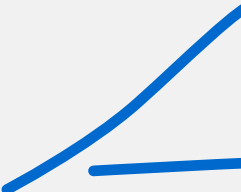


THERE WERE
MORE WAYS
OF SPEAKING
IN THAT ROOM
THAN ONE COULD
POSSIBLY
COUNT.

BEYOND
ACADEMIC
FORMALITY, WE
SPOKE —



TO PARAPHRASE
GLORIA
ANZALDÚA —
IN AN ORPHAN
TONGUE.

WE ARE
DESLENGUADAS!



Visual Glosa #2: Visiting FBAUP's Colonial Past

By Tiago Barbedo Assis

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Sculpture hidden among the stones in the Faculty of Fine Arts' gardens, observed during the walk.

The visit to the grounds of the Faculty of Fine Arts of the University of Porto (FBAUP) with the Ecologies of Care group began at the entrance of the main building. In the central atrium, in front of two replicas of Michelangelo's *Rebellious Slave*, we sought to introduce a postcolonial framing for the tour of FBAUP's gardens. This framing has been brought into the foreground by students over the past decade. The majority of these students are immigrants, most of them from Brazil, who have initiated critical conversations in classes and conferences by introducing lenses and references rarely seen at FBAUP until then. This critical and counter-hegemonic perspective began to be systematized through the Fórum Cultura|Cidade Um Direito and the Grupo de Práticas Anti-Discriminatórias.

For us, walking through the grounds of FBAUP today means unearthing a darker past — that of its 19th-century bourgeois mansion and its garden filled with exotic species. In 1861, António Ribeiro Fernandes Forbes, a brasileiro de torna-viagem, purchased a plot of land adjacent to S. Vitor Street and Reimão Street (now Rodrigues de Freitas Avenue). Brasileiros de torna-viagem were Portuguese emigrants who had lived in Brazil during the 19th and early 20th centuries and returned to Portugal wealthy — often with fortunes built on extractivist enterprises and slavery.







Gardens of
the Faculty of
Fine Arts of the
University of
Porto.



Forbes, together with his wife, Maria do Carmo Calazans Rodrigues, began developing the bourgeois mansion and its garden. The building would later become known as the Palacete Bragui-nha, as it eventually belonged to another torna-viagem, José Teixeira da Silva Braga. His heir, José Braga Júnior, was Brazil 's Vice-Consul in Porto, and at the time he commissioned the Belgian landscape architect Florent Claes to design the garden.

Florent Claes, who had long worked with South American species, designed this garden and also contributed to the garden of the Palácio de Cristal, which would later host the Portuguese Colonial Exhibition in 1934. Although only traces of Florent Claes's work remain today, it is clear that these gardens belong to — and help construct

Moment from
the guided visit
through the
FBAUP gardens,
led by Tiago
Assis, during
the walk at the
Faculty of Fine
Arts.

— a colonial imaginary and discourse: a way of organizing, classifying, and ordering species — of alienating them from their native habitats and relocating them to another territory as a means of glorifying the act itself. Beauty and haunting shape this heterodystopia — a landscape that perpetuates a structure of oppression over bodies marked by ancestral histories of alienation and violent displacement, echoes of which still haunt this garden.

Because of its colonial entanglements, FBAUP itself becomes a starting point for students engaging critically with this layered discursivity — seeking reparative and restitutive forms of critique. Every day, students move through this garden amid the colonial echoes of its vegetation and buildings, past sculptures made mostly by white men, and into classrooms that persistently reproduce hegemonic history. Added to this are further traces of coloniality within the University of Porto itself — such as the higher tuition fees charged to Brazilian students compared to their Portuguese counterparts.

From this context, the visit of Ecologies of Care to this site also leaves us with new questions:

What does it mean to care for this garden, to care for FBAUP's buildings and infrastructure, to care for its history, its curricula, and the academic content taught here?

Ultimately, what would an ecology of care at FBAUP look like?