

Biennale Arte 2024
Portugal Pavilion
Palazzo Franchetti
Venice, Italy
20.04.2024 to 24.11.2024

Artist-Curators

Mónica de Miranda
Sónia Vaz Borges
Vânia Gala



La Biennale di Venezia

60. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali

GREENHOUSE

Internationalisation is considered a priority in our cultural policy. In contemporary art, this is a two-pronged commitment: it aims to project Portuguese culture and creators beyond the country's borders, while also constituting a core element of public policies designed for Portugal itself.

In view of the importance that we attach to internationalisation, events of huge global prominence are worthy of particular focus. Besides the Venice Biennale Arte, these include the Biennale Architettura in the same city, the Istanbul Biennial, the São Paulo Biennial and the Prague Quadrennial. Gatherings like these are a crucial factor in the inclusion of Portuguese creators in international artistic networks and in enabling us to present the country that we are today, in all its richness and plurality, to the international community. Contemporary creation cannot be achieved if everyone is confined within their national borders; it is only possible in open dialogue with the world.

Venice is unique in its ability to stimulate debate and collaboration between creators from every continent. The Biennale instigates critical and informed discussion about the practices and directions of contemporary art through a radical questioning of the place and boundaries of artistic creation. This year's theme – 'Foreigners everywhere' – takes the urgent problems associated with the refugee crisis as an impetus for examining the complexity of the term 'foreigner' and reflecting upon its different meanings. It is an issue that resonates intensely in these current times, which are marked by mass displacement and disquieting manifestations of xenophobia, but also by a vigorous anti-racist struggle. The Biennale calls for critical analysis of the barriers created by the perception of the different and the foreign, and offers a platform for thinking about the challenges facing all those who, for one reason or another, are marginalised.

In this year's edition, Portugal is represented by Mónica de Miranda, Sónia Vaz Borges and Vânia Gala, whose bold, multidisciplinary approach was inspired by the theme proposed by Adriano Pedrosa, curator of the Biennale Arte. *Greenhouse* is an encounter between visual arts, performance and research, which coalesce in an exhibition project centred on a garden. This garden serves both as a place of learning and as a discursive and performative space that tests the conventional boundaries of artistic exhibition. Presented as a 'Creole garden,' *Greenhouse* calls into question the boundaries

between the observer and the observed, the local and the foreign. It is a highly original response to the challenge posed by the curator, exploring the complex relationship between the multiple meanings of 'foreign,' and of space and place, and thus expands upon the scope of the proposed theme.

Pedro Adão e Silva, Minister for Culture

GREENHOUSE is a project grounded in the interconnections between practice, theory, and pedagogy. It blends experimentation and reflection based on four actions within the exhibition space: **Garden** (Installation, Space and Time); **Living Archive** (Movement, Sound, Action and Video), **School** (Education, History and Revolution); **Assemblies** (Public, Communities and Publication).

GREENHOUSE blurs the boundaries between different areas of artistic knowledge, creating a space where the curator, the artist, the researcher, and the performer merge, reflecting on interdisciplinarity, transversality and radical solidarity. The curatorial and artistic team - including a visual artist, a choreographer, and a researcher - proposes collective actions that consider the relationship between nature, ecology and politics.

It undertakes the deconstruction of the very epistemology of the exhibition space and the hierarchical binaries of curator and artist, thought and practice, body and mind, human and nature. The garden becomes a space for continuous, dialogical creation between the artists, the public and communities of the African diaspora in Portugal, both immigrant and artistic, in relation to the national and international Venice community.

In this year that marks the fiftieth anniversary of the 25th April Carnation Revolution and the centenary of Bissau-Guinean freedom fighter Amílcar Cabral, and we place soil as a transversal element that carries not only the memory of geomorphological transformations, but also the violence of Empires, the traces of those who passed through it, as well as stories of resistance, integration and difference. GREENHOUSE intends to show that the regeneration of the land was inseparable from the project of struggle for liberation, something that is developed from Amílcar Cabral's research "The problem of Soil Erosion" (1988, [1951]).

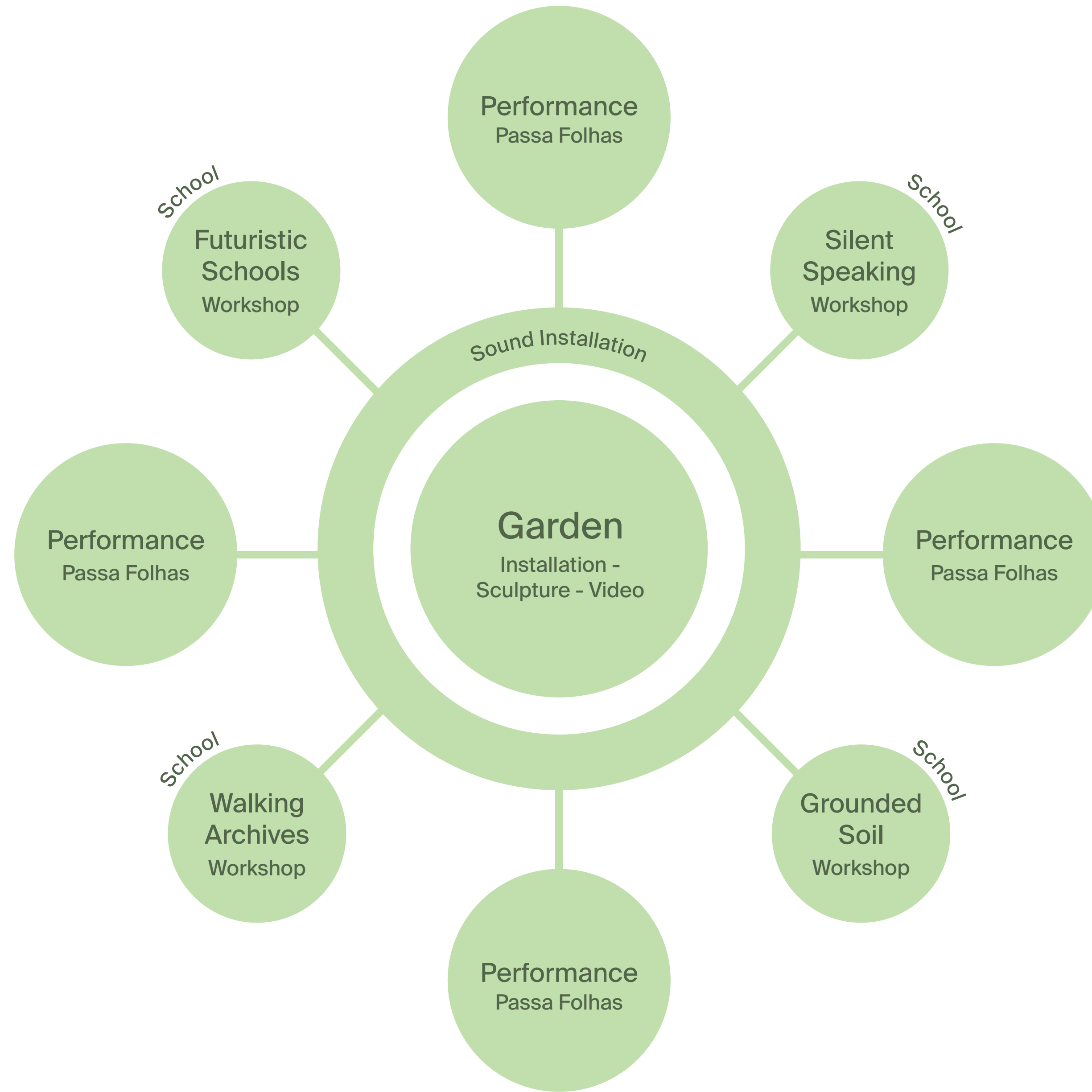
The visual narrative of this project proposes a possibility regeneration, starting from the garden space, a space for gatherings and reflections about the past, present and future. The creation of a living archive with the development of a school, performative actions, and a web of encounters between artists, publics, and communities, within a constantly growing garden, aims at fostering spaces for fantasy, imagination, new stories and critical fabulations. Based on the idea that liberation can only be considered as a continuous project and achieved collectively, and that art is the terrain where we can exercise absolute freedom, GREENHOUSE weaves various rhizomatic

connections between multiple parties - from the artistic team to the public, the land and plants themselves, which are part of the 'object-space' proposed as a place of action. In this project, the artwork is not an object of private and intellectual property, but rather a collective object. It becomes a space for sharing, interaction, and knowledge production between the various foreigners who make up Portugal's marginalized communities. But it also intends to echo the international contemporary art scene. We weave various connections with the aim of transforming contemporary subjectivity - engaged in processes of "unlearning" inherited power relations, but also in the process of creating new bonds between communities, but also with the land itself.

Mónica de Miranda, Sónia Vaz Borges e Vânia Gala



Image from FMSMB/ Amílcar Cabral Archive.



GREENHOUSE proposes the construction of a “Creole Garden”¹ (Glissant, 2010) that hosts an encompassing program of performative, multidisciplinary and transformative actions. This garden is presented as a sculpture and installation, a place for listening, for conveying and exchanging knowledge. The goal is to activate spaces for action and critical thinking in the garden – as living archives, as educational spaces, as stages for gestures, movements and actions, resistance, fabrications and speculations, where the various identities of the curatorial, visual, choreographic, transmitting, and militant research bodies merge to form a migrant and per-(r)existing body-ground.

The garden will occupy the main hall of the palace. It will be made up of plants drawn from tropical botany and cultivated according to permaculture and syntropic agriculture principles. The exhibition-garden will become a space for discussion, designed to host several actions (from lectures, film, dance, workshops), to be populated, to grow and change throughout the exhibition process. The garden will be designed by Mónica de Miranda, in collaboration with Paulo Moreira Architectures’ studio, landscape designer Paulo Palma and Clinica Botanica. The garden is the curatorial and exhibition space where the various proposed actions take place.

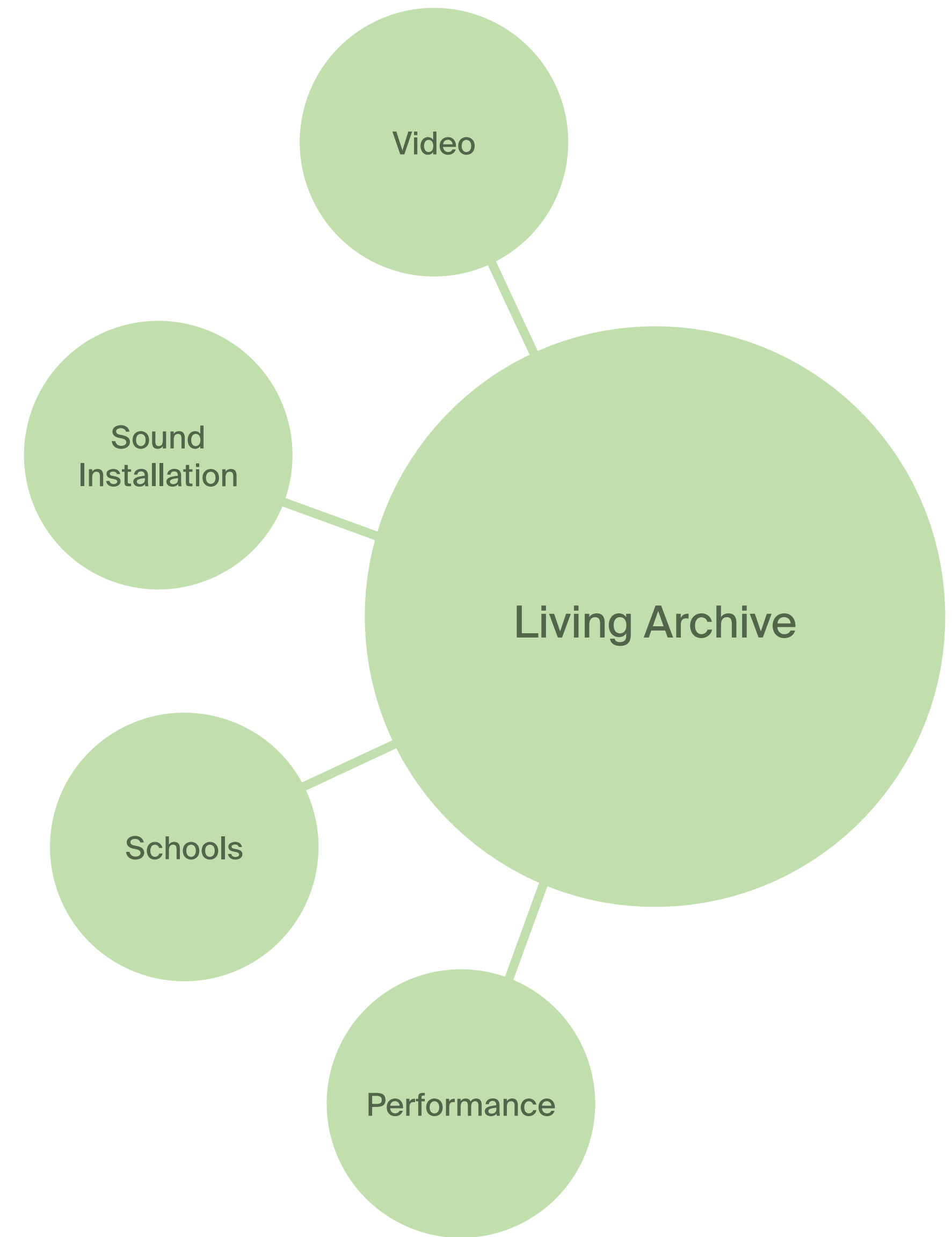
¹ Glissant's "Creole Garden" refers to clandestine vegetable gardens created by enslaved people on their own initiative, away from slave labor, as a source of nutrition. These arrangements were cultivated and cared for in such a way that dozens of different trees and aromas protected each other.



Sound Installation

The sculpture-garden becomes a garden of action, transmission, emission, and speculation. It will permanently contain a sound installation created by the three artist-curators, as well as radio broadcasts curated by Funambulist². The installation will consist of different sound frequencies, their elasticity and sampling as a form of otherness and transformation. The materiality of sound will be explored by reflecting sound as matter that passes by like radio frequencies, connecting or disconnecting, amplifying, and distorting. We will be using Amílcar Cabral's voice and texts, subjecting them to these same processes of alteration, amplification, contraction, or deletion(s). And we will experience how they connect and (dis)connect with bodies and voices.

² Funambulist is an editorial project started by Léopold Lambert in 2010, dedicated to the politics of space and bodies. Through an online platform, a podcast and, above all, a bimonthly physical and online magazine, the project seeks to analyze the political struggles around the world through space and the built environment. Articles, interviews, artworks, and design projects all form an ongoing archive of anti-colonial, anti-racist, anti-capitalist, queer, trans and feminist struggles, providing a platform for activists/academics/practitioners to meet and strengthen solidarity across borders and geographical scales.



Movement and Performance

- Passa Folhas (*Passing Leaves*)

The performance that occupies and echoes through the garden is in itself a living choreographic archive, entitled *Passa Folhas*. It was created by Vânia Gala in collaboration with the other artists and actions such as the School and the physicality of the garden. *Passa Folhas* departs from the idea of the “Creole Garden” (Glissant, 2010) as a counter-plantation practice of mutual distribution as well as multiple positionings and other alternative choreographies. In the garden, subterranean roots interconnect, mix and help each other as a form of counter-plantation mutual distribution, as well as alternative positioning and choreography. As a network of practices, the performance resembles the Creole Garden in the sense that various positionings in the form of a multiplicity of practices, choreographies and modes of expression are cultivated, articulated and constantly in the making. With this what is proposed is the beginning of an alternative form of archive: a performative and olfactory archive. In *Passa Folhas* - a particular sense of smell present in the garden expands and spreads throughout the room. Passing here is understood as the passing of language that ‘passes but stays’, which is transmitted opaquely between bodies like invisible radio frequencies through invisible processes. We will go through sampling processes, we will rehearse ‘call and response’ practices that will take various forms (movement or textual games or making use of in-ear technology). We will investigate the upside-down positioning and a web of other forms of positioning and performances that will emerge in this context. We will rehearse these various forms of positioning in their substance but also how they operate (or not) within the movement.

We investigate the passage of porosity between bodies, but also the opaque transmission of practices such as *Passa Folhas*. The aim is, therefore, to also investigate choreographically, speculatively the act of *Passar Folhas* and its performative aspects. Here, the intention is also to investigate - *Passar Folhas* - as a performative act that uses existing leaves in Creole gardens to ward off evil spirits. Starting from the idea of positioning as a performative act or, more mundanely, as a position assumed in, with or within bodies, performance frames questions and speculates on specific positions.

In the garden underground roots interconnect, mix and help each other. *Passa Folhas* emulates this idea in its multiple calls to for tending to a network of distinct practices and knowledge. It opens up the possibility of “difference without separability” (Silva, 2016), just like the position of ‘upside down’ in that it articulates within itself a relation between quite distinct forces – ‘the up’, the down’ – inseparable within the same plenum and in relation. Such cohabitation of practices calls for articulations of various orders of the visual, oral, bodily, smell, colour, tactile or even taste. But this also implies a mingling of distinct timings that cohabit side by side (extremely slow or extremely fast, historical, geological or even plant time). Both will be investigated in the bodies.

As a motor for movement and in continuity with the research on the Creole Garden as an historical collective movement - the work investigates inverted positionings as forms of organizing bodies without forgetting the worlds within which these positions articulate themselves.

The upside-down positions mirror the image of the inverted world of the ancestors linked to Kalunga cosmology. Engolo or Ngolo in Kikongo (one of Angola's national languages) - the name of the martial arts typical of Angola and the African diaspora in South America - is deeply embedded and inseparable from kalunga, a cosmological view that “invokes an inverted world where the ancestors walk with their feet up” (Desch-Obi, 2008, p. 4). These cosmologies can be found in the American South in graves “often marked with iconographic representations of the kalunga with items placed upside down, in continued appreciation of the fact that the world of the dead was an inverted one” (Desch-Obi, 2008, p. 139). “Upside Down” emerges as a productive positioning in creating other possibilities, other ways of doing and being in the world, of worlding. This positioning will materialize in the paths taken in the performance space - the Palace - (using unusual existing paths as entrances) or other ‘things’ exposed upside down, the scores that the performers are invited to participate in, or the type of clues given between the performers.

Movement and Performance - *Passa Folhas (Passing Leaves)*

Here, the choreographic emerges as a reflection of place and terrain. Positions are rehearsed using the form of the rehearsal revealing instructions and directions. *Passa Folhas* does this through the flow of instructions transmitted via an in-ear system between choreographer and performers, sometimes revealing them to the audience. It shows, it hides, it camouflages itself: the four performers, the choreographer, the sound manipulator. The choreographic is assumed as a place for the manifestation of opaque, even subterranean - and often indecipherable - practices, or in specific enunciations may encourage other possible collective futures.

Mónica de Miranda, *Crossing*, 2024, inkjet print on cotton paper, 60x40 cm,
© Mónica de Miranda, Courtesy of the artist.



The garden will become a school with a creative program of workshops and research. The *Schools*, curated by militant historian Sónia Vaz Borges, propose a Program-Action to create a revolutionary school for the present and the future. Based on their extensive research into the revolutionary schools of liberation movements and internationalism, Vaz Borges organizes workshops that will involve the Afro-Diasporic communities of Portugal and Italy, with a physically and linguistically diverse audience, integrating into the debate groups normally marginalized by the normative education system, including migrants, refugees, but also people with visual and hearing impairments. These schools reflect the militant education project-process developed by the PAIGC (African Party for the Independence of Guinea Bissau and Cabo Verde), intended for children, young people, as well as adults, and involving three aspects: technical training, political training and the transformation of individual and collective behavior.

Image from FMSMB/ Amílcar Cabral Archive.



Walking Archives

Walking Archives consists of a reading-performance – entitled *Weaving stories and memories while walking* - in different languages (Cabo Verdean Creole, Portuguese, Italian, English). It will use excerpts from individual stories and memories of liberation fighters. Apolo de Carvalho, Juliana da Penha and Sónia Vaz Borges will read these excerpts while walking with objects and images of their personal and collective archives.

What happens when this archive is no longer within a closed space, but in a conversation, in a constant walk that crosses time, transits different geographies, spaces and architectures?

Silent Speaking

Silent Speaking is a discussion workshop, which take place in sign language. There will be materials distributed in Braille writing, and with translation for other audiences in English and Italian, using the individual audio system.

During the liberation process, in a country with enormous linguistic diversity, language was a central element of communication, encounters and transmissions, and took center stage in the educational project and space. In the process of researching, writing and talking about the militant education developed in spaces of liberation, forms of communication continue to be marginalized, including sign language and Braille writing. How can we think about militant education based on these two forms of communication?

Futuristic Schools / Future education spaces

Futuristic Schools is a seminar led by Sónia Vaz Borges and Virgílio Varela, which aims to reflect on the education of the future, drawing inspiration from the three pillars of militant education (technical training, political training and a shift in individual and collective behavior). This seminar intends to contemplate these concepts today and what they will mean in the near future. Will it be relevant to maintain these pillars in the education and educational environments of the future? How do we imagine, speculate, and create instruments to implement them? This will be done by working with Afrofuturism as a cultural aesthetic, philosophy of science and history that investigates the intersection between the culture of the African diaspora, science, and technology, and by using the principles and techniques of Dragon Dreaming - a methodology inspired by Australian Aboriginal culture, as an innovative, playful, inspiring, and meaningful approach to helping individuals and groups realize their dreams.

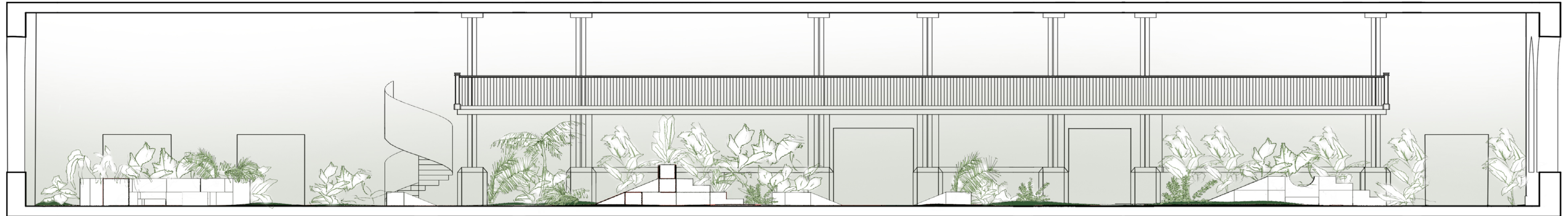
The goal is to see the school in the open air, within GREENHOUSE, including in the conversation not only the palace space, but also the artistic and ecological structure developed therein.

Grounded Soil

Grounded Soil is a one-day workshop/performance with Sónia Vaz Borges and Aderbal Ashogun, and a lecture/discussion with Ruth Wilson Gilmore on abolition as emancipation in rehearsal, thus connecting the struggles for liberation, and land rights. "Treading on soft ground" ("Pisar a terra suave") considers the way we walk and the footprints and traces we leave on the ecosystems and ecologies of the earth, and the struggles we wage here. This workshop aims to use the deep soil as a starting point to explore the garden, decolonizing the land from the relations between "foreign" human subjectivities (i.e. indigenous peoples, migrant communities, and racialized people), the land seen as the Other. The aim is to think of the soil/land beyond geographical limits, incorporating its element of resistance and as a fugitive guide.

The exhibition project is defined by the creation of a space of discursive actions that lead to an immersive and emotional experience and evoke symbolic and metaphorical dimensions of the themes being explored - ecology, the body, and politics. In this space, a garden is designed as a single gesture, which simultaneously grounds the flows of creative actions that develop between pedagogy, choreography, performance, sound and sculpture. The Creole garden will be populated by sculptures that inspire meetings and assemblies, welcoming visitors and the program of activations. The sculptures are stages, vertical gardens with an ever-changing configuration and they host the various actions of the program, talks, dance, schools, and workshops. An unexpected natural environment emerges, producing a collaborative and engaging experience. The plant species that make up the garden reflect the plurality of several diversities. They are all staples of agrarian systems and a part of the population's daily culture. The diversity of vegetation also encompasses the various purposes intrinsic to the concept of a garden, such as vegetation associated with food production or for medical purposes; or even vegetation used for decoration, but which lends a strong symbolic and philosophical dimension to the formation of identity.

Cross-section of the installation at Palazzo Franchetti.





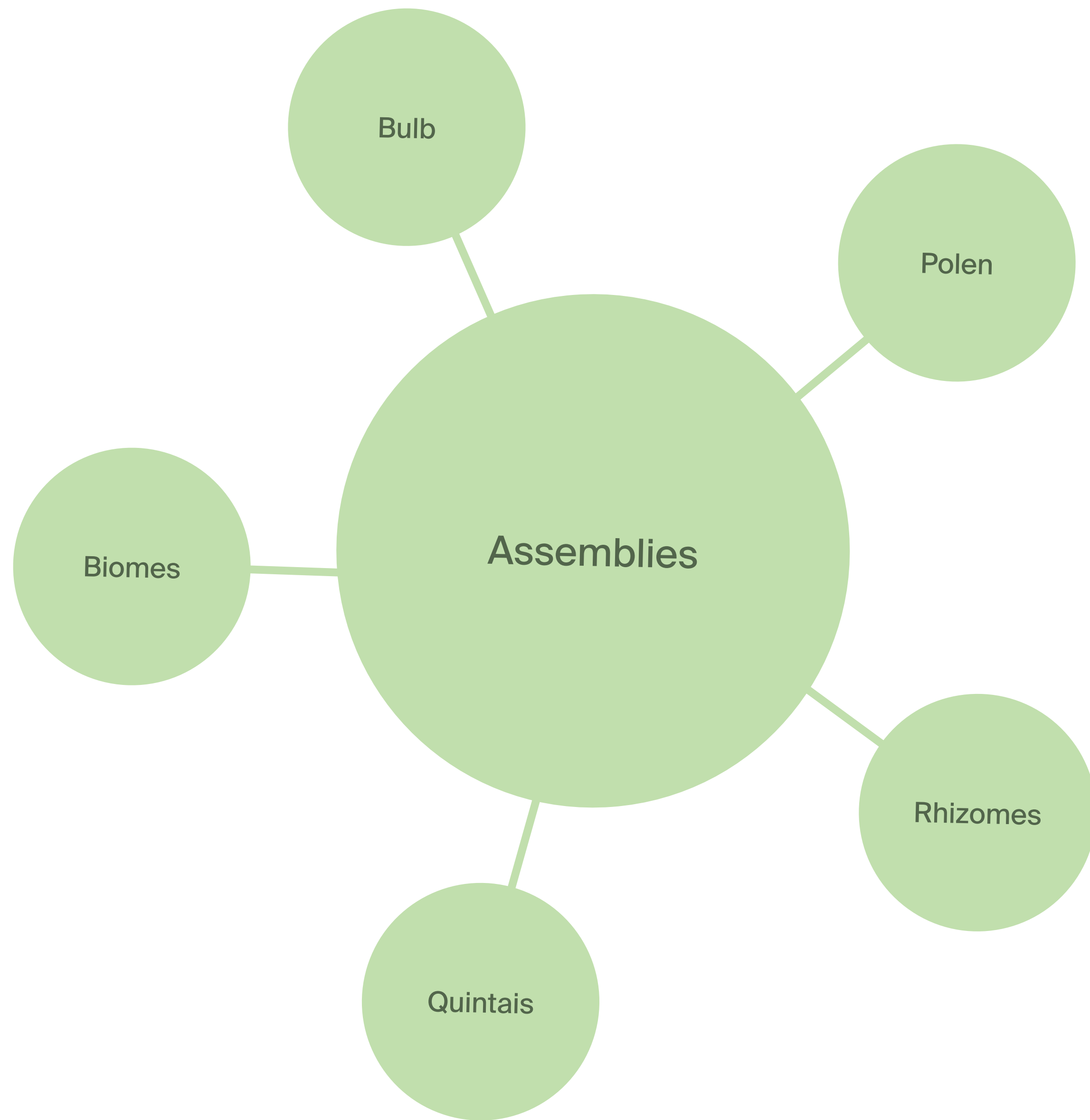
Mónica de Miranda is an artist, researcher, curator, and artistic director whose research-based work critically addresses the convergence of politics, gender, memory, space and history through urban archaeology and affective geographies. She combines several disciplines such as drawing, installation, photography, cinema, video, and sound, in their expanded forms and blurring the boundaries between fiction and documentary. In 2014, she founded Hangar - Artistic Research Center, in Lisbon, and has been its artistic director ever since. She published several editions during her artistic career. Her exhibitions include: RE/SISTERS (Barbican, 2023); Art Basel (Hong Kong, 2023); Construir o Tempo (Camões Cultural Center, Luanda, Angola, 2022); Mirages and Deep Time (Avenida da Índia Gallery, Lisboa 2022); Berlin Biennale (2022); no longer with the memory but with its future (Oratorio di San Ludovico de Nuova Icona, Venice Biennale, Italy, 2022); The Island (Autograph, London, 2022); Europa Oxalá (Gulbenkian Foundation, Lisbon, Mucem, France, 2022); Thinking about possible futures (BIENALSUR, 2021); African Cosmologies, Houston Fotofest (2020); Tales from the water margins (International Biennial of Casablanca, 2018); Taxidermy of the future (Lubumbashi Biennale, 2019); Arte Contemporânea Africana e Estética das Traduções (Dakar Biennale, Senegal, 2016); Addis Foto Fest (Addis Ababa, Ethiopia, 2016); Hotel Globo (National Museum of Contemporary Art, Lisboa, Portugal, 2015); Ilha de São Jorge (14th Venice Biennale of Architecture, Italy, 2014); Line Trap (São Tomé and Príncipe Biennale, 2013). She curated the exhibitions "Affective Utopia" (Kadist, Paris, France, 2019) and "Deep Blue", as part of the Porto Biennial of Photography 2023 (Triplex, Porto, Portugal, 2023). In 2019, she was nominated for the EDP Award at the MAAT Museum (Lisbon, Portugal) and, in 2016, she was nominated for the Novo Banco Photography Award, exhibiting at the Berardo Collection Museum (Lisbon, Portugal) as a finalist. She won the Idealista Award for Contemporary Art in 2023 and is a recipient of the Open Society Arts Fellowship 2023 - Art, Land and Public Memory.



Sónia Vaz Borges is a militant interdisciplinary historian and social and political organizer. She received her PhD in History of Education from the Humboldt-Universität zu Berlin (HU). She published the book *Militant Education, Liberation Struggle, consciousness: The PAIGC education in Guinea Bissau 1963-1974* (2019). As a result of her research, Vaz Borges is the co-author of the short films, *Navigating the Pilot School* (2016) and *Mangrove School* (2022). Collaborating with Tricontinental: Institute for Social Research, she wrote a condensed version of her book on Militant Education (2019) for an activist audience. Entitled *The PAIGC's political education for liberation in Guinea Bissau. 1963-1974* (2022), which has been translated into Portuguese and Spanish. Together with Léopold Lambert, she was responsible for co-editing issue 49 of the magazine *The Funambulist. Politics of Space and Bodies*, titled *Schools of the Revolution. Radical Education and Pedagogies Around the World* (2023). Her academic, activist, and collaborative artistic work has been on display internationally, including at the Haus der Kulturen der Welt (Berlin); Escola das Artes in Porto; Mbonji 67; Coimbra Biennial; Hangar; The Funambulist, Sharjah Architecture Triennial, Cooper Union, Harvard University, among others. Vaz Borges is currently Assistant Professor of History and Africana Studies at Drexel University in Philadelphia (USA). Her next book *Ragás Because the sea has no place to grab. A memoir of home, migration, and African liberation* is scheduled to be released in June 2024, published by Philadelphia-based publishing house, Common Notions.



Vânia Gala is a choreographer and researcher. She is course director of the MA Expanded Dance Practice at the London Contemporary Dance School. She received her PhD from Kingston University, funded by a university scholarship. Her interests lie in experimental practices with an emphasis on notions of refusal, choreo-thinking, fugitivity, improvisation(s), black (non) performances, negotiation, dissensus, hospitality and value. Collaborations as a dancer have included Belgium company Les Ballets C. de La B., Constanza Macras, Dina13 and B.Valiente Kompani. Recent performative works include Give & Take (Tate Modern), Mesa para Práticas de Pernas para o Ar at the Calouste Gulbenkian Foundation and Tramway (UK) and *Farmácia Fanon* at Culturgest. In 2019 she was awarded *Best Choreography* by Theatre Guide (Portugal). In 2005 she was awarded *Best Female Performance* at Dublin Fringe. She was part of Aerowaves (London) – and of the Triennial of Luanda. Gala is a co-convenor of the Theater, Performance and Philosophy group of the Theater and Performance Research Association. In addition, she has been appointed Artistic anchor and curatorial advisor of Manifest, a project funded by Creative Europe..



Rhizomes

Mediator: Paul Goodwin

Confirmed participants: Hicham Khalidi (curator Dutch Pavilion), Abraham Oghobase (artist Nigeria Pavilion), Manal AlDowayan (artist Saudia Arabia Pavilion)

Participants to be confirmed: Azu Nwagbogu (curator Benin Pavilion), Andrea Pacheco (curator Chile Pavilion), Maria Madeira (artist Timor-Leste Pavilion), Cindy Sissokho (curator French Pavilion)

Through meetings between artists and curators representing other Pavilions in Venice, *Rhizomes* weaves networks of research and reflection on the themes of the Biennale. Based on subjects such as decolonization, restitution and the relationship between indigenous heritage and contemporary art and social practices, *Rhizomes* addresses how artists and curators approach contemporary challenges in their work. The construction of bilateral and multilateral exchanges between different countries has a rhizomatic effect of spreading decolonial ideas and practices through artists/curators of various pavilions, overcoming the fixed notion of "nationality" as a place of belonging. In *Rhizomes*, we find a place of belonging that is transterritorial.

Quintais

Mediator: Marissa Moorman

Confirmed participants: Ondjaki, Kalaf Epalanga, Ângela Coutinho

Music, poetry and radio are not just technologies of resistance, but of liberation. Sound mobilizes bodies in dance, in affections between people and in conspiratorial resonances. Backyard parties are spaces of conviviality and hospitality where ideas of oneself and others are made and remade. This program includes radio talks on the liberation struggles in Cabo Verde, Guinea-Bissau and Angola, a musical intervention, and discussions on poetry and cinema.

Biomes

Mediator: Kitty Furtado

Confirmed participants: Ellen Pirá Wassu, Denise Ferreira da Silva

Biomes is one of the manifestations of GREENHOUSE's approach to the national Pavilion, not as a representation of a unitary national identity, but rather as an intersection of various ecosystems, both human and more-than-human. *Biomes* questions what can emerge when we cross various ecosystems of resistance to our current global challenges. How can the threat of ecosystem extinction be halted, if we oppose the monocultural production model inherited from colonialism and instead recover and honor ancestral strategies of reproduction and survival in diversity? Based on an intersectional understanding of contemporary challenges in the Anthropocene and the post/neo-colonial context, *Biomes* brings together various discursive, activist and artistic practices that put the issue of ecological repair at the forefront.

Bulb

Mediator: Melissa Rodrigues

Confirmed participants: Kiluanji Kia Henda, Ângela Ferreira, João Carlos Silva, Dalton Paula

Bulb is a series of talks reflecting on the role of artist-curators and artist-created collectives in the global south and in Afro-Diasporic artistic communities in the western world and how these networks have created support spaces between established and young professionals. The speakers will question how, in conditions of inequality and structural racism, the figure of the artist-curator is a place of resistance and epistemic disobedience where conditions are created for alternative ways of thinking and creating.

Polen – Ecologies of Care

Participants to be confirmed: Renée Mussai, Natasha Ginwala, Anna Arabindan-Kesson

The series of talks aims to expand the narratives around ecologies of care and ecology, in the art world and the role of art and curatorial practices as modes of sharing and creative expression in a local and global context, among others. It considers how curatorial practices centered on epistemologies of the South spread marginalized artistic discourses in the contemporary art world.

Public Program to be held during the exhibition period (21 of april to 24 of november).

Dates and Schedule to be announced soon.



LOCATION AND SCHEDULE

Palazzo Franchetti,
S. Marco, 2847, 30124 Venice VE, Italy
(Next to Accademia Bridge) Boat / Vaporetto
Accademia Lines: 1, 2

20.04.2024 - 24.11.2024
Tuesday to Sunday: 10:00 AM - 6:00 PM
Closed on Mondays, except 22.04, 17.06, 22.07, 02.09, 30.09, 18.11



Artist-Curators

Mónica de Miranda
Sónia Vaz Borges
Vânia Gala

Organization

Ministério da Cultura de Portugal
Pedro Adão e Silva, Minister of Culture

Commissioner

Direção-Geral das Artes
Américo Rodrigues, General Director

Executive production and communication (DGARTES)

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Raquel Monteiro
Sofia Isidoro

Exhibition design

Paulo Moreira Architectures

Landscape architecture and design

Clinica Botanica
Paulo Palma

Local architect

João Lacerda Moreira

Exhibition Display Manufacturer

ArtWorks

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Filipe Ridolfi

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Magda Bull
Ana Almeida

Public program production

Ana Almeida
Anca Usurelu

On-site production

Raul Betti

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Denise Santos
Mónica de Miranda Art Studio

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Rita Bonifácio

International press office

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Kennis Translations, S.A.

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Nuno Miranda

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Laís Andrade

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Paulo Moreira
Nuno Silva
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Thais de Andrade
Yujie Liu

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Anna Jarosz
Marta Meers
Teresa Noronha Feio

Satellites

HANGAR - Centro de
Investigação Artística (PT)
Batalha Centro de Cinema (PT)
INSTITUTO (PT)
The Showroom (UK)
Savvy Contemporary (DE)

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Hangar - Centro de Investigação Artística
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Estufa Fria (Câmara Municipal de Lisboa -
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Blue Dimension
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Batalha Centro de Cinema
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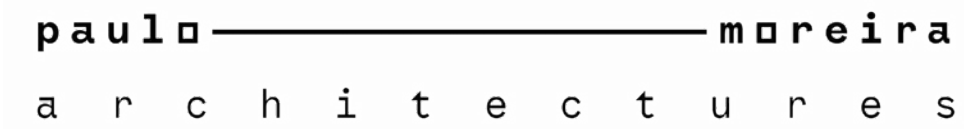
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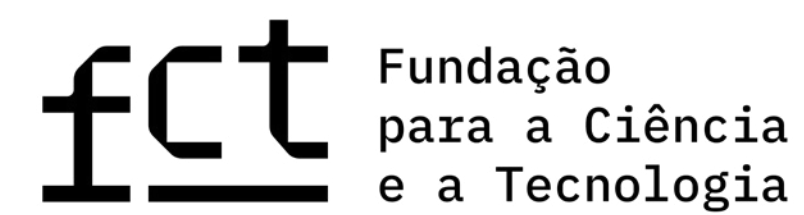
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