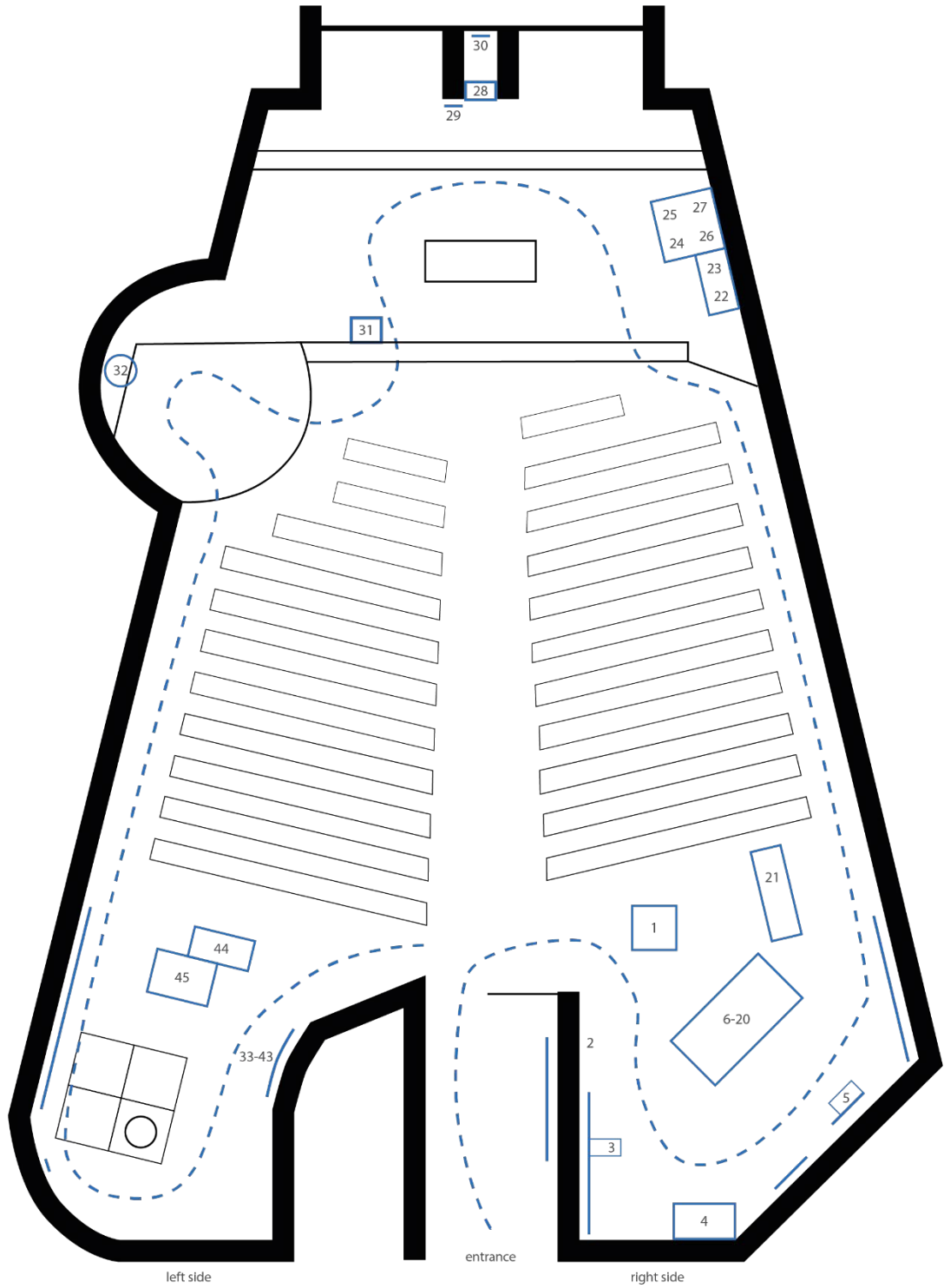
CONTEMPLATE

Station III

SANTA LUZIA CHURCH, ANGRA DO HEROÍSMO | April 20th – July 28th

Exhibition Series

The Places of the Sacred – Valuing the cultural religious heritage of the Azores



left side

entrance

right side

BANNERS

Opening text

Contemplate, *transitive verb* 1. To look extensively and thoroughly; 2. To award; to donate; 3. To meditate, to take into consideration; *pronominal verb* 4. To look at oneself; to stare at oneself; *intransitive verb* 5. To meditate deeply.

Sacred places favour contemplation. On one hand, and in an elementary aesthetic sense, here one is able to admire and reflect upon something. On the other hand, in a mystical sense, here one can establish a personal and intimate connection with the divine. In Christianity, in particular, contemplation refers to the relationship with God, thinking about His presence as something real. In itself, it is an act of God revealing Himself and reaching the soul.

This III station of *THE PLACES OF THE SACRED* exhibition series offers a retrospective synthesis over four centuries of Santa Luzia [Saint Lucy] parish of Angra do Heroísmo, at a time when the 25 years of dedication of its current temple are celebrated. Here the principles of today's Church are expressed, in the light of the Second Vatican Council: a church *walking along with Humanity*, a church *open to the world*, where Eucharist and the active participation of believers are two central elements.

Under the protection of Saint Lucy, invoked as the patron saint of Vision, the visitor is invited to contemplate a collection of cultural assets, holding historical, artistic and symbolic value. They illustrate several moments of the experiences and devotional practices of this community within an itinerary which begins by revisiting the memories of the former church and ends with an approach to the project of the new one.

SECTION 1 – FROM THE ORIGINS TO THE 1980 EARTHQUAKE

From the Foundation of Santa Luzia Chapel to the creation of the Parish under the same patron

The invocation of Saint Lucy is related to the patron saint of a chapel raised in the 15th century by João Vaz Merens, son of one of the first Angra settlers (Álvaro Vaz Merens), within his land, located at the top of the village, which thus became known as *alto de Santa Luzia* [Santa Luzia hill].

In 1551, «to replace a chapel devoted to the same patron saint that existed before», a new one was raised, following a donation of land by Joana Fernandes.

Gaspar Frutuoso, in *Saudades da Terra* (1586-1590), refers to «the many chapels, very well founded and adorned», existing in Angra, among which, Santa Luzia, which confirms its existence, years before being elevated to parish seat. Linschoten, on his view of Angra, represents the chapel with a circular yard, established in the middle of the fields, with some scattered houses nearby.

After being established as Curacy, Santa Luzia would be elevated to parish on August 28th 1595, by request of Bishop D. Manuel de Gouveia (†1596), after authorization by Philip I. It was the last of the town parishes to be created, following N.ª Sr.ª da Conceição (1553), São Bento and São Pedro (both established in 1572).

For its creation, the overload of religious services at the Cathedral was alleged. The presence of military forces who «stayed overnight at private homes and military barracks at Quatro Cantos» was joined by the «ongoing navigations» using Angra as port of call, particularly in the context of *desobriga* (fulfilment of paschal duties of confession and Holy Communion) by sailing crews seeking religious assistance.

Parish living until the 1980 Earthquake

Between the bustling centre of the town and the bushels of farmed land surrounding it, the former Church of Santa Luzia stood near its current location, by the so-called «portões de Santa Luzia» [Santa Luzia gates], a name physically translated into a segmental arch gate existing until 1930.

In the 17th century, it probably underwent renovation works, considering the fact that, between 1679 and 1680, religious services were transferred to the church of Nossa Senhora da Graça Convent.

There are several artistic realisations and liturgical implements remaining from this period as well as from the following centuries, to which certainly contributed the activity of the confraternities then existing, such as those of *Blessed Sacrament*, *Souls* and *Saint Lucy*.

With a rectangular plan, a slightly prominent apse, its façade was little exuberant while its interior, of a single nave, held a modest size and decorative simplicity. On the Gospel side was the *Blessed Sacrament Chapel*, later consecrated to *Stations of the Cross* (19th century) and afterwards to *Our Lady of Fátima* (20th century). Between 1928 and 1930, the building underwent renovation works, during which new light openings were carried out on the nave side surfaces and the church hall was built, addorsed to the North elevation, its first floor raising behind the bell tower.

In the 1960s, new sculptural elements as well as the re-polychromy of the altarpiece were added.

The January 1st 1980 Earthquake deeply affected the building, completely destroying the nave ceiling, debilitating the side walls and the bell tower, for which the option of not re-building was taken. Angra Seminary was, straight away, the temporary place which hosted religious celebrations. Between 1983 and 1984, a provisional building was built, on a plot transferred by the city hall, which assured the cult until the opening of the new church, in 1999.

[CAPTIONS]

1

Former Santa Luzia Parish Church of Angra do Heroísmo and Santa Luzia Arch, 1928.
Carlos Machado Museum Collection

2

Opening of Angra do Heroísmo Weather Station
1941

Luís da Silva Ribeiro Public Library and Regional Archive

3

Main altar belonging to the Former Santa Luzia Parish Church of Angra do Heroísmo
1950s
Santa Luzia Parish of Angra do Heroísmo Archive

4

Ten year old Luís Lucas da Silva on his First Holy Communion, in front of the altarpiece and tabernacle of the former Church of Santa Luzia of Angra do Heroísmo, 1963
Luísa Bettencourt Silva and family Collection

5

Youth group celebrating Confirmation, with Father Horácio da Silveira Noronha (parish priest) and D. José Vieira Alvernaz, Archbishop of Goa and Daman and Patriarch of the East Indies (then returned to Angra)
Former Church of Santa Luzia of Angra do Heroísmo, ca.1966-1969
Father Horácio da Silveira Noronha Collection

6

Maria de Fátima Silva Silveira and Manuel Cândido Silveira marriage on June 13th 1974, where part of the inside spatial articulation of the former church is recognisable, and the side chapel on the Gospel side, with its retable and the sculpture of Saint Thérèse of Lisieux can be seen.
Maria de Fátima Cardoso Silva Silveira and family Collection

7-8-9-10

Effects of the destruction of January 1st 1980 Earthquake on the former Church of Santa Luzia of Angra do Heroísmo
South facade and bell tower
Nave interior, from the chancel
Cancel interior
Nave interior, side altar from the Epistle side
Santa Luzia Parish Archive of Angra do Heroísmo

SECTION 2 – SHEPHERDS OF FLOCKS

2. Shepherds of flocks

Between the 16th and 20th centuries, the administration model of Santa Luzia parish was simple, managed by the Vicar, supported by one or two priests and a treasurer. The registry books concerning baptisms, marriages and deaths reveal, within the time period ranging from 1608 to 1963, the names of the presbyters who served the parish, some for extensive years, others for brief intervals.

In what concerns their achievements and acts, naturally remains the memory of those who served for the last 70 years, such as Father Manuel Joaquim Máximo (1884-†1949), priest at Santa Luzia between 1928 and 1949, whose pastoral work was specially remarkable with children, providing an important charitable and educational support.

Far from the possibility of registering on this panel the names of all those who served Santa Luzia parish, throughout its four centuries, here are highlighted those who played a prominent role and for extended time, until the completion date of the new church, in 1999.

Vicars serving the parish

From the parish foundation to the new church

17th century

18th century

19th century

20th century

SECTION 3 – OBJECTS AND LITURGICAL IMPLEMENTS BELONGING TO THE FORMER CHURCH

3. Objects and liturgical implements belonging to the former church

The community family forming the parish is a Cult territory, to which several generations bear witness and another link of the chain built by time is added by today's believer. Thus the material dimension of its cultural assets significantly expresses the liturgical experience and culture of the parish Family wherefore each object is a fragment of its collective Memory, contributing to the dignity and beauty expected from the Cult.

To equipments, objects and liturgical implements are required, on one hand, visibility, which conditions the choice of applied elements, usually produced using noble raw materials and, on the other hand, a pleasing and refined aesthetic, according to which ornaments should mirror the relevance of the mysteries to which they pertain.

Coming from the former parish church of Santa Luzia, this section presents a diversified selection of remaining movable assets, holding historical, artistic and symbolic value, falling into several typologies, from jewellery to imagery, dating from between the 17th and the 20th centuries and which are here grouped according to four main themes: *Sacraments and Sacramental, Popular Devotion/ The Cult of the Sacred Family, Processions and Devotional Sculpture.*

Dressed Sculptures (aimed at the use of fabric garments, usually taken in procession) are a variety of devotional sculpture, whose widespread began with religious Orders and was later carried out by parish circles. Among usual invocations are those of the *Stations of the Cross* and *Our Lady of Sorrows*, which held special relevance at the Holy Week ceremonies.

This sculptural typology has a distinct building system, bearing a set of movable joints on lower and upper limbs, which allow working and changing gesture, in accordance with a stage design.

Its expressiveness is enhanced by the search for realism, mainly through the elaborate treatment of carnations on the parts uncovered by garments. The inclusion of imitation drained drops of blood, the simulation of injuries and wounds, the darkening of limbs, as well as the use of glass eyes, tears, natural hair wigs and adornments are usual resources.

The *Stations of the Cross* statue of the former church of Santa Luzia is a *dressed sculpture* and one of the most interesting movable assets of the parish, for its sculptural and finishing quality. Its withdrawal from cult speeded up its degradation, with the loss of the original garments and hair, as well as parts of the limbs tips. Singular for its small size, in comparison with others of the same typology and invocation remaining on mainland, this sculpture belonged to the altar of respective invocation existing at the former church, of which there are references since the 19th century.

The semi-joint sculpture of the *Stations of the Cross*

***Pathos*¹: passion and emotion**

As a strategy to persuade the observer (believer), appealing to emotion, the sculptural treatment of face expression takes on great dramatic impact, enhanced by the effects of carnation² (simulation of drops of blood, wounds and darkenings).

Anatomical treatment

While a semi-joint sculpture, the sculptural representation of anatomies shows particular care, specially the upper body and the legs.

Sendal³

With a thoughtful work of carving in the representation of the fabric waving and foldings, this element imparts great originality to the sculpture, including it in the typology of the *full body/anatomized dressed sculptures* with *synthetized garments*, typical of the 19th-20th centuries productions.

Metal fasteners

Set on the hip area, there are two elements, one at each side of the sculpture, which, because of their connection to the base, provide further stability, which is key while moving the sculpture in processional context.

Plain head

Aimed at being covered by a natural hair wig.

Bluish pigment

¹ From the Greek, «passion, suffering, affection».

² Painting technique applied to sculpture, in order to simulate the aspect of human skin (or “skin tone”).

³ Narrow strip of fabric covering the low abdominal area.

Applied on part of the upper body and limbs, it corresponds to areas aimed at being covered by garments and results from a last layer of painting.

Mechanical system of dovetail joints

The shoulders and elbows dovetail joints use metal screws and endings with cylindrical tips, which enable the upper limbs to move. In the kneeling leg the joint is simple, done by a metal pin, which strengthens the sculpture vertical axis.

Square cut holes

Existing at the front and back of the base, these were used to insert rods, converting it into a stand.

Dovetail points

Located at the four corners of the base surface, these served to fit in decorative elements (e.g. endings in the shape of bulbs, balls or urns or even a small railing), now disappeared.

II NUCLEUS. A New Church for a Renewed Church

SECTION 4 – THE CEPMA PROPOSALS FOR THE NEW CHURCH OF SANTA LUZIA IN THE AFTERMATH OF THE 1980 EARTHQUAKE.

4. The CEPMA proposals for the New Church of Santa Luzia in the aftermath of the 1980 Earthquake

In face of the damage caused by the earthquake and the population growth in the parish, due to the building of Santa Luzia neighbourhood, the concern to build a new church satisfying the needs of the community arose.

In 1983, within the commitments undertaken by the Regional Government of the Azores and the Diocese of Angra towards re-building the churches impaired by the earthquake, a contract is signed with CEPMA – Centro de Estudos e Planeamento para a Madeira e Açores, Lda. [Studies and Planning Centre for Madeira and the Azores, Ltd.] in order to carry out the architecture project for the new church.

That same year, Architect Pinto dos Santos presented the preliminary draft, which was aligned with the primary programme defined by Secretariado das Novas Igrejas do Patriarcado [Secretariat for the New Churches of the Patriarchy]. The proposal envisaged a reinforced concrete building, in connection with the former, anticipating its restoration and integration in the whole of the new infrastructures to be built.

The project included a nuclear volume of octagonal layout, corresponding to the liturgical area, sided by two symmetrical volumes, concerning areas for the parish centre board, a multipurpose room for cultural activities and two mortuaries, near one of which would be an area for meetings, catechism and youth gatherings.

Because considered «apart from the town context, not expressing a language of continuity», this first proposal was abandoned.

In 1985, a second project would be presented, following guidelines issued by the Regional Directorate for Cultural Affairs, proposing a volumetry and deployment matching with those of the pre-existing buildings,

affected by the 1980 Earthquake. Due to several adversities, mainly the lack of budget allocation seen in the following years, the project remained suspended, and ended up by not taking place.

[LABELS]

1a

Building proposal for the Parish Church of Santa Luzia

Preliminary Study, General Plan – 1984

CEPMA – Centro de Estudos e Planeamento para a Madeira e Açores, Lda. [Studies and Planning Centre for Madeira and the Azores, Ltd.]

1984

The Regional Directorate for Cultural Affairs Archive

1b

Building proposal for the Parish Church of Santa Luzia

Preliminary Study, Location – 1984

CEPMA – Centro de Estudos e Planeamento para a Madeira e Açores, Lda. [Studies and Planning Centre for Madeira and the Azores, Ltd.]

1984

The Regional Directorate for Cultural Affairs Archive

1c

Building proposal for the Parish Church of Santa Luzia

Preliminary Draft, Urban Framework (Current State and Preview) – 1984

CEPMA – Centro de Estudos e Planeamento para a Madeira e Açores, Lda. [Studies and Planning Centre for Madeira and the Azores, Ltd.]

March 1984

The Regional Directorate for Cultural Affairs Archive

1d

Building proposal for the Parish Church of Santa Luzia

Preliminary Draft, Section Cut A/A' Main Elevation – 1984

CEPMA – Centro de Estudos e Planeamento para a Madeira e Açores, Lda. [Studies and Planning Centre for Madeira and the Azores, Ltd.]

March 1984

The Regional Directorate for Cultural Affairs Archive

2a

Building proposal for the Parish Church of Santa Luzia

Preliminary Draft, Main Floor (Plan) – May 1985

CEPMA – Centro de Estudos e Planeamento para a Madeira e Açores, Lda. [Studies and Planning Centre for Madeira and the Azores, Ltd.]

May 1985

The Regional Directorate for Cultural Affairs Archive

2b

Building proposal for the Parish Church of Santa Luzia

Preliminary Draft, Deployment – 1985

CEPMA – Centro de Estudos e Planeamento para a Madeira e Açores, Lda. [Studies and Planning Centre for Madeira and the Azores, Ltd.]

May 1985

The Regional Directorate for Cultural Affairs Archive

[2c](#)

Building proposal for the Parish Church of Santa Luzia

Preliminary Draft, Deployment / Work plan – 1985

CEPMA – Centro de Estudos e Planeamento para a Madeira e Açores, Lda. [Studies and Planning Centre for Madeira and the Azores, Ltd.]

May 1985

The Regional Directorate for Cultural Affairs Archive

[2d](#)

Building proposal for the Parish Church of Santa Luzia

Preliminary Draft, West View/ Preview – 1985

CEPMA – Centro de Estudos e Planeamento para a Madeira e Açores, Lda. [Studies and Planning Centre for Madeira and the Azores, Ltd.]

May 1985

The Regional Directorate for Cultural Affairs Archive

[2e](#)

Building proposal for the Parish Church of Santa Luzia

Preliminary Draft, Section Cut A/A'' / West Elevation – May 1985

CEPMA – Centro de Estudos e Planeamento para a Madeira e Açores, Lda. [Studies and Planning Centre for Madeira and the Azores, Ltd.]

May 1985

The Regional Directorate for Cultural Affairs Archive

[2f](#)

Building proposal for the Parish Church of Santa Luzia

Preliminary Draft, the Church and its Annexes before the Earthquake – 1985

CEPMA – Centro de Estudos e Planeamento para a Madeira e Açores, Lda. [Studies and Planning Centre for Madeira and the Azores, Ltd.]

May 1985

The Regional Directorate for Cultural Affairs Archive

[2g](#)

Building proposal for the Parish Church of Santa Luzia

Preliminary Draft, Overall Aspect of the Buildings After the Earthquake – 1985

CEPMA – Centro de Estudos e Planeamento para a Madeira e Açores, Lda. [Studies and Planning Centre for Madeira and the Azores, Ltd.]

May 1985

The Regional Directorate for Cultural Affairs Archive

SECTION 5 – A NEW TEMPLE AT THE TURN OF THE 3RD MILLENNIUM

5. A new temple at the turn of the 3rd Millennium

In 1990, after the community was called to vote by referendum, a decision was made to proceed with the project of building a new parish church. Co-financed by the Regional Government, the project would be carried out by the Regional Department for Housing and Public Works, which presented the architectural programme in 1992 and began the construction that same year.

Apart from the church, with its vestry, a complex formed by several areas was projected, including catechism, mortuary and viewpoints of public access, on the roofs of the bodies adjacent to the church, perched upon Angra bay.

It was understood, both by the work owner and the architect, José Maria Vieira, that the new building would adopt a language not aligned with former revivalist or eclectic trends, but openly contemporary shapes. Its approach valued the building context, placing this at the centre of its concerns. The spatial articulation of the liturgical area works an efficient transposal of the potential held by location, where highlight goes to the opening directed at the skyline, separating the Atlantic from the celestial dome.

The intimate connection with the patron saint – the spiritual sense and the protection associated with Vision – is translated by the creation of multiple visual devices, which appeal to Contemplation, as in feeling enamored by the Beauty of the Divine, a magnetic attraction towards His light, an intense experience of the sacred place.

Minimalist lines, the option to use white on walls and inside ceilings, the waving movement of the roof rising at the sanctuary, its open condition towards outside were successfully worked towards such end. As in a *total work of art*, all elements (architecture, furniture and liturgical equipments) were included regarding consonance and harmony.

[LABELS]

1

Architectural project of the New Church of Santa Luzia / Construction Work

The Regional Department for Housing, Public Works, Transportation and Communications /Architect José Maria Vieira

1991-1996

- a. Plan – Ground Floor
- b. Longitudinal Section Cut 1 [A-A']
- c. North Elevation and South Cut Elevation
- d. West Elevation

2

Referendum minute on the Building of the New Church of Santa Luzia, when the parish priest was Father Manuel Carlos Sousa Alves, December 16th 1990

Santa Luzia Parish of Angra do Heroísmo Archive

3

Central pages of the «Pastoral» supplement belonging to the newspaper *A União*, Year 8, No. 267, March 4th 1999, devoted to the New Church of Santa Luzia

Santa Luzia Parish of Angra do Heroísmo Archive

4

News «Architects endorse modernity / “Pastiche” doesn’t promote Angra heritage», in *Diário Insular*, February 6th 2001, p. 5.

Luís da Silva Ribeiro Public Library and Regional Archive

LABELS

No.1

Bell belonging to the former Church of Santa Luzia

Silva e Filhos Foundry [Manuel António da Silva], Lisbon 1876

Bronze, wood and iron

Santa Luzia Parish

Through their sound codes, bells have a strong communal symbolic charge. They serve the sequencing of time (they mark the daily rhythm of populations) as well as the public communication of events (festivities celebration, births announcement, deaths mourning, dangers warning).

Once set on the bell tower of the former Church of Santa Luzia (together with other two, currently relocated on the tower of the new church), this bell thus symbolizes the communal feeling of belonging to a place. This is the oldest bell remaining from the former set of three, having each its own musical tone.

Its decoration is structured by striped horizontal bands and has inscribed on top a frieze of acanthus leaves. It also shows, on one side, a crucifix on the bulge centre, while, on the opposite side, there is a chronographed inscription identifying the place and name of the manufacturer foundry: «SILVA FILHOS. LISBOA ANNO DE 1876» [SILVA AND SONS. LISBON YEAR 1876].

No. 2

Finishing Cartouche from the altarpiece of the former Church of Santa Luzia

2nd quarter of the 20th century

Polychromatic wood

Santa Luzia Parish

This decorative element in carved wood, originally gilded and polychrome (now re-polychromed as a result of an amateur intervention), was the finishing top of the high altar of the former Church of Santa Luzia, presenting the main iconographic attributes of the patron saint: a palm tree branch and a tray with two eyes. The martyrdom palm symbolizes the glorious death of Saint Lucy on behalf of Christian Faith. The virgin was beheaded in the year 304, after a suitor denounced her as a revenge for having been rejected. This event occurred in the period of persecutions to Christians determined by the emperor Diocletian.

While the *palm* is an attribute common to other representations of martyr saints, the *eyes* are her specific attribute, having become popular as an invocation of protection by believers who suffer from eye illness or even blindness.

The choice of the eyes (window to the soul and channel of light) as an attribute to the invocation of Saint Lucy acquires special meaning when one notices that the etymological root of Her name is directly linked with light.

No. 3

Child Jesus Saviour of the World and respective nimbus

18th century (middle)

Polychrome wood, glass, fabric, golden metallic thread, silver, metal

Santa Luzia Parish

Stemming from the division of See Parish and being the *Holy Saviour of the World (Sancti Salvatoris)* the patron of the Cathedral, it's hardly surprising that one finds His representation among the group of movable assets remaining from the former church.

This presents Christ as a child, blessing with His right hand and holding, with the left, the terrestrial globe topped by a cross, evidencing His humanity and universality.

Such iconographic type, very popular from the 16th century on, became widespread throughout Europe, by numerous small size sculptures, mainly produced by Flemish artists, whose popularity remained in the following centuries.

Originally sculpted to be presented without garments, this statue afterwards received a white tunic belted by a string and fabric sandals. The figure raises upon a pillow (with spikes to insert the feet and egg tempera finishing) resting upon a gilded woodcarving plinth, whose sculptural characteristics enable dating it from the middle of the 18th century.

No. 4

Tabernacle

18th/20th centuries?

Gilded and re-polychrome wood

Santa Luzia Parish

Coming from the former church of Santa Luzia, this tabernacle was offered to the parish by two devouts in the 1960s.

Below its canopy structure, there's a box to receive the consecrated particles and it seems to result from the merging of embedded elements from different ages, namely from D. João V and Neo-Baroque (19th-20th centuries) periods. A small plate applied on the base of the front column, on the right side, indicates the intervention of António Alves Sucessores, from Braga, a restoration workshop whose activity remained at least until the 1980s.

Its finishing is now deeply impaired due to a non-professional intervention, recently carried out, which applied synthetic golden paint and irreversibly damaged the original gilding (in gold leaf) and eventual existing polychromies.

The size and design of this structure, crowned by the double representation of Christ (as a Pelican and on His Crucifixion) show the apparatus tabernacles acquired in the liturgical space, particularly from the Baroque period on.

No. 5

Cat (Toy)

Polychrome wood, metal

1940s

Maria de Fátima Bettencourt Silva and Family

This toy symbolizes the affectionate relationship established between the community of Santa Luzia and Father Manuel Joaquim Máximo (1884-†1949), vicar of this parish between 1928 and 1949.

His charitable action regarding churchgoers, with special concern towards children, was publically acknowledged by a tribute plate placed on the Gospel side of the former temple and reset on the new church. Gifted by Father Máximo to little José Carlos Fonseca in the 1940s, this cat is a toy whose characteristics are greatly similar to those of other contemporaries stemming from the Danish production of Ole Kirk Kristiansen (the LEGO founder), who began by manufacturing high quality wooden toys and whose production also influenced other European brands, such as the German GECEVO.

Because it symbolized the friendship and protection of Father Máximo, this toy was cherished by José, who kept it throughout his life, providing a place for it on his bedside table.

Sacraments and sacramentals

There are seven Church Sacraments, established by the foremost will of Jesus Christ and also by the development of the Church's own structure. These are Baptism, Confirmation, Eucharist, Penance, Anointing of the Sick, Holy Orders and Marriage.

Through sacred signs, actions and celebrations – the *Sacramentals* – the outreach of Sacraments is projected, punctuating several moments of the Christian's life.

Thus, through them, believers receive Their effect, sanctifying different circumstances and stages of their natural and spiritual life.

These ecclesial actions correspond, for instance, to the Dedication of Churches and Altars, funerals, the coronation of sacred sculptures, the exposition and blessing of the Blessed Sacrament, Sunday aspersion, blessing of the palms and entrance procession on Palm Sunday, incensation, as well as to processions, including those of Lent, or in honour of the Virgin and the Saints (collective range actions), and others, more individually addressed, such as signing the cross on the forehead (on Baptisms), anointing Catechumens with oil (on Confirmation) or blessing water.

No. 6

Holy water bucket and aspergillum

19th century?

Metal alloy (brass?)

Used on the rites of aspersion of believers, objects, equipments and buildings for blessing, the **bucket** is a pot with handle, where holy water is stored and carried, together with the aspergillum, an element formed by a spherical hollow and pierced ending connected to a stem.

Aimed at capturing the assembly attention to certain moments of liturgy (e.g. invoking the Holy Spirit or during the presentation of the consecrated host), the **liturgical bell** is used, not only during Eucharist but also on other occasions, such as, for instance, on Paschal Visit (or *Compasso*), through which the coming of the Cross is announced.

No. 7

Holy water bucket

18th/19th centuries?

Metal alloy (brass?)

No. 8

Altar bell (or liturgical bell)

19th/20th centuries?

Metal alloy

Santa Luzia Parish

No. 9

Baptismal Shell

18th/19th centuries?

Silver

Used to administer Baptism, this **baptismal shell** has a bivalve shape (symbol of Christ's Baptism) and presents a careful execution, electing silver as raw material, worked in order to simulate concavities, laid out in the radial shape of a shell. This piece is partially damaged and incomplete, having apparently lost the element which served for support and handle.

No. 10

Holy oils case

17th/18th centuries

Wood, metal and silver

Santa Luzia Parish

The **Holy Oils** are important components in several sacraments, used as substance for various anointings. Currently, they're used in Baptism (anointment on the chest and Chrism over the head), in Confirmation (chrism on the forehead), in Anointing the Sick (on the forehead and hands) and in the Order sacrament (on the priest's hands or the bishop's head). This case serves to accommodate the pyxes respecting the Holy Oils: for Catechumens (1st anointment of Baptism), for Chrism (2nd anointment of Baptism, Confirmation, Ordinations and Dedication of churches and altars) as well as for the Sick.

Eucharist

Eucharist is the central sacrament of Christian life, corresponding to the memory of the paschal sacrifice of Christ. According to the Gospels and the 1st Letter of Saint Paul to Corinthians (1Cor 11, 17-34), at the Last Supper, Jesus entrusted his followers with the celebration of the sacrament of His given Body and His shed

Blood, turned into bread and wine. Thus, for the last two thousand years, Christian communities have gathered on Sunday (the day of Christ's Resurrection) to celebrate Eucharist.

Since early times, this celebration includes a first part of listening to the Word and a second devoted to Prayer and Communion. Thus, here Christian communities strengthen their unity with Christ, remembering and practising His words: «Whoever eats my flesh and drinks my blood remains in me, and I in them» (Jo 6, 56-57).

In the celebration of Eucharist takes part a plethora of objects which, apart from their practical function, aim at dignifying all the encompassed ceremonies and show respect to God. Following that purpose, their production usually selects noble or quality materials, into which a particular aesthetical attention is invested, showing special care with finishing touches.

No. 11

Chalice

19th/20th centuries?

Golden silver

The chalice is the quintessential sacred vessel, holding a strong symbolic sense since ancient times. In Christianity, it's used in the celebration of Eucharist, in the Rite of Communion, evoking the memory of the Last Supper.

In this piece, there's the usual use of a noble material (silver). Devoid of decoration, the inside of the cup is gold plated, in order to avoid the metal oxidation due to wine natural acidity.

No. 12

Ciborium veil

19th century

Damask fabric with applied embroidery in golden thread, bugle beads, string, sequins and mirror polished glass

Santa Luzia Parish

Aimed at covering the ciborium (object containing the consecrated hosts, kept in the tabernacle), this textile element presents a careful execution, with rich embroidered and embossed ornamentation. As decorative motifs, there are clusters of grapes and grapevine leaves – symbol of Christ's Blood – combined with floral elements. Formed by four parts, arranged as a cross, it has a central opening to fit in the cross which tops the ciborium lid.

No. 13

Monstrance (or ostensorium)

19th century?

Silver, golden silver and glass

Santa Luzia Parish

As the root of the words naming this object indicate – from the Latin *monstrare* and *ostendere*, which both mean to show – it serves the solemn exposition of the Blessed Sacrament as well as its transportation in processions.

Among the liturgical implements of a parish, this is usually the jewellery piece representing the greater investment, due to the relevance of its symbolic charge. It connects with the dogma of *transubstantiation*, in which the Eucharist Bread is converted into the body of Christ, and God, and therefore worship is due.

This monstrance respects the classical setup, in which the main element is a beamed circle – as in the representation of the sun. On its centre, there is an alveolus, protected by two translucent glasses, aimed at laying the Consecrated Host on a lunette (crescent-shaped lunette).

Its design includes the rare representation of God, taking the shape of an anthropomorphic bearded head (alluding to the patriarchal figure of the Ancient of Days, referred by Daniel, Dn 7:9). Inserted in the connecting point between the stem and the host case, this is surrounded by clouds, from which beams are projected.

The Cult of the Sacred Family

The Cult of the Sacred Family consists of the devotion to the family of Christ. Dating back from the early times of Christianity, it gained special vitality from the second half of the 19th century on, following an international movement mainly promoted by Redemptorist Fathers (from 1845 on) and Jesuits (from 1861 on). The livingness of this cult is characterized by the particularity of families enthroning the Sacred Family at their homes and seeking consecration. In Portugal, this tradition of hosting the Holy Guests has known great popularity. All over the country, countless portable oratories, of popular feature, have moved around, invoking the virtues of the Sacred Family, Mary and Joseph as vigilance, helpfulness, love and respect role models, and the Child as a divine example of obedience, not forgetting the mutual veneration among all elements.

These oratories were intended to the homes of each parish (in groups organized by areas, streets or neighbourhoods), to all those wishing for Their presence. The length of stay was 24 hours («a day and a night») and the oratories were handed over in the evening. During that period, after opening the oratory, the family would light an oil lamp or a wax candle and gather in prayer, specially in the moments of welcoming and farewell.

No. 14

Portable oratory of the Sacred Family

19th/20th centuries?

Carved wood, moulded and polychrome earthenware, glass, metal

No. 15

Portable oratory of the Sacred Family

19th/20th centuries?

Carved wood, moulded and polychrome earthenware, glass, metal

No. 16

Portable oratory of the Sacred Family

19th/20th centuries?

Carved wood, moulded and polychrome earthenware, glass, metal, polymers

Having been moved around the parish until the end of the 20th century, these three pieces show different settings, having been kept, on the back of two of them, lists of the names of the intervening families. Here the Christ Child stands between Mary (on the left of the observer) and Joseph (on the right), as polychrome earthenware figures, of popular feature.

They also have a drawer to keep alms, aimed at the celebration of mass for the intention of all parochial community.

Processions

Walking journeys in community, with spiritual and religious goals, processions express the dynamic marching Church, turning publicly visible its practices and festivities. Implying a movement from a place to another, they hold implicit the collective will of meeting a finish line.

Along the liturgical year, there are several significant processions, namely those of Lent, Corpus Christi and those carried out in the context of festivities dedicated to parish patrons, honouring the Virgin and the Saints. Also during Eucharist, smaller scale processions take place, such as those concerning *the entrance* of the celebration president and other ministers and *the Gospel* (in which, in solemn days, the deacon participates and tapers and incense are used).

Its apparatus is sensitive and deeply spiritual, wherefore several signs, involving almost all of the senses, are transmitted. Those concern, in particular, *vision* (through shapes, colours, textures and body gestures, with significant visual charge), *smell* (through the insensation of atmosphere and floral fragrance coming from the ornamentation of stands and flower carpets) and *hearing* (through hymns and music, the rhythm of prayers or the ringing of bells).

Serving the sensitive charge of processions, several objects and equipments with various functions take part in highlighting the solemnity of different moments and actions and are used not only by presbyters, deacons and acolytes, but also by believers.

No. 17

Censer

19th century

Silver

Using incense (resin extracted from an East native tree which emanates a strong and pleasant fragrance, when burnt), the censer and the incense boat are two liturgical implements. They are managed by those to whom the tasks of preparing, transporting and presenting them are specially assigned, as well as by the deacon and the celebrating presbyter, who lead in processions. Incensation is also used to mark the festivity of the day, in Mass (during collection, as a symbolic gesture of sacrificial offering, and after consecration), as well as on other celebrations of the Eucharist cult (insensation of the Blessed Sacrament), as an honouring gesture.

No. 18

Censer

18th-19th centuries

Silver

No. 19

Incense boat and incense spoon

19th-20th centuries?

Silver plated metal alloy

Santa Luzia Parish

No. 20

Processional Cross

19th century (1st half)

Lisbon

Silver

With silver hallmark from Lisbon and unknown silversmith mark

Processional crosses are formed by a stem or pole, which ensures the portability of the object, and a cross, which receives a thoughtful treatment, with greater or lesser decorative apparatus, usually having a knot over which lies a crucifix, which may or may not include the figure of Christ.

In this piece, with pronounced worn out signs (deformities), the main element is abundantly decorated, applying several artistic techniques, such as silver stretching, welding, chiselling, engraving and punching. The careful observation of the back allows for the conclusion that the figure of Christ (golden silver plated) corresponds to a subsequent addition. Thus, this piece originally held a simpler setting, only including a small (floral/ cruciform?) element at the intersecting point of the arms of the cross.

From its composition, the urn shaped knot clearly stands out. It's abundantly ornamented with the application of delicate floral motifs, combined with foliage and curled forms, in curve and reverse curve, according to a symmetrical layout, from an axial axis.

No. 21

Stations of the Cross

19th century (2nd half)

Carved and polychrome wood, metal, glass

Santa Luzia Parish

This sculpture belonged to the *Stations of the Cross Chapel* of the former church of Santa Luzia (which, on the second half of the 19th century would replace the Blessed Sacrament Chapel), located on the Gospel side, by the chancel. In what concerns the immaterial extent regarding the parish livingness of this sculpture, oral testimonies inform that it was carried on a Holy Week procession taking place in the evening and ran across the following itinerary: Santa Luzia Church (Ladeira de Santa Luzia) – Rua de Cima de Santa Luzia (street) – Rua do Pau São (street) – Rua do Conde da Praia (street) – Santa Luzia Church.

Even though the origins of its commission and authorship are unknown, its composition, sculptural and pictorial values, as well as its technical execution display undeniable quality within the typology of «dressed images». Now vanished, the original garments and wig only covered the monochrome areas and corresponded to the traditional purple tunic girded on the waistline by a cord (cincture).

Also gone is the cross that existed on the left shoulder, one of the main iconographic attributes of the sculpture.

Devotional Sculpture

As a three-dimensional artistic representation, sculpture holds the particularity of providing a perception in ceaseless transformation, since, going around it, one is able to achieve, through different points of view, distinct sensations. For such sculptural awareness, matter, space, volume and light contribute as key

elements. In the case of religious sculpture, at the service of devotion, its three-dimensionality is favourable to visual communication with catechetical-pedagogical goals, which gained a relevant impulse following the principles stemming from the Council of Trent, carried out by the end of the 16th century, in reaction to the movement of Protestant Reform. In front of religious sculptures (sacred images), the believer is face to face with a representation – of Christ, of the Virgin or the Saints – that serves a cult of *veneration*, instead of *adoration*. Sculptures serve the purposes of informing and forming towards the good moral values practised by those represented.

Among the cultural assets of Santa Luzia parish, the fact that sculpture subsisted comparatively to painting (of which no asset remained) demonstrates how the former pleased the community. Here subsists an interesting range of free-standing sculptures (worked on both front and back, enabling different points of view within the surrounding space) whose chronologies date back from between the 17th and the 20th centuries, mainly produced in polychrome wood.

No. 22

Crucifix/ Vestry Cross

(incomplete)

India (Mogul)

17th/18th centuries

Exotic wood, ivory (natural, dyed, sgraffito)

Quintessential symbols of Christian Faith, crucifixes enable sacredness and therefore mark places as sacred, connecting humanity to God, remembering the hope on salvation and eternal life.

Though incomplete, these two pieces show an undeniable artistic quality, stemming from their plastic and aesthetical values, as well as from the care invested in the choice of the raw materials here used.

This rare Indo-Portuguese piece applies exotic materials, uses ivory embedded and marquetry techniques, and inscribes decorative motifs of Hindu and Persian inspiration, such as winding thin stems with foliage, flowers, lotus and fruits (pears), designed on the frontal side of the object. It results from a transformation, which amputated the endings of the cross side arms and changed the base into a staggered shape to include a Calvary (with Mary and Saint John the Evangelist).

No. 23

Crucifix (incomplete)

18th/19th centuries?

Brazilian blackheart wood (cross), polychrome wood (Christ), silver

Santa Luzia Parish

No. 24

Saint Anthony (incomplete)

18th century

Polychrome wood, metal, glass

Representative of Baroque Portuguese sculpture, these images result from local production, considering the raw material used: Azores juniper (*Juniperus brevifolia*).

In spite of the re-painting of carnations and garments, they keep part of the original high quality decorative egg tempera, in which vegetal and floral motifs are chosen as dominant ornates, imitating embroidered and/or wrought fabrics.

Saint Anthony sculpture was located at the main altar of the former church, sideways to the Eucharist tribune, and Our Lady of Health once had a dedicated altar, in one of the side chapels, with a confraternity under its invocation and an honouring festivity taking place yearly, as documented by the parish archive.

In recent years, a theft caused the loss of Saint Anthony attributes, namely the *cross* and the *Child Jesus sitting on a book*, as well as a silver nimbus. By the same occasion, the sculpture of Our Lady of Health was also devoid of its silver crown.

No. 25

Our Lady of Health

18th century

Polychrome wood, metal, glass

Santa Luzia Parish

No. 26

Saint Lucy

Luís Esteves de Carvalho, Porto

1913, 1954 (restored by Maias Irmãos Workshop, Cidadelha – Castêlo da Maia)

Polychrome wood, metal

In the 20th century, Santa Luzia Parish received the donation of several religious sculptures by community members, among which the quality of those of Saint Lucy and Saint Thérèse de Lisieux stands out.

They were created by the hands of *santeiros* [image-makers] from the North coast of mainland Portugal, one of the most fruitful regions concerning national sculptural production in the 20th century.

Highlight goes to Saint Lucy sculpture, showing a revivalist influence, mainly revealed by the garment style and the long and loose hair design, of Proto-Renaissance inspiration, reminding the aesthetic of the English artistic Pre-Raphaelite movement. Its design invested in values, such as *poetic beauty*, the harmony and balance of shapes, and the sculpture spiritual charge as well, thus exploring gesture and facial expression.

No. 27

Saint Thérèse de Lisieux

Casa Teixeira Fânzeres (signed), Braga

1940s?

Polychrome wood

Santa Luzia Parish

No. 28

Saint Lucy

18th century

Polychrome wood, silver, metal

Santa Luzia Parish

Coming from the former church, this corresponds to the early sculpture of the parish patron, which underwent a total re-paint in the 20th century, wherefore the original polychromy was changed, both on carnations and garments finishings.

Free-standing, sculpted from a single Azores juniper wooden block, it includes formal characteristics typical from Portuguese Baroque sculpture produced in the first half of the 18th century. The tense and tight appearance of the pose is counterbalanced by the suggestion of movement and volumetry of the carved shapes. The slight opposition, which enables the advancement of the leg on the right side of the observer, with the knee bent, and the treatment given to the tunic drapery (inscribing dynamic broken lines at the base level), as well as the undulating diagonal lines of the mantle, aspects added to the different position of the upper limbs, give harmony and balance to the composition. The precious metal elected for the representation of the main attributes of the sculpture – the palm and the eyes – highlights their shine and polish, together with the nimbus.

No. 29

Religious plate (Saint Lucy)

Francisco Pastor (1850-†1922)

Municipal Press – Angra do Heroísmo

1908

Engraving on paper

Angra do Heroísmo Collection,

MAH.R.2013.0293

Religious plates or prints correspond to a physical support of the devotional Memory concerning a protecting saint, Christ or the Virgin. Gifted or acquired by believers, they register the passage of that particular devotion on the place of cult, remind of their appearance or of the corresponding religious festivity.

Printed by the press of Angra municipality, this plate was reproduced from a matrix signed by Francisco Pastor Muntó, Spanish engraver arrived in Lisbon in the 1870s, with significant activity in Portuguese illustrated press, being the founder of important periodical editions, such as *Almanach Illustrado*.

This plate is a relevant document associated with the early image of the patron saint of Santa Luzia Parish, since it faithfully registers, with a high level of detail, how it looked like, in the beginning of the 20th century. For instance, it enables the conclusion that the attribute of the eyes corresponded, ca. 1908, to an element distinct from the present-day, then similar to a small stemmed platter, on the top of which the eyes were engraved on a plate.

No. 30

Christ of the Good Death

17th/18th centuries (Christ)

1999 (crucifix)

Polychrome wood

Santa Luzia Parish

Reference historical documentation ascertains that this piece had a devoted altar in the former church, dedicated to the invocation of *Christ of the Good Death*. The sculpture iconography corresponds to the

representation of Crucified Christ in the moment of His death, one of the central moments of Christianity. This invocation has known special popularity in Iberian reality, being abundant the number of dedicated chapels, convents and confraternities, either in the Peninsula or in its area of overseas influence.

The sculptural characteristics of the piece from Santa Luzia fit into Portuguese Baroque imagery and comply with the usual iconography in this kind of invocation, in spite of the limited treatment of anatomies, marked by stiffness and disproportion.

Highlight goes to face expression and the quality of polychrome finishings is also noteworthy, investing the whole body with a purplish, languid tone which accentuates the dramatic moment of Christ's passing.

No. 31

Torch holder

19th/20th centuries?

Carved wood

Santa Luzia Parish

As a piece of liturgical furniture, included in the lamps group, this single flame torch holder, being the only one existing in the parish collection (coming from the former church) enables the conclusion that this is a Paschal torch holder, aimed at receiving the candle therein laid during Paschal time, at the choir or chancel, and during the remaining period, at baptistry.

The carved wood was only polished and dyed, not having received the gilding or polychromy which, most probably, would be given, as usual.

No. 32

Tabernacle

José Maria Vieira

1998/1999

Stainless steel, fake gold leaf, silver leaf and metal

Conceived within the framework of the project for the new church, which also included the detailed drawing of liturgical equipments and furniture, this tabernacle corresponds to a contemporary creation, marked by a simple and clean language. In its conception there was the concern of creating a coherent and harmonious design in line with the area in which it lies and the minimalist language of the remaining elements inhabiting and composing the liturgical space. It stands out in the whole due to the option of finishing the external surface with a gilding of fake gold leaf, gold symbolizing divine perfection and beauty.

Its design stemmed from the shape of a circle, as a symbolic reference to Eternal Life, placed here to serve the Eucharist purpose and function that this equipment entails. At the same time, its cylindrical shape, finishing on a cone, reminds of a tent, an image which might be interpreted as an allusion to the spiritual dimension of Israel people on their way to the Promised Land, whose narrative is told in the Old Testament, and also to the idea of the Church as a shelter in the love of Christ and the celebration of sacraments within a communal and sharing spirit, as referred by countless New Testament episodes.

"In the Old Testament, Jewish tradition people present two different ways of living religion. One is named «epiphany religion», a farming, sedentary people, connected with a particular place or sanctuary; the other corresponds to the «promise religion», a nomadic people who walks towards the future, living in tents. The

former praises God in the celebration of festivities and liturgical cult; the second finds God in current history in His Word.

In the New Testament, God «camped» among us, through the incarnation of His Son Jesus. The Church is Jesus' «tent», the place where people celebrate sacraments, find their God walking along history, feed from the Word of Life and feel the value of being a community.

The Tabernacle is God's «tent», reminding us that faith is nomadic and that we are pilgrims towards a definitive meeting with God. We, Christians, are pilgrims as «tents» towards the city where we belong: heaven, from where we eagerly await the Saviour, the Lord Jesus Christ (Philippians 3, 20)".

Father Pedro Lima

No. 33

Study scale model

José Maria Vieira

ca. 1991-1996

Pressed cardboard, balsawood

Arch. José Vieira Collection

Produced over the evolving process of the architectural design of the new Santa Luzia Church we know today, this is a *study scale model*, which bears witness to the development of the underlying idea of the project, shaping the several spatial units that form the building.

Apart from architectural sketches, the study scale model is a free area for creation, reflecting the notion of planning and mainly that of bodily and spatial awareness. Most part of the construction details is featured in this three-dimensional medium, consisting of a system of surfaces cuts and glueing which, through the play of planes, helps the perception of the notions of scale, volume, the rhythm of doors and windows openings, ground deployment, among others. Because of its study character, the elected material corresponds to an ephemeral option, which, even though not very resistant, serves the elementary purpose of its function, enabling the quick assembling and disassembling, replacing or adding, at the bottom, arriving at the final decision-making.

No. 34-44

Set of ten sketches

João Maria Vieira

ca. 1991-1996

©BIC ballpoint pen and coloured pencils drawing on paper

Arch. José Vieira Collection

As an important methodological step for the achievement of ideas, the architectural sketch is a key dimension in the maturing process of the design project, standing between uncertainty and expectation.

Through the exercise of drawing, using lines (sometimes supplemented by colour), thought is organised, the vision and intentions upon future reality are transmitted and clarified, materializing on paper all the energy of space idealization.

In the selection of ten sketches here presented, the strength and complexity of the creative impulse are perceptible, being manifest the evolution of the answers to the main questions and concerns of the proposal. They display the essence of the thought behind the project, conveyed by images of future contexts which

concern inhabiting the sacred place. From the inside to the outside, from the overall view to furniture and equipments details, it becomes possible to understand the evolution of the idea, meeting the functional and building needs of each component.

No. 45

Floor plan and section cut – Preliminary Study. 1/200 scale.

José Maria Vieira

October 1991

Print on paper, glueing with tape

Santa Luzia Parish

In 1991, the preliminary study concerning the project of the new Santa Luzia church was presented to Angra Diocese. It had been developed by the technical staff of Terceira Island Branch of the Regional Department for Housing and Public Works, which thoroughly met the program predefined by the commissioner, projecting the liturgical space at the centre of a parochial complex.

On this ground floor plan which particularly concerns the areas of the church and supporting facilities, there are a few notes attached by tape, regarding the main conceptual ideas defining the project, glued with the goal of communicating it on an informal display, which the parish priest then at service (Father Manuel Carlos) organized for the community of Santa Luzia. Thus were promoted, both the dialogue with the future users of the building, and the subsequent debate, awareness-raising and engagement with its execution.

No. 46

Instant photographic records of the New Church of Santa Luzia

Paulo Rodrigues

2001

Instant coloured photographic proofs (of the ®Polaroid kind)

Arch. José Vieira Collection

Instant photography appears in this group of records as a medium serving to capture perspectives upon the building, a few years after its completion. Assuming the imperfections resulting from photographic technique as a distinctive aesthetical resource, these elements included an exhibition about the new church, in which photographs were shown together with sketches done during the project study phase, displayed at Angra do Heroísmo Museum, in 2001.

Such elements are resumed here because they document the original aspect of the building, in particular, its external appearance and the value of colour in architecture.

Yellow was dominant, coexisting with small notes on other colours, such as salmon, purple and light green. The chromatic change currently seen caused the loss of the symbolic sense associated with yellow, directly connected with the patron saint. Saint Lucy iconography includes, in some representations, a yellow ribbon, as a detail of the tunic, alluding to light, spiritual clarity as well as to the purity and chastity of the virgin martyr.

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