

URBANITE



Muralists join SENSEMURS in support of the La Huerta neighbourhood in Valencia, Spain

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Author: Fran March 25, 2018



A few days ago we received a few images of a project we felt it was worth a mention, not only because of its great line-up of internationally renowned muralists, but also because it has to do with an arduous recovery campaign trying to save the neighbourhood of La Punta in Valencia, Spain.

SENSEMURS: 1st Meeting of Muralists counted on the participation of artists like Aryz, Blu, Borondo, Escif, Anaïs Florin, Hyuro, Ligen, Luzinterruptus, Daniel Muñoz 'SAN', Sam3 and Elías Taño and found place on March 10 and 11.

The event was curated by the organization ***Horta és Futur No a la ZAL***, and is part of the campaign 'Aturem la ZAL, Recuperem la Punta'; (Stop de ZAL. Project to recover La Punta), which, with the support of about fifty civic, agrarian and environmental entities, demands the definitive withdrawal of the special plan of the ZAL (Zona de Actividades Logísticas), an organisation that intends to transform the area, known for its historic and traditional orchards, into an industrial site. This is where eleven socially engaged artists come in, participating in SENSEMURS with the aim of giving visibility to this harassed territory.



La Punta is a neighborhood located in the south of Valencia city, known for its historic and traditional orchards. Despite being recognized as a “non-developable area of special protection”, it has been victim of repeated abuses by administrations. Its natural environment and social fabric have been badly damaged by the unstoppable advance of the port where neighbors were expelled for an alleged expansion that never arrived. The “Logistics Activities Zone” project (ZAL) it implied going over their protection, expelling a hundred families from their homes, judicially and physically harassed, an assault that included an accelerated and unjustified expulsion of residents, the destruction of barracks, farmhouses, ditches, cultivated plots and the conversion of the entire area into a shameful solar that remains unused after 14 years.



The resistance of the neighbors did not serve to stop the destruction of 70 ha of productive orchard, but to paralyze the ZAL. Three judgments of the Superior Court of Justice annulled the project. Recently, however, the procedures have been put in place to reactivate the ZAL Plan.

In addition to the work of artists, during the weekend 10-11th march 2018 a series of activities such as guided tours, lectures, and walks were all part of the recovery campaign of the neighbourhood of La Punta in Valencia, Spain.



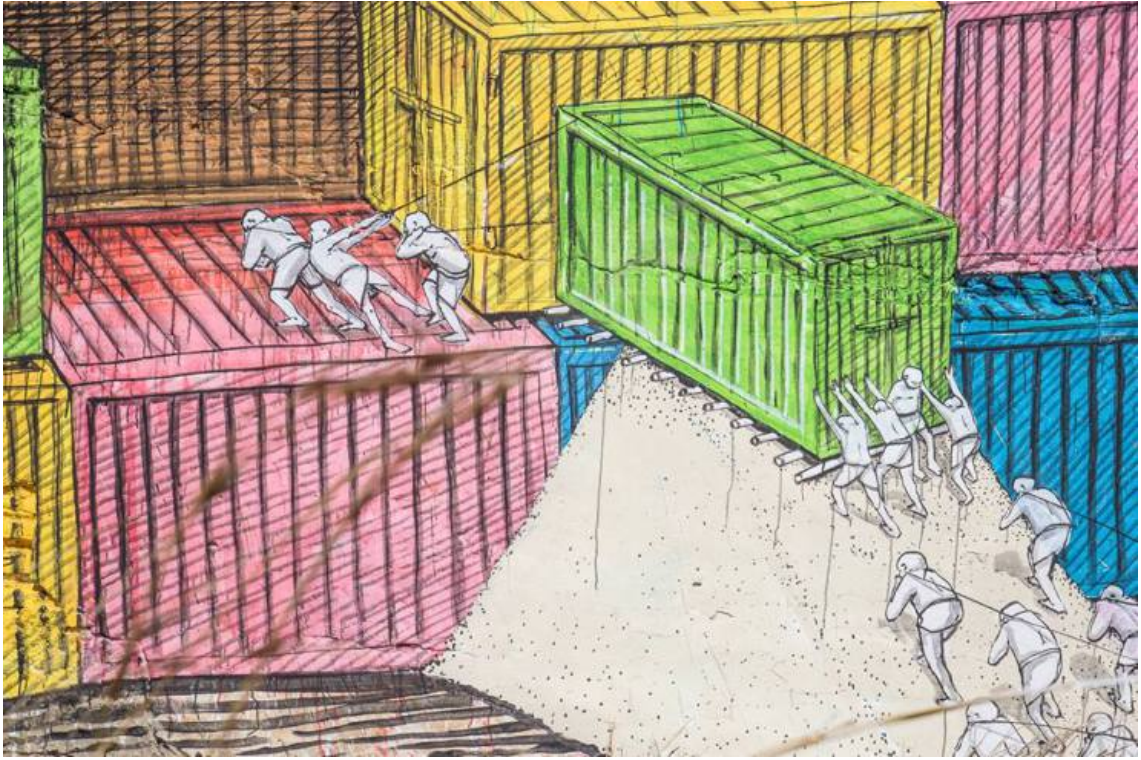
The murals

The project was co-ordinated by **Escif** who also painted a couple of murals: one showing hands holding a handful of soil with a little house on top of it with the words “Recuperem La Punta”, and a second one showing the image of a lettuce where you can read “Hay Lechugas” making reference to what “La Huerta” (the orchard) once was and calling to recover the area.



Having the devastated and empty gardens and almost empty neighbouring buildings, Italian artist **BLU** painted one his always striking and socially critical pieces. BLU is one of those “in your face” artists, and that’s something very rare nowadays. For the occasion he decided to portray the relationship between Valencia’s port authority and the people of La Punta. The mural, located on the side of an abandoned and half-ruined building, shows a series of slaves building a pyramid made of containers.





Not so far away, we find a series of pieces by **Borondo**. The first one is a small mural depicting a traditional door knocker on the remaining walls of one of the old traditional home. For the other two murals, he used rice haystacks, commonly used as roofing materials as canvases. The smallest one, showing the severed head of a Goliath was burned right upon its complexion. The second one is an adapted version of baroque vanitas.







Around the same area you will find the mural painted by **Daniel Muñoz SAN** showing the opulence and wealth created at the expense of the inhabitants of La Punta.



Hyuro's mural is probably one of my favourites, probably because its message couldn't be more clear. Anyhow she explains the meaning of the piece as follows: *"The action of throwing tomatoes universally means rejection, this wall speaks about rejection to all these unbridled urban projects, predators, driven by their own interests without taking into account the life and rights of the people."* – Hyuro



Aryz on his side portrayed the church built by the people from La Huerta, who hardly manages to access the building today after a railway was built between the neighbourhood and the church.



Elías Taño created a piece as a tribute to the fight of the people against the politicians and the port authority, backed by the police.



and some painted poetry by **Sam3**



Luzinterruptus also participated in the event creating a bottled and luminous garden, making reference to “La Huerta” and its history. Here are a few images of the work.



The project has received the 1st Comic and Social Development Prize, awarded by the Divina Pastora Foundation, and we can see why, the neighbourhood has turned to street art to gain the governments attentions and support a ZAL NO!!



Author: Fran

Founder and editor of Urbanite. Street Art lover who after the finishing her MA thesis on the muralist movement in the 1920-50s, developed a fascination for street art and graffiti that eventually led to collaborations with different art blogs, including the creation of this one.