

C'.CLO

WHAT HAPPENS TO THE WORLD HAPPENS TO US

When we defined the binomial theme Adaptation and Transition for the 2019 Bienal Fotografia do Porto we were aware of the urgency and topicality of its meaning. Now, two years later, facing a pandemic that has transformed every aspect of our lives, it is even more pressing to seek ways to proactively adapt and transition. With the fragility of our cultural, social, political, economic and ecological systems radically exposed; we are forced to experience how deeply intertwined these systems are, and how vulnerable and impermanent life is...

Considering that everything that happens in this world is intimately related, it is unrealistic to insist on separating problems. The conflicts that characterize a wide range of the relationships we establish between ourselves and with the planet are often rooted in extractivist ideologies of control, founded in notions of cultural, racial, gender and species supremacy. These governance practices, anchored in centuries of abuse and destruction, compel us to question the current organization of our society in terms of social and environmental justice and challenge us to break with outdated mental models.

It is of paramount importance to identify our limitations and possibilities so that we can decide on what to preserve and what to change. The mutations we are currently facing require integral actions to engender healthy interactions between natural and human systems. To guarantee our survival it is essential to understand how we can bring vitality, viability and adaptive capacity to our societal processes and structures, calling for knowledge reorganization: intellectual, emotional, spiritual and relational.

A new awareness of our position in the world is within our reach: a perspective of interconnectedness that can protect the diversity of life, embodied in regenerative human behaviour that recognizes and is able to

deal with the consequences of climate crisis and of a global culture that separates humanity from what made it human. In this sense, we do not believe in large or small gestures; fundamental behavioural change has to happen in all aspects and dimensions of human life.

Despite illusions of individualism, humans, as a species, live and proliferate in a complex, hybrid network of interspecies dependencies and connections that animates the planet.

The Bienal'21 Fotografia do Porto title *What Happens to the World Happens to Us / O que Acontece com o Mundo Acontece Connosco*, proposes participating curators and artists reflect on and interrogate what constitutes interdependence between natural and human systems; considered within a complex global matrix of cultural, social and political relationships that have determined this point of ecological fragility.

By recognizing and accepting that we live in an interdependent, fragmented and unstable world, we can drive the transition from a dominant narrative of separation to a narrative of inclusion; a position that accepts everything and everyone, humans and non-humans, as political subjects of a universal polis. This process commits us to an acentric vision of our groups, systems and structures, bonding us to the planet in the constitution of a global body, of which we are only a filament.

Bienal'21 Fotografia do Porto recognizes the profound social and ecological challenges we are currently facing. Our mission is to contribute to the production and dissemination of alternative artistic perspectives, actions and interventions that promote ethical cultural change that we believe is as desirable as it is inevitable.

EXHIBITIONS

Portuguese Center of Photography	<i>The Horizon is Moving Nearer</i> Curated by: Tim Clark Artists: Gideon Mendel, Lisa Barnard, Maxime Matthys, Nancy Burson, Poulomi Basu, Salvatore Vitale, Simon Roberts, Stanley Wolukau-Wanambwa
Casa Comum - Rectory of the University of Porto, online	<i>Travessia ∞ Muxima</i> Curated by: Lydia Matthews Artists: Alfredo Jaar, Susan Meiselas
Faculty of Fine Arts of the University of Porto	<i>Opacity of Water</i> Curated by: Susana Lourenço Marques Artists: Alice dos Reis, Cláudia Varejão, Elspeth Diederix, Francisca Rocha Gonçalves, Mandy Barker
Artes	<i>The Auroville Project</i> Artists: Christoph Draeger e Heidrun Holzfeind
Salut au monde!	<i>Trafficking the Earth</i> Curated by: Pablo Berástegui Artists: Xavier Ribas, Ignacio Acosta e Louise Purbrick
S. Bento Metro Station	<i>Cities in the City</i> Curated by: Maíra Villela, Virgílio Ferreira Artists: Carlos Barradas, María Sainz Arandia
Marques da Silva Foundation	<i>Off-Shore</i> Artist: James Newitt

MIRA FORUM	<i>Entre o Caminho e a Clareira</i> Curated by: José Maia Artists: Miguel Teodoro, Felícia Teixeira e João Brojo
Ocupa Gallery, Quase Gallery	<i>Isto não pode continuar [trajetos dentro de nossas utopias]</i> Curadora: Fátima Lambert Artista: Albano Afonso
Cooperativa Árvore	<i>Sustentar</i> Curated by: Krzysztof Candrowicz, Pablo Berástegui, Virgílio Ferreira Artists: Elisa Azevedo, Evgenia Emets, Margarida Reis Pereira, Maria Oliveira, Nuno Barroso, Sam Mountford
Porto City Hall, Gabinete Triplex, online	<i>Paisagens Transgênicas</i> Curated by: Museu da Paisagem e Ci.CLO Artist: Álvaro Domingues
School of Arts, Catholic University of Porto	<i>Sinfonia do Desconhecido II</i> Curated by: Nuno Crespo, Julia Albani Artist: Nuno Cera
The Cave Photography	<i>Senso Comum</i> Curated by: The Cave Photography Artist: Céu Guarda
Brotéria, online	<i>Para uma Mística da Fragilidade</i> Curated by: Brotéria e Matilde Torres Pereira Artists: Catarina Botelho, Carla Cabanas, Duarte Amaral Netto, Alexandre Delmar

MORE INFORMATION www.bienalfotografiaporto.pt

1

THE HORIZON IS MOVING NEARER

CURATED BY Tim Clark

ARTISTS Gideon Mendel, Lisa Barnard, Maxime Matthys, Nancy Burson, Poulomi Basu, Salvatore Vitale, Simon Roberts, Stanley Wolukau-Wanambwa

WHERE Portuguese Center of Photography

WHEN 14.05 - 20.06.2021

The Horizon is Moving Nearer takes the symbiotic nature of society, politics and ecology as the basis to explore how modern humans have reached a crossroads. In this era of various global health emergencies, from Covid-19 to anti-Black violence, we are confronted by a series of critical and interrelated issues which call for us to radically reimagine the ways we relate to the environment and each other.

The exhibition brings together works from eight artists who use visual strategies of narrative and fragmentation as a means of dealing with the mounting complexities that define our troubled times, all the while examining the ontology of the photographic image. Through a mix of image, film, text, archival material and advanced visualisation technologies, *The Horizon is Moving Nearer* explores topics including toxic masculinity, climate emergency, eco-fascism, conflict, nationalism, populism, cybersecurity, mass incarceration, gendered violence, abuses of Indigenous rights, Trump, Brexit and other phenomena. The context is the Anthropocene, and histories unfold individually and collectively, at a hyper-local level as well as on the global stage.

Thinking through this broad set of conditions, but with a conjunctival focus on social justice and environmental degradation, the exhibition attempts to pose the following questions: To what extent is toxic masculinity a threat to caring responsibilities and pro-environmental behaviour? How has the resurgent model of 'strong man' world leaders, embodied by Trump, Putin, Bolsonaro and other politicians, accelerated

climate-related disasters? In what ways have reactionary politics and the far-right co-opted messaging from active climate movements to propagate falsehoods around population, race and immigration? How has such political and journalistic rhetoric exposed a post-truth era that is fundamentally hardwired into nativism and xenophobia coupled with declarations of financial ruin?

How do emergent threats – real or imagined – from terrorism to cyber-crime, surveillance, data misuse and even the weather, become commodified and weaponised under the guise of guaranteeing citizens' safety? What role does our reverence for highly-coveted minerals or resources play in humanity's unabashed pursuit of progress and wealth accumulation? How does this intersect with violent economic enterprises that endanger the wellbeing of societies? How do the vast swathes of people driven off lands in the name of corporate profiteering and/or exploitative work practices fight back? How do invisible structures perpetuate the 400 years of damage caused by white supremacist systems, practices and behaviours on Black people's lives? And by what means are artists imagining and imaging these immense social and biophysical inquiries through the mediums of photography and film, whilst, in the process, ensuring autonomy and authentic forms of expression?

As has been suggested in *Dancing on the volcano: social exploration in times of discontent* (2019), a research paper by Beijer Fellows engaged with the Stockholm Resilience Centre, Sweden, recent developments can be understood thanks to new insights afforded from theories of complex systems about what happens as the resilience of the liveable planet is tested – and decreases – owing to fluctuations in societal organisation. Seismic global changes that may lead to social uncertainty, such as huge disparities in wealth and climate crisis, should be interpreted via underlying factors of human behaviour (and the effects of its acts), including the need for group identity and confrontation of the fear of mortality in order to avoid the collapse of the biosphere and civilisation.[1]

incluindo a necessidade de identidades de grupo e o confronto com o medo da mortalidade para evitar o colapso da biosfera e da civilização.[1]

The Horizon is Moving Nearer assumes the Portuguese Center of Photography as the host venue; not just as its frame but as a site fraught with vestiges of the past. As a former 18th century prison – operational until 1974 following the Carnation Revolution – this particular historiography offers a pointed backdrop for the examination of how the crimes and ideological tactics of capitalism can no longer be obscured, literalised both through the architectural paradigm of large cells (or enxovias that have since been repurposed as galleries) and bodies of photographic work that articulate various states of ‘unfreedom’.

While humanity seems trapped within these cycles of injustice, the exhibition is not without optimism for the future nor the belief in the ability of art to transform our thinking, as evidenced by Nancy Burson’s film, *Love Above All Else* (2019), which signals the triumph of compassion over evil. It is within this apparatus of care that, in 2021, the Ci.CLO Bienal proposes *The Horizon is Moving Nearer* as a project dedicated to the relationship between artistic production and exhibition-making as a site of learning and resistance in the troubled present.

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[1] Carpenter, S. R., C. Folke, M. Scheffer, and F. R. Westley. 2019. *Dancing on the volcano: social exploration in times of discontent*. *Ecology and Society* 24(1):23.

1.1 THE CANARY AND THE HAMMER

Lisa Barnard



© Lisa Barnard, *The Canary and the Hammer*, 2015-19. Courtesy of the artist

Gold is ubiquitous in modern life; the mineral is concealed at the heart of much of the technology we use and is, most fundamentally, a potent symbol of value, beauty, purity, greed and political power. Photographed across four years and four continents, *The Canary and The Hammer* (2015-19) details our reverence for gold and its role in humanity's ruthless pursuit of progress. Through a mix of image, text and archival material, the project provides insight into the troubled history of gold and the complex ways it intersects with the global economy. *The Canary and The Hammer* strives to connect disparate stories – from the mania of the Gold Rush and the brutal world of modern mining, to the sexual politics of the industry and gold's often dark but indispensable role at the heart of high-tech industry. Prompted by the financial crisis of 2008 and its stark reminder of the global West's determination to accumulate wealth, Barnard sets out to question gold's continued status as an economic barometer amidst new intangible forms of technological high-finance. By addressing this through photography, Barnard in turn raises the question of how the medium can respond to such abstract events and concepts.

1.2

CENTRALIA

Poulomi Basu



© Poulomi Basu, *Centralia*, 2010-20. Courtesy of the artist

Centralia (2010-20) is a docu-fiction that journeys into the forests of central India, where an under-reported and complex conflict between the Indian state and Maoist insurgents has waged for over fifty years. Combining a range of image types – from crime scene views and found testimonies to staged portraiture and landscape photography – *Centralia* reveals the mechanics of a conflict as viewed from multiple perspectives, in turn exploring the limitations of traditional documentary photography and the ways in which our perceptions of reality can be manipulated. Shedding light on issues of environmental degradation, police brutality, violations against female and Indigenous rights and the state's suppression of voices of resistance, Basu further addresses the skewed representations of contemporary conflicts by Western mainstream media.

1.3 TRUMP IMAGES

Nancy Burson

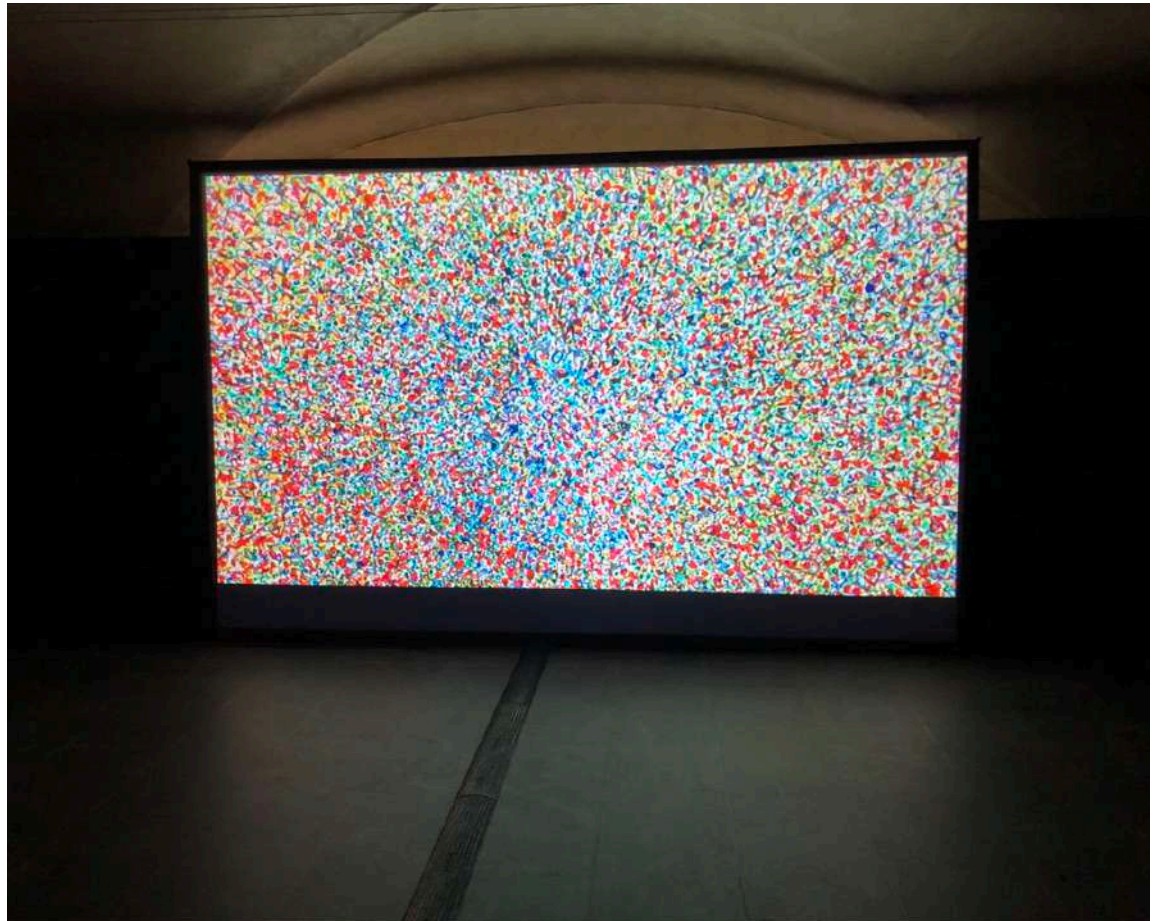


© Nancy Burson, *Trump as Five Different Races*, 2016. Courtesy of the artist

Trump as Five Different Races (2016) is a five-part image of Donald Trump portrayed as Black, Asian, Hispanic, Middle Eastern and Indian, respectively, representing a continuation of the artist's pioneering work challenging photographic truth via digital morphing technologies. Originally commissioned for a prominent magazine, which ultimately decided not to publish it, the work sees Nancy Burson delve into the psychology of Trump's sense of self and try to understand what sort of empathy the then-presidential candidate might possess for people of colour should he encounter images of himself presented as various races, and how subsequent policy could be impacted. *Trump as Five Different Races* explores the fictionalised biological differences that render us as different, whilst underscoring the race we all have in common: the human race.

Trump/Putin (2018) is a video work in which Donald Trump's face morphs into Vladimir Putin's, and back again. Referencing the pair's meeting at the Helsinki summit in 2018, the transitions represent the conflict between Trump's alleged collusion with the Russian state and the question of whether Russian meddling influenced the 2016 presidential election.

1.4 LOVE ABOVE ALL ELSE Nancy Burson



© Nancy Burson, *Love Above All Else*, 2020. Courtesy of the artist

Love Above All Else (2020) is a video work created from the repeated writing of the words 'Love' and 'I Love You', drawn double-handedly for brain balancing. Beneath the scribbles is an underlayer of love's opposite: a combination of fourteen photographs depicting war, racism, poverty, disease, terrorism, global warming, mass shootings, ethnic cleansing, displaced refugees, religious conflicts, enforced family separations, hurricanes, fires and famine. Together, these constitute one disruptive, apocalyptic image, but one that has been lightened so that it is barely visible – as if the totality of all human suffering is disappearing. *Love Above All Else* represents the power of love in triumphing over the earth's current malaise.

1.5 2091: THE MINISTRY OF PRIVACY Maxime Matthys



© Maxime Matthys, *2091: The Ministry of Privacy*, 2019. Courtesy of the artist

In 2019, a data leak revealed that the Shenzhen-based company SenseNets had deployed 6.7 million trackers to monitor the movements of 2.5 million people in the Xinjiang province, where the Chinese state has incarcerated a reported 1.1 million Muslims in mass internment camps. For his project *2091: The Ministry of Privacy* (2019), Maxime Matthys travelled to Kachgar, one of the last remaining bastions of Uyghur culture, to photograph the everyday lives of its inhabitants. Uploaded into a facial recognition software similar to that employed by the state, the results render the respective biometric data directly onto the subjects' faces, in turn revealing the ubiquitous nature of this seemingly-invisible technology and the dangers inherent within it.

1.6 DELUGE

Gideon Mendel



© Gideon Mendel, *Deluge*, 2018. Courtesy of the artist

Deluge (2018) is a culmination of Gideon Mendel's twelve years of work on *Drowning World* (2007-ongoing), in which he has photographed and filmed across thirteen countries. The exploration of the effects of flooding and climate change depicts a range of individual stories positioned within a synchronous global narrative in a way that is personally intimate and deeply political. Within a flooded landscape, life is turned upside down and normality is suspended; as such, the lives of these individuals become evidently intertwined amidst a deepening visual complexity. In all of his years responding to floods, Mendel has accumulated a vast archive of footage, which is fully activated within this presentation.

1.7

THE BREXIT LEXICON

Simon Roberts



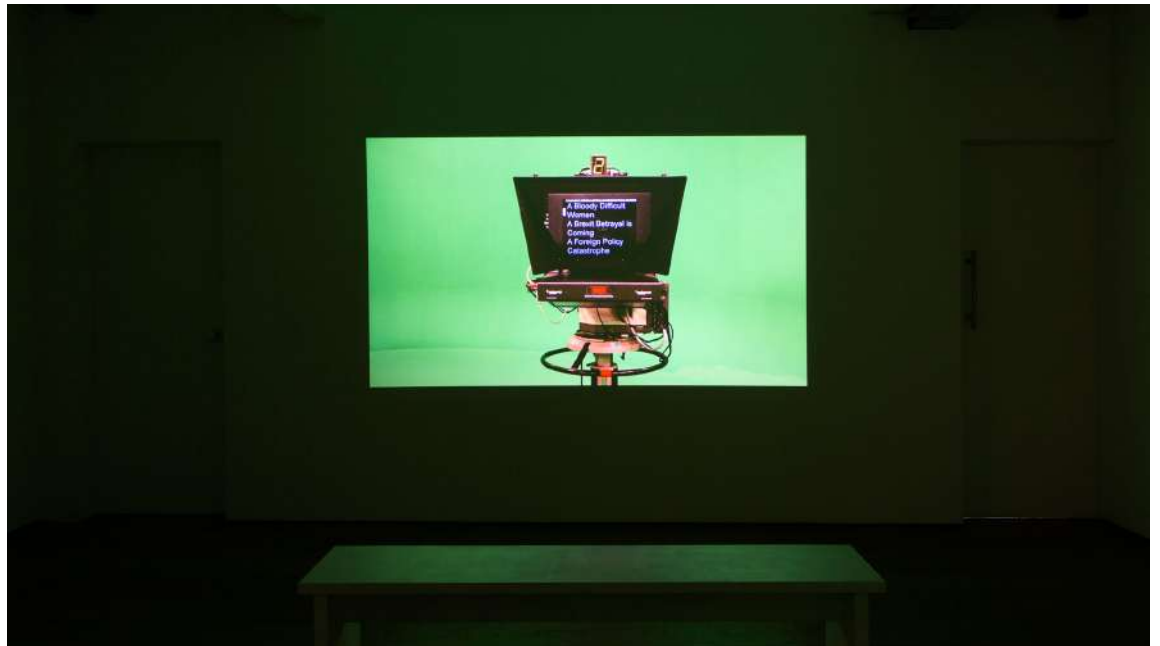
© Simon Roberts, *The Brexshit Times*, 2021. Courtesy of the artist

The Brexshit Times (2021) is an artist zine released on 1 January 2021, the date the UK officially left the European Union. Printed on salmon-coloured newsprint, the zine features hyper-zoomed-in scanned newspaper images of the three Conservative Prime Ministers who held office over the course of the Brexit process. These images are juxtaposed against a selection of text extracted from Simon Roberts' *Brexit Lexicon* (2016-20), a unique compendium of the most common terms that have shaped the discussions of Brexit in both politics and the media. Brexit dominated Britain's news agenda for a period of four years, and one notable language trend during this period was the creation of new terms using 'Brex-' as a prefix. Examples include 'Brexxiety' (the feeling of unease over Britain's uncertain political future), 'Brexxtremist' (someone with extreme views about Brexit) and 'Brexodus' (mass emigration as a result of Brexit).

1.8

THE BREXSHIT TIMES

Simon Roberts



© Simon Roberts, *The Brexit Lexicon*, 2019. Courtesy of the artist

The Brexit Lexicon (2018) is a two-channel video work that explores the store of metaphors and verbiage that have become the stock-in-trade for politicians and journalists during the UK's exit from the Europe Union. Creating a compendium of the most common terms that have shaped the way the UK and the EU have described current political discussions associated with Brexit, the lexicon is recited by a newscaster who appears at a desk in an anonymous news television studio against a green-screen, reading from a teleprompter. The broadcast itself remains unedited; included are the newscaster's hesitations, mistakes and pauses to drink from a bottle of water. Through its artifice, the work investigates the ways in which Brexit was reported through a combination of truths, mistruths and 'media noise', in turn asking questions about the how language is wielded within a post-truth context.

1.9

HOW TO SECURE A COUNTRY

Salvatore Vitale



© Salvatore Vitale, *How to Secure a Country*, 2014-19. Courtesy of the artist

Switzerland is regarded as one of the safest countries on earth, a prime example of efficiency and efficacy. But how do state and private actors ensure this valuable commodity, as much a basic need as a billion-dollar business? And how much freedom are we, as citizens, willing to give up for our security? *How to Secure a Country* (2014-19) is a visual research project that seeks to discover the central tenets for such a country to evolve, exist and endure. Salvatore Vitale investigates the social and technological mechanisms underlying this national security complex, and the various institutional protagonists involved: police, military, customs and migration authorities, weather services, IT companies and research institutions for robotics and artificial intelligence. Exploring the ways in which social, political and psychological phenomena become stabilised through seemingly-standard operating procedures, the project positions itself as a critical artistic contribution to discussions within a society that is confronted with emergent threats – real or perceived.

1.10

ONE WALL A WEB

Stanley Wolukau-Wanambwa



© Stanley Wolukau-Wanambwa, *One Wall a Web*, 2018. Courtesy of the artist

One Wall a Web (2018) compiles the work of photographer and writer Stanley Wolukau-Wanambwa, produced in the US between 2012-18. Comprising three interlinked series of photographic images, interspersed by two text collages and excerpts of poetry, the work takes up questions of embodiment, landscape, history, power and public space through the lenses of race, class and gender, and in the context of ubiquitous forms of violence in everyday American life. Published as a photographic monograph by Roma Publications, *One Wall a Web* was awarded the Aperture-Paris Photo First Book Award in 2018.

2 TRAVESSIA ∞ MUXIMA

CURATED BY Lydia Matthews

ARTISTS Alfredo Jaar, Susan Meiselas

WHERE Reitoria da Universidade do Porto

WHEN 14.05 - 27.06.2021

ONLINE Travessia

The dialogue between *Travessia*, by Susan Meiselas, and *Muxima*, by Alfredo Jaar, focuses our attention on the aftermath of Portuguese colonialism in different geographies — Porto and Angola — highlighting the ongoing socio-cultural challenges that produce conditions of precarity and resilience in the lives of African and Afro-descendant people on both continents.



© Alfredo Jaar, *Muxima*, 2005. Written and directed by Alfredo Jaar. Digital Video with sound, 36 minutes. Courtesy of the artist, New York

2.1 TRAVESSIA Susan Meiselas



Susan Meiselas, *Travessia*, 2020-21. Curated by Lydia Matthews. Walk through Porto guided by Dóri Negro.

In collaboration with Cinthia Bodenhorst, Lígia Ferro, Beatriz Lacerda, Maria Cláudia Henriques, Dori Nigro, Ismael Calliano and additional community contributors.

In a collaborative, “expanded documentary” project. Meiselas invited members of Porto’s Black community to guide her on virtual walks through the city’s streets, sharing memories of their daily lives and revealing aspects of Porto that remain invisible to many local residents. By featuring stories generated from these exchanges, Meiselas’s experimental project asks: what kinds of “crossings” shape Black life in Porto? Is it possible to traverse—across time, space and various technologies— to develop meaningful personal relationships during our current global pandemic?

2.2 YOU DO NOT TAKE A PHOTOGRAPH.
YOU MAKE IT.
Alfredo Jaar



© Alfredo Jaar, *You do not take a photograph. You make it.* 2013. Printed Matter, 75 x 75 x 75 cm. Courtesy of the artist, New York

In this work, which points to the ethics and power relations inherent within photographic practice, the artist invites his audience to contemplate the implications of this statement in their personal and professional lives, offering an opportunity to take these printed words home with them.

2.3

MUXIMA

Alfredo Jaar



© Alfredo Jaar, *Muxima*, 2005. Written and directed by Alfredo Jaar. Digital Video with sound, 36 minutes. Courtesy of the artist, New York

Muxima is the word for “heart” in the Kimbundu language and the name of a popular folk song written by a leader of the Angolan anti-colonialist forces. A “cinematic elegy dedicated to the people of Angola”, his 2005 visual poem traces, throughout its ten Cantos, unavoidable issues within the history of Angola such as the impact of Portuguese colonialism, a thirty year civil war, and another devastating pandemic that continues to haunt the country to this day: the HIV/AIDS crisis.

3 OPACITY OF WATER

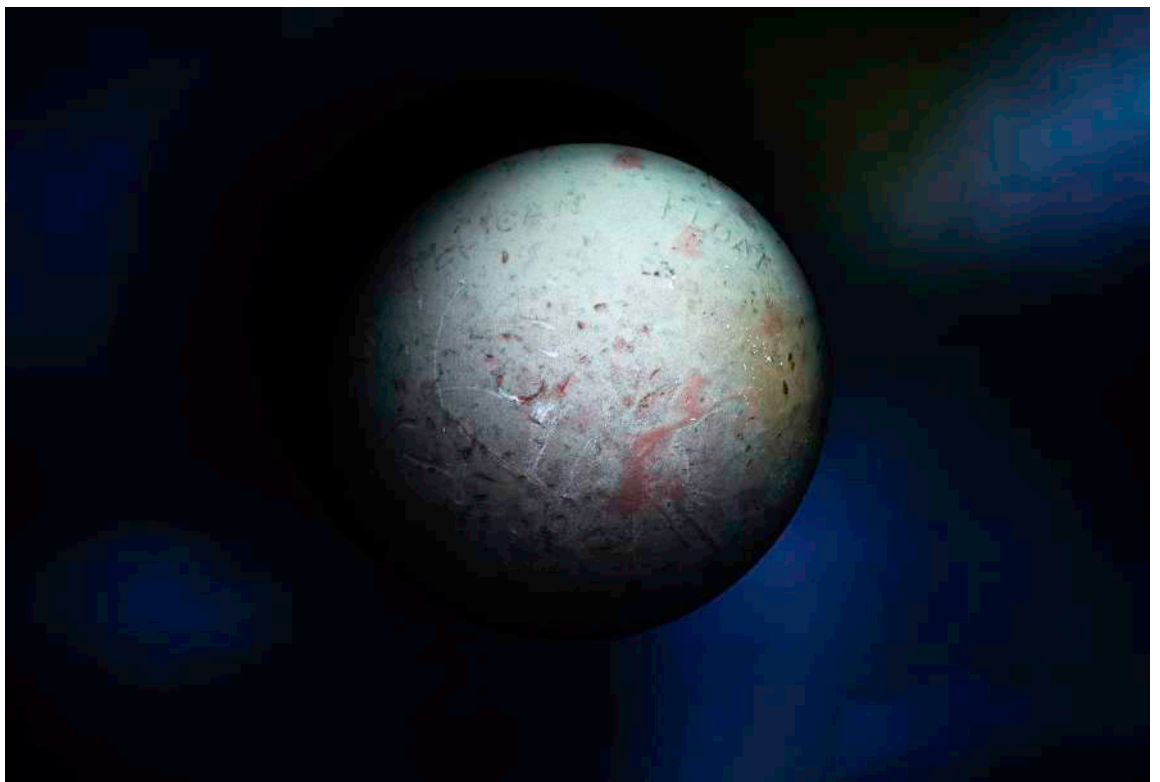
CURATED BY Susana Lourenço Marques

ARTISTS Alice dos Reis, Cláudia Varejão, Elspeth Diederix, Francisca Rocha Gonçalves, Mandy Barker

WHERE Faculty of Fine Arts of the University of Porto

WHEN 14.05 - 01.10.2021

The works of Alice dos Reis, Cláudia Varejão, Elspeth Diederix, Francisca Rocha Gonçalves and Mandy Barker can be included in the group of works that follow the premise that photography — in its different approaches — can be a tool to reflect on political, social, and environmental issues. Here, they focus on the exploitation of water and of its associated resources.



© Mandy Barker, *LUNASEA* - Plastic Moon No. 6 (Pelican Float)

Marine plastic debris fishing buoy recovered from Henderson Island, June 2019 (background includes; swirling sea of plastic pieces from Henderson). Courtesy of the artist

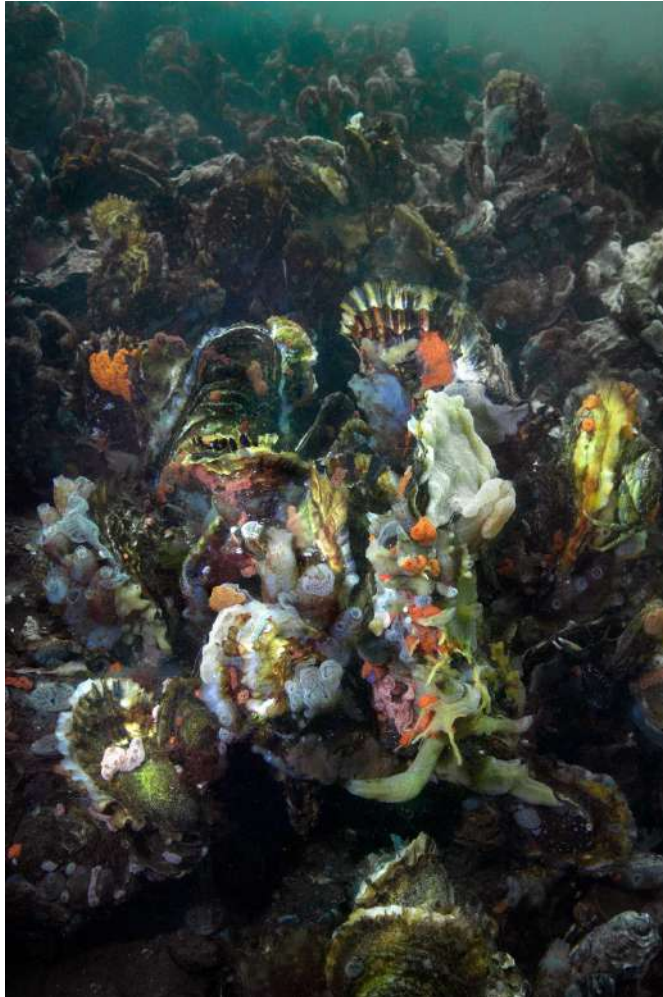
3.1 AMA-SAN Cláudia Varejão



© Cláudia Varejão, *Ama-san*. Courtesy of the artist

Cláudia Varejão documents an old tradition of the *Ama-San*, a group of women from the Ise Peninsula, in Japan. With their ancient knowledge, they are expert free divers who take their bodies to the limit hunting and gathering oysters, abalones, seaweed and sea urchins.

3.2 WHEN RED DISAPPEARS Elspeth Diederix



© Elspeth Diederix, *When Red Disappears*. Courtesy of the artist

Diederix takes advantage of the optical phenomenon of the cancelation of the colour red under water. Beyond the threshold of this visible spectrum, in Zeeland we find a world full of organisms, sea creatures and coral formations, alien to life on the surface.

3.3

LUNASEA

Mandy Barker



© Mandy Barker, *LUNASEA* - Eclipse No. 23 - Reel of Commercial Tape, Origen De La Mercancia: Espana. Moon eclipsed by reel of commercial tape recovered from Henderson Island, June 2019 (background includes; swirling sea of plastic and coral dust from Henderson). Courtesy of the artist

In the far reaches of the South Pacific, Henderson Island is currently undergoing tremendous changes caused by the plastic we dump into our oceans. It is also the starting point for *Lunasea*, a piece that invokes new lunar phases of eclipsed natural landscapes, which are being gradually replaced by the accumulation of garbage.

3.4 MOOD KEEP Alice dos Reis



© Alice dos Reis, *Mood Keep*, 2018. Film stills. Courtesy of the artist

Focusing on the axolotl — a species of amphibian with regenerative capabilities whose individuals never leave their larval state — *Mood Keep* creates a fictional narrative that establishes parallels between the post-colonial history of the critically endangered species, its biological conditions and recent popularization on the internet.

3.5

INSTALAÇÃO SONORA

Francisca Rocha Gonçalves

Francisca Rocha Gonçalves presents a multidimensional installation that uses sounds recorded in the different seas she travelled to consider the impact of human made noise on the creatures of the sea, adding underwater geographies to the images on display.

5 THE AUROVILLE PROJECT

ARTISTS Christoph Draeger, Heidrun Holzfeind
WHERE Artes
WHEN 14.05 - 27.06.2021



Christoph Draeger, Heidrun Holzfeind, *The Auroville Project*. © WEST.Fotostudio.

The Auroville Project is a sprawling spacial installation that brings together videos, photographs and a set of objects ranging from sculptures and archival materials to collected artifacts and plants. Together, they summarize an examination of the current state of the intentional community founded in 1968 by Mira Alfasa in India, identifying synergies between humans and nature in the fields of ecology, spirituality and politics.

6 TRAFFICKING THE EARTH

CURATED BY Pablo Berástegui

ARTISTS Xavier Ribas, Ignacio Acosta, Louise Purbrick

WHERE Salut au monde!

WHEN 14.05 - 26.06.2021



© Xavier Ribas, *Desert Trails* in *Trafficking the Earth*. Courtesy of the artist

Trafficking the Earth focuses on photography's relationship with other historical documents that problematize capitalism as a subject that transforms us in our relation to the Earth. This project focuses on Chile's mineral wealth and on the processes of appropriation, accumulation, depletion / displacement, and the violence that comes with them.

7

CITIES IN THE CITY

CURATED BY Maíra Villela, Virgílio Ferreira
ARTISTS Carlos Barradas, María Sainz Arandia
WHERE S. Bento Metro Station
WHEN 14.05 - 27.06.2021

The exhibition *Cities in the City* brings together works by Carlos Barradas and María Sainz Arandia — registers of community initiatives in the field of social and environmental justice, in Porto and Valencia, that explore the potential for the sustainability of public space and the poetics of the relationships that emerge from it as inclusive and regenerative acts of resistance.



© María Sainz Arandia, *Cabanyal Horta: O Jardim Comestível*, 2021. Courtesy of the artist

7.1 CABANYAL HORTA: THE EDIBLE GARDEN

María Sainz Arandia



© María Sainz Arandia, *Cabanyal Horta: O Jardim Comestível*, 2021. Courtesy of the artist

Cabanyal Horta is an agroecological project that reclaimed and renewed public space in Valencia, converting a landfill in the ruins of an old fishing district into a meeting place and reflection on the model of city we want. A relational fabric of playful and horizontal learning, valuing plants, organic, exchange, socialization, it is currently in danger of disappearing.

7.2

O VISÍVEL VÊ-SE ATÉ AO FIM

Carlos Barradas



© Carlos Barradas, *O Visível Vê-se Até ao Fim*, 2021. Courtesy of the artist

The initial proposal to document the construction of sustainable corridors by the URBiNAT project was inevitably postponed due to the pandemic. Despite this obstacle, it was decided to follow an approach that would enrich the areas and people involved. In this way, narratives, emotions and reflections on the place were recovered, registering reactions to the present and to our speculations about what will happen next.

8

OFF-SHORE

ARTIST James Newitt
WHERE Marques da Silva Foundation
WHEN 14.05 - 27.06.2021



© James Newitt, *Off-Shore*, 2021. Video still. Courtesy of the artist

Off-Shore is an installation composed from found material and animation, which focuses on a utopian endeavour located in the middle of the sea. *Off-Shore* invites us to reimagine the sea as a space of extraterritoriality – offering ambiguous legal status and a new ‘frontier’ to host data – but remains ever critical of the capitalistic and often colonial ideologies that can underlie this reimagining.

ENTRE O CAMINHO E A CLAREIRA

CURATED BY José Maia

CURATORIAL ASSISTANT João Terras

ARTISTS Miguel Teodoro, Felícia Teixeira e João Brojo

WHERE Mira Forum

WHEN 14.05 - 27.06.2021



© Miguel Teodoro, *How to Become Native*, 2021. Courtesy of the artist

How to Become Native, by Miguel Teodoro, and *HOJE*, by Felícia Teixeira and João Brojo, explore images, used as elements of an installation in an expanded field, as a tool to record the sublime synergies between humans and nature, in the complexity of their relational, social and existential dimensions.

9.1

HOW TO BECOME NATIVE

Miguel Teodoro



© Miguel Teodoro, *How to Become Native*, 2021. Courtesy of the artist

How to Become Native explores the role of image in the practice of naturalization, borrowing from the concepts coined by north American agroecologist Wes Jackson. This work is inscribed in the contemporary vernacular of the relation between body and landscape, reflecting on the human and the environment using analogic images from different geographies.

9.2

HOJE

Felícia Teixeira and João Brojo



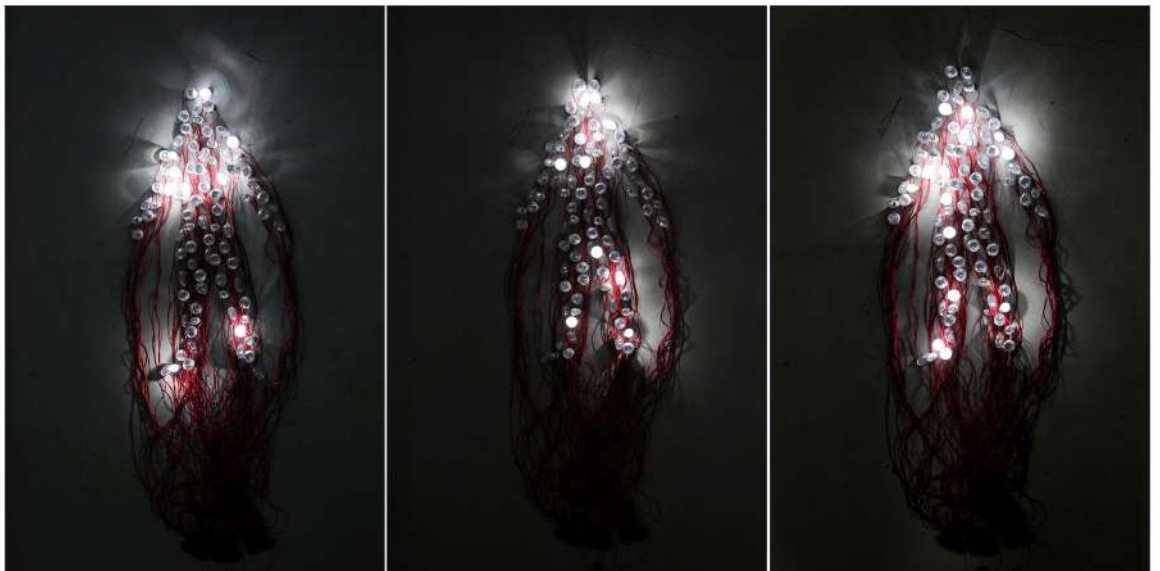
© Felícia Teixeira e João Brojo, *HOJE*, 2021. Courtesy of the artists

HOJE registers the importance of image in constant present, a fictional everyday life weaved from several experiences at Foz do Douro. This digital archive reflects the duality between spontaneity and the manipulation of the relationship between humans and nature, a cartography of ways of seeing the real and the images they produce.

10 ISTO NÃO PODE CONTINUAR [TRAJETOS DENTRO DE NOSSAS UTOPIAS]

CURATED BY Fátima Lambert
ARTIST Albano Afonso
WHERE Quase Gallery, Ocupa Gallery
WHEN 14.05 - 27.06.2021

The images and organisms transformed by Albano Afonso define a path along which an invisible viewer is guided by Light. His work pays attention to lost details, reinventing and granting them a humanist character that favours the contemplation of our own condition and of the injustices of our time.



© Albano Afonso, *O Homem Luz*, 2021. Courtesy of the artist

10.1

CRISTALIZAÇÃO DA PAISAGEM

Albano Afonso



© Albano Afonso, *Cristalização da Paisagem*, 2021. Edição única, Quase Galeria. Courtesy of the artist

Revisiting photographs taken at the Botanical Garden of Rio de Janeiro, *Cristalização da Paisagem* combines digitally altered shapes that branch in multiple directions, hinting at different new realities, landscapes and immersive environments, in a process of social reflection and constant regeneration.

10.2

EM ESTADO DE SUSPENSÃO
EM PÁSSARO/LUZ
O CORREDOR
Albano Afonso



© Albano Afonso, *O Corredor*, 2016. Courtesy of the artist

Combining three different works that use different materials and mediums, this installation proposes new metamorphoses and aesthetics. Attentive to detail, each work considers different domains of the human condition. The figures find their places guided by light, which in turn plays a key role in the reinvention of both images and organisms.

11 SUSTENTAR

CURATED BY Krzysztof Candrowicz, Pablo Berástegui, Virgílio Ferreira

ARTISTS Elisa Azevedo, Evgenia Emets, Margarida Reis Pereira, Maria Oliveira, Nuno Barroso, Sam Mountford

WHERE Cooperativa Árvore

WHEN 14.05 - 26.06.2021

Sustentar is a platform created by Ci.CLO to promote the development of video and photographic projects that offer an artistic viewpoint of experimental initiatives in the area of sustainability. This first edition showcases the works by six artists, and their personal takes on six initiatives in Portugal that define themselves as sustainable proposals for a renewed interaction with our planet.



© Maria Oliveira, *To Wander the Sea*, 2020. Courtesy of the artist

11.1

TO WANDER THE SEA Maria Oliveira



© Maria Oliveira, *To Wander the Sea*, 2020. Courtesy of the artist

A metaphorical and transgenerational contemplation of salt as a natural and cultural heritage of Figueira da Foz, *To Wander the Sea* speaks of ancestral stories. A silent and unpredictable place that predates humanity and has been accompanying it for thousands of years.

11.2

O LEITO DO RIO
Sam Mountford



© Sam Mountford, *O Leito do Rio*, 2020. Courtesy of the artist

Herdade da Coitadinha, in Parque de Noudar, is the setting for the film *O Leito do Rio*, which addresses the impact of climate change on the Iberian montados, highlighting the importance of cultural, social and ecological interventions that aim to set up the resistance that is vital to the survival of these ecosystems.

11.3

TODAY, TRANSLUCENT

Margarida Reis Pereira



© Margarida Reis Pereira, *Today, Translucent*, 2020. Courtesy of the artist

As a materialized symbol of an ongoing transformation, *Today, Translucent* uses images to consider the transition moment experienced in the neighbourhoods of Grito do Povo and Pescadores in Setúbal, showing how they are being redefined and the consolidation of an identity that was once condemned to opacity.

11.4

GEPARK

Nuno Barroso



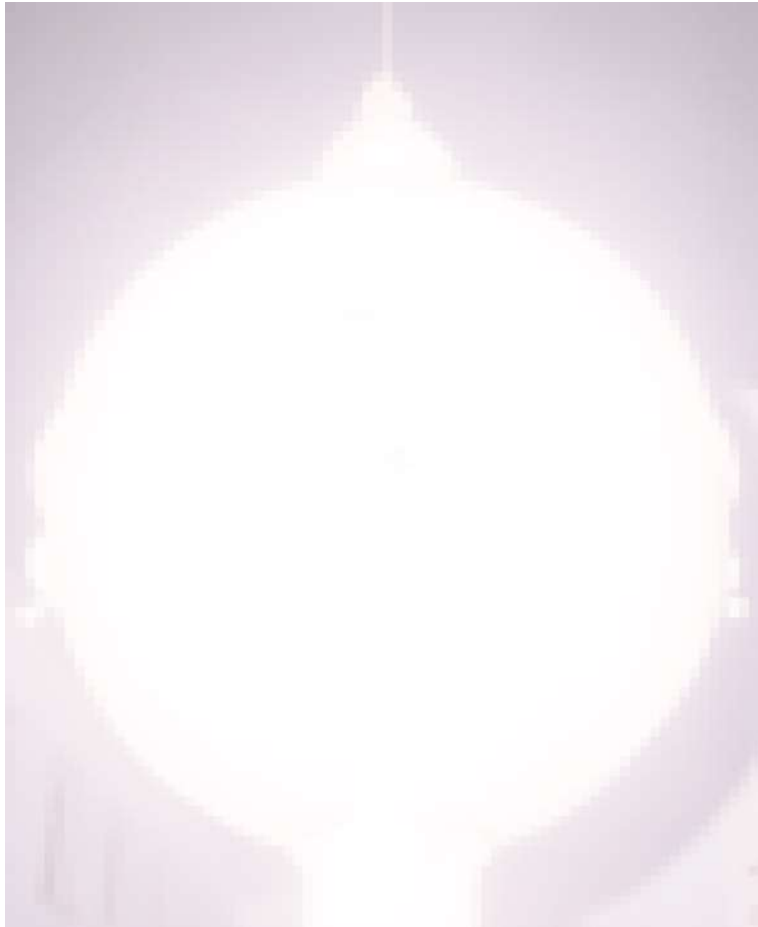
© Nuno Barroso, *Geoparque*, 2020. Courtesy of the artist

Exploring the diversity of the natural, cultural and social stratigraphy of the Algarve, *Geopark* focuses on the ideas of sustainability and preservation of the territory, speculating about its paradigms and realities, namely in the sectors of agriculture, energy and tourism.

11.5

FULL OF LIGHT

Elisa Azevedo



© Elisa Azevedo, *Full of Light*, 2020. Courtesy of the artist

Visual exploration of the experience of the integration of sunlight capturing systems in Évora's electrical grid with the goal of creating an energetically self-sustaining city. The images of *Full of Light* capture and express the sunlight, appropriating the optical phenomena of absorption and reflection.

11.6

ART OF SHADING THE SUN

Evgenia Emets



© Evgenia Emets, *Art of Shading the Sun*, 2021. Courtesy of the artist

Art of Shading the Sun addresses the synergies created over the centuries between a community and a landscape. This is a gaze that looks at us from Mértola in the year 2121 to highlight our contradictory practices and contrast different approaches, such as extractivist explorations and the regenerative approaches that now try to address the problem of severe desertification in Alentejo.

PAISAGENS TRANSGÉNICAS

CURATED BY Ci.CLO, Museu da Paisagem

ARTIST Álvaro Domingues

WHERE Porto City Hall, Gabinete Triplex, online

WHEN 14.05 - 27.06.2021 (Porto City Hall)

14.05 - 13.05.2021 (Gabinete Triplex)

Paisagens Transgênicas questions the concept of landscape as a code for the recognition of the territory. Borrowing from the biological concept that describes genetically modified organisms, the author uncovers the composite nature of the elements that make up a landscape, their different origins, lineages, and how they associate in distinct, unstable, mixed bodies. Displaced from the “natural” order of things, landscape is transformed into an aesthetic and political device that interrogates change and also the concerns of those who look and attribute different and dissonant meanings to the way we see the world.



© Álvaro Domingues, *Paisagens Transgênicas*. Courtesy of the artist

14 SINFONIA DO DESCONHECIDO II

CURATED BY Nuno Crespo, Julia Albani

ARTIST Nuno Cera

WHERE School of Arts at the Catholic University of Portugal

WHEN 07.05 - 25.06.2021

Sinfonia do Desconhecido is an investigation into spatial qualities of three architectural complexes, the Collegio del Colle university campus in Urbino, Torre do Tombo in Lisbon, and Cidade da Cultura de Galicia in Santiago de Compostela. The three-channel video installation creates an ephemeral landscape in which three times and geographies coexist.



© Nuno Cera, *Sinfonia do Desconhecido*. Video still. Courtesy of the artist

SENSO COMUM

CURATED BY The Cave Photography

ARTIST Céu Guarda

WHERE The Cave Photography

WHEN 14.05 - 27.06.2021

The appropriation of people and places through photography is rethought from the perspective of the archival practice we can find in *Senso Comum* [Common Sense]. The author seeks to establish successive layers of referencing between images in a process that creates new links and interactions within the photographic images.



© Céu Guarda, *Senso Comum*. Courtesy of the artist

16

PARA UMA MÍSTICA DA FRAGILIDADE

CURATED BY Brotéria, Matilde Torres Pereira

ARTISTS Alexandre Delmar, Carla Cabanas, Catarina Botelho, Duarte
Amaral Netto,

WHERE Brotéria, online

WHEN 09.06 - 10.07.2021

Alexandre Delmar, Catarina Botelho, Carla Cabanas and Duarte Amaral Netto present a proposal for a sensitive immersion in photographic images, video and sound. Works that explore the tension between fragility and resilience, they were produced after the invitation by Brotéria, to reflect on the moment of uncertainty we all face.

16.1

DAS BARRICADAS PODE-SE VER A CIDADE

Catarina Botelho



© Catarina Botelho, *Das Barricadas Pode-se Ver a Cidade*. Courtesy of the artist

A register of structures of resistance, of occultation and organization of land claimed for small-scale subsistence agriculture in urban centres, from the barricades we can see a city that is averse to the neoliberal project. Catarina Botelho's work is a reflection on the issues of invisibility, on the anonymous gesture of creation, and the relationship between humans and plants.

16.2

IN AN INFINITE BLOW

Carla Cabanas



© Carla Cabanas, *In an Infinite Blow*. Video still. Courtesy of the artist

Between the infinitely large of the Cosmos and the infinitely small of everyday life, *In an Infinite Blow* simulates a journey through the observations of space by the Hubble telescope, replacing the stars with fragments of photographs from a family album. Created from the material vestiges of other images, this sequence of images investigates the relationship between our (emotional and physical) life with our place in the universe.

16.3

THE END OF AN EAR

Duarte Amaral Netto



© Duarte Amaral Netto, *The End of an Ear*. Courtesy of the artist

Appropriating the title of Robert Wyatt's first solo album, *The End of an Ear* is a reflection on the unknowns of our present time, the uncertainty brought by the announced end of an era, and the beginning of something new that is yet to be unveiled.

16.4

ADAGIÁRIO OU FORMAS DE FALAR COM PÁSSAROS

Alexandre Delmar



© Alexandre Delmar, *Adagiário ou Formas de Falar com Pássaros*. Video still. Courtesy of the artist

Delmar's photographic and cinematographic essay presents the fragile but resilient nature of things, while searching for a fictional and tensile cartography of the real. This *Adagiário* [Book of Proverbs] does not seek to reveal or hide, but rather potentiate a lexicon that evokes possible insights into ourselves and the way we inhabit time and space. Perhaps we can learn how to communicate with the birds.

ABOUT THE BIENAL FOTOGRAFIA DO PORTO

The Bienal Fotografia do Porto is organized and produced by Ci.CLO, in co-production with the Porto City Council, and financed by the Portuguese Minister of Culture, with the support of national and international strategic partners. The second edition will be held from May 14 to June 27, 2021.

The Bienal Fotografia do Porto is a creation platform that initiates and facilitates collaborative processes between artists, curators, researchers and different communities, that intends to contribute to the expansion of the socio-ecological debate in the field of visual culture.

The program is sustained by exhibition proposals and public activities that explore and confront ideas about the role of humanity in relationship with the planet. We support action that transitions from a history of separation — which threatens the balance of ecosystems and the natural resources that ensure a habitable planet — to a new inclusive narrative that activates socio-centered and empathic relationships / interactions with all living systems. The Bienal develops interventions based on a recognition of the importance of cultural and socio-political interdependencies to put into practice artistic initiatives that support the growth and solidarity of social and environmental regenerative cultures.

The Bienal'21 features exhibitions by national and international artists, in 17 exhibition spaces in the historical center of Porto. The majority of art works result from residences and research laboratories carried out within the framework of the Bienal. The Bienal pioneers research and experimentation in photography and its transdisciplinary relationship with other artistic fields; promoting alternative methodologies and proposing multiple perspectives, utopian or dystopian, to motivate cultural transformations. The Bienal cycle (Ci.CLO in Portuguese), celebrates artistic practice, renewing itself every two years.

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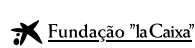
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