

MANIFESTA 15 Barcelona Metropolitana 2024

Manifesta 15 Barcelona (Manifesta 15) Portuguese projects supported by the Directorate General for the Arts of the Portuguese Ministry of Culture

The biennial Manifesta 15 Barcelona Metropolitana, held in Barcelona and its metropolitan region from 8 September to 24 November 2024, has counted on the participation of Portuguese artists such as Diana Policarpo, Maja Escher, Carlos Bunga and Hugo Canoilas, who have contributed significantly to the artistic and cultural dialogue of the event. A prominent figure is the Portuguese curator Filipa Oliveira, who has acted as creative mediator in this edition, contributing her vision and experience to the development of the biennial. Filipa worked closely with Hedwig Fijen, Manifesta 15 Director, the team of Manifesta 15, the 11 artistic representatives, as well as the artists. The participation of Portuguese artists has been particularly possible thanks to the support of the Directorate General for the Arts of the Portuguese Ministry of Culture, Calouste Gulbenkian Foundation and Ammodo.

The inclusion of Portuguese artists has enriched the diversity of perspectives at Manifesta 15, fostering a cultural exchange between Portugal and Spain. This dialogue has allowed for the exploration of common themes and the strengthening of artistic ties in the Iberian region.

The Portuguese artists had the opportunity to attend Manifesta 15 on different occasions during the pre-biennial and biennial phase to carry out research, site visits, engagement with local and artistic communities, design and production plans for the installation and dismantling of their projects. The artists have maintained fluid communication with the Manifesta 15 director, the creative mediator and the team. They were each assigned a production member to carry out the project and had the opportunity to interact with the local and international Manifesta team, other artists and participants, as well as with the professionals and public. The artists managed to work within the given budget lines and contributed to the overall success of Manifesta 15.

Carlos Bunga

Born 1976 in Porto, Portugal, lives in Barcelona, Catalonia

The industrial past of the Three Chimneys remains evident in the forms of air pollution, unsafe waters and an altered landscape – accelerants of contemporary ecological, social and political crises. Commissioned to make a work for this site, the Portuguese artist Carlos Bunga created *La irrupción de lo impredecible*, which consisted of a monumental painting that emanates light from the floor and a series of cocoons that hang from the ceiling. The work embodied two of the main themes of Bunga's practice: metamorphosis and fragility, evoking the constant (geological) transformations that the planet has gone through while indicating a profound belief in processes

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of renewal. The only invariable is the inevitability of change and the prospect of the unknown. According to the artist, “Metamorphosis is a possibility of potentiality; it is a symbol of the transformation of life, its perpetual mutation, and the metaphysical mystery of birth and death. It is a migration that evidences the constant transformation in which we, as living beings, are immersed— a perpetual change in tune with the Earth itself, whose ongoing geological transformation means that there are no stable or definitive forms, only constant change and the manifestation of the unknown.

Characteristics of the work:

New commission for Manifesta 15 (2024). Mixed media, variable dimensions. Courtesy of the artist, commissioned by Manifesta 15, with the support of Ammodo, the Directorate General for the Arts of the Portuguese Ministry of Culture and the Calouste Gulbenkian Foundation. Budget of the project: 26,825.15€.

Media impact:

Carlos Bunga's work at Manifesta 15 was mentioned in relevant local and international media such as Público (PT), La Vanguardia, El País, Widewalls, Bonart, TimeOut, Fomo-Vox among others. It was also mentioned in the channels of the supporting partners, such as the Directorate-General for the Arts of the Ministry of Culture of Portugal, Calouste Gulbenkian Foundation, Ammodo and Manifesta 15 Barcelona.

The post of Carlos Bunga's participation in Manifesta 15, published on 5 November 2024 on @manifestabiennial received 1,026 likes.

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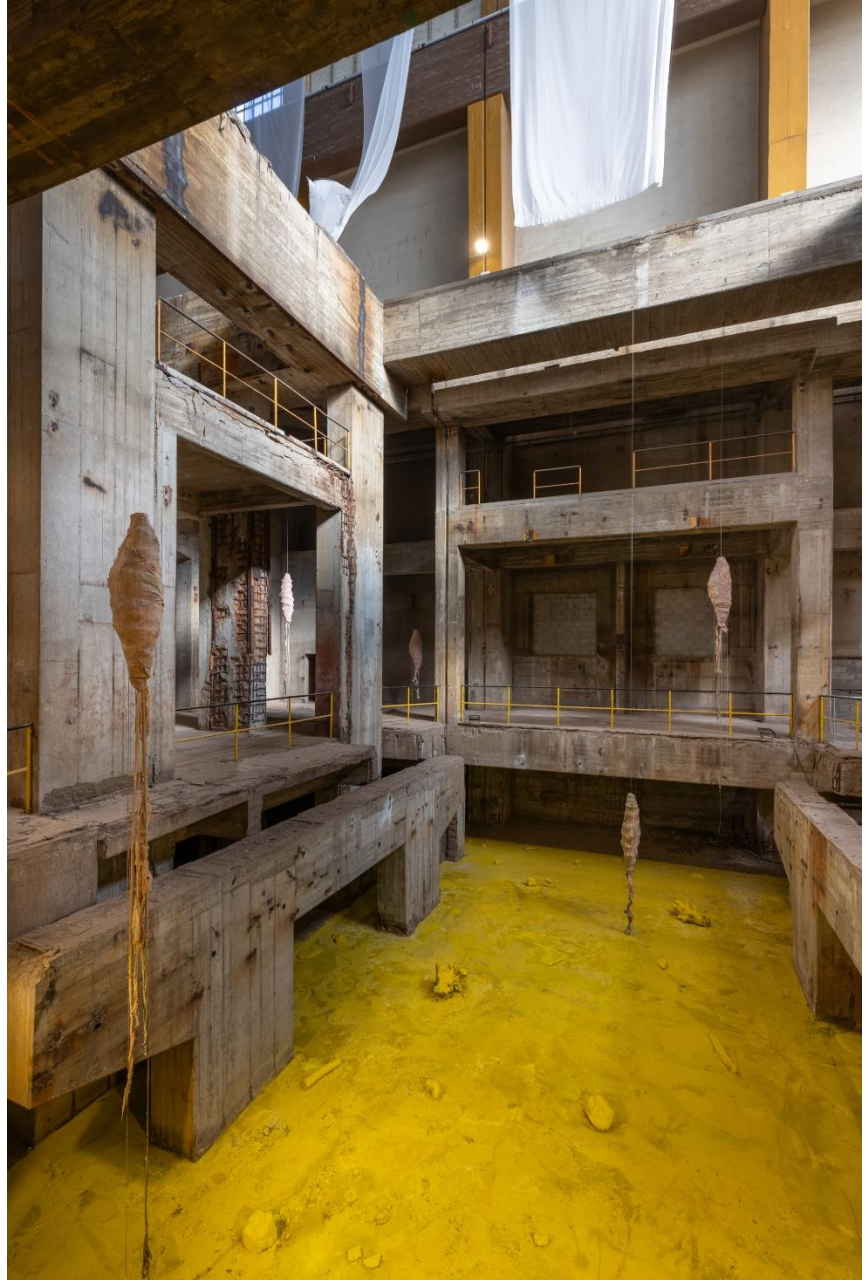


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La irrupción de lo impredecible [The
irruption of the unpredictable], 2024 ©
Carlos Bunga.
Photo © Manifesta 15 Barcelona, Three
Chimneys / Ivan Erofeev.

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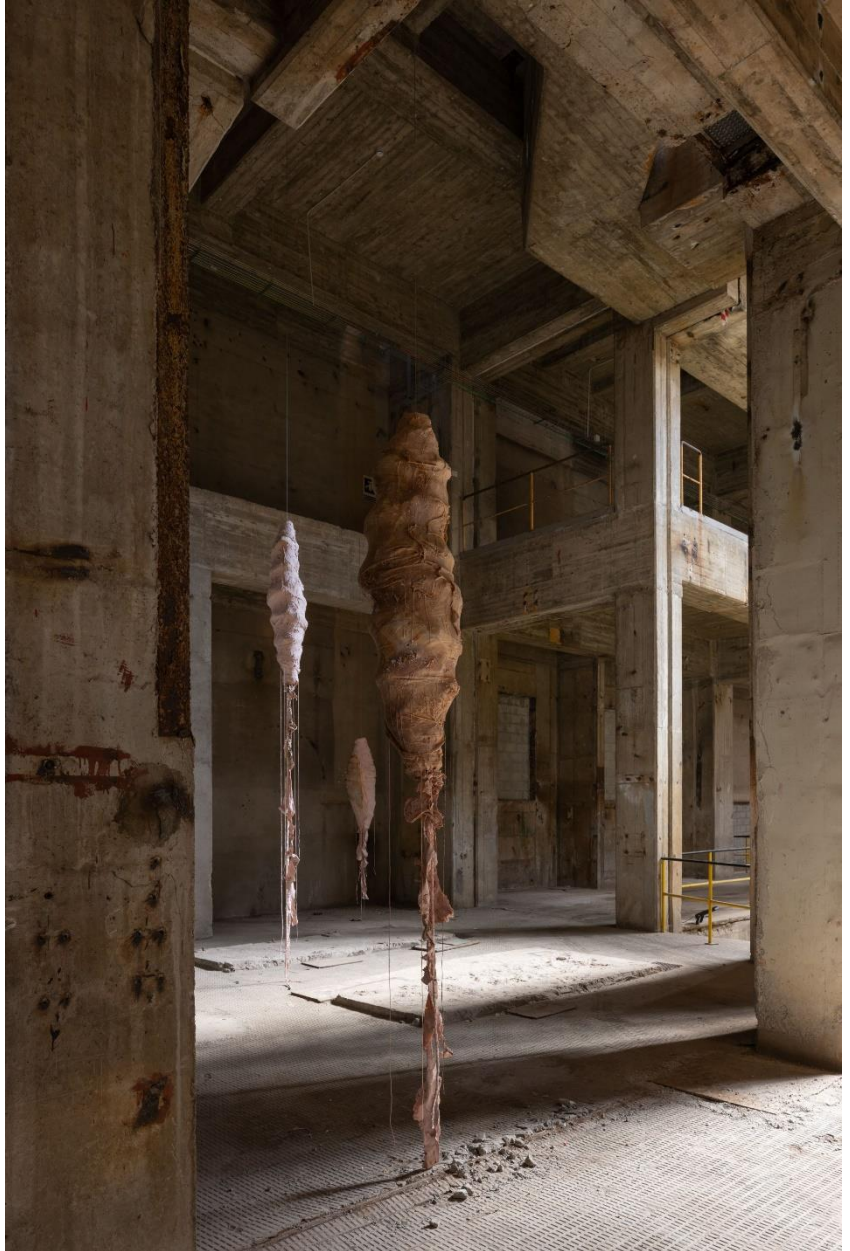


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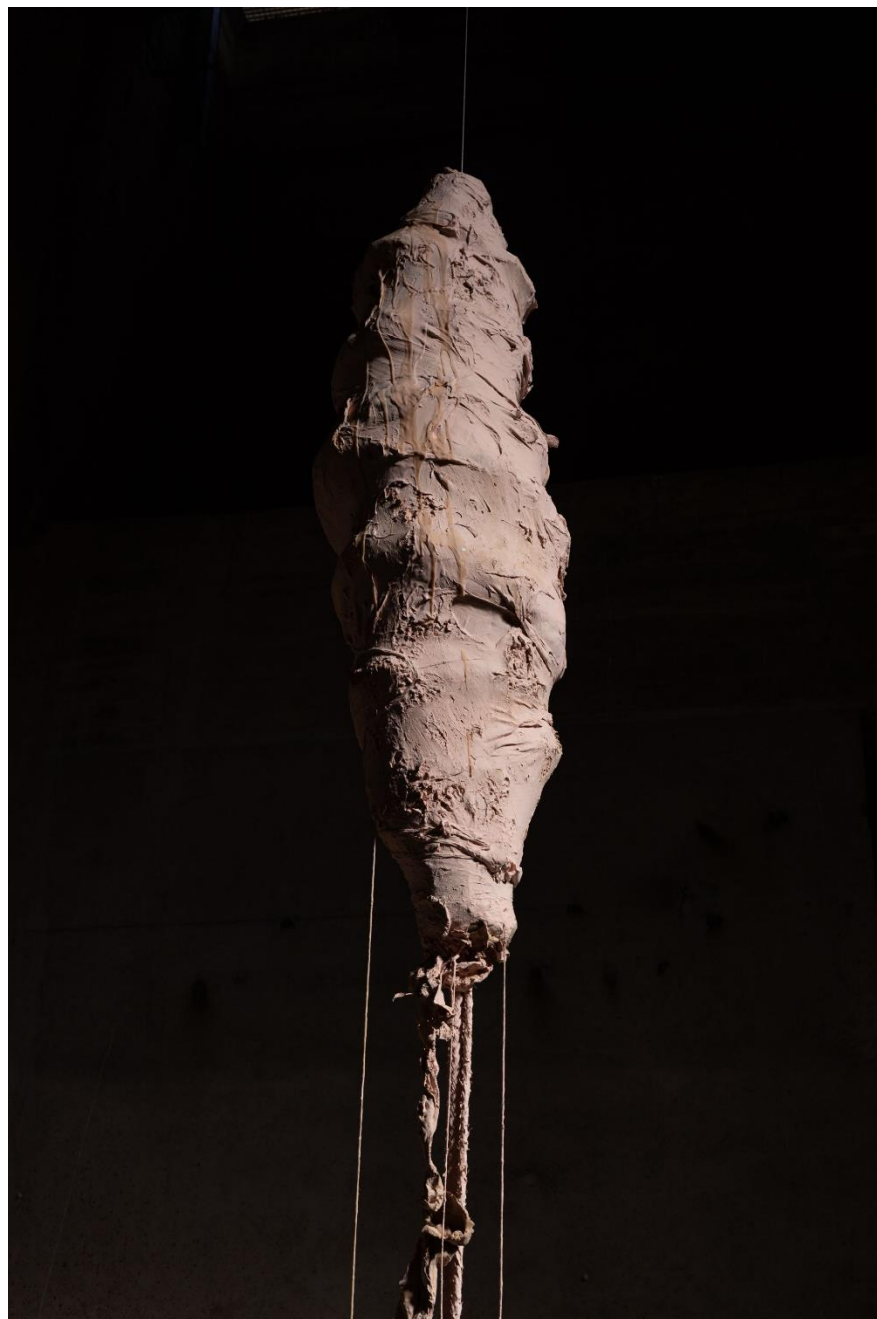


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Maja Escher

Born in 1990 in Santiago do Cacém, Portugal
Lives in Lisbon and Monte Novo da Horta dos Colmeiros

For Manifesta 15, she presented *Submerso / percolação das águas* at the Three Chimneys venue. Water is one of the primary elements in the ceramic and textile-based practice of the German-Portuguese artist Maja Escher. In her work, Escher focuses on water management and (mis) use, especially as it relates to the intensive farming appropriation and subsequent soil desertification in Southwest Alentejo, her home region, which finds itself at an ecological impasse. Escher often uses soil from this region to create her work; the clay powder and dust state the absence of water. In *Submerso / percolação das águas*, Escher dyed fabrics with local muds and clay and permeated them with both activist slogans and local traditional poems, some of which have been authored by the oral poet Manuel da Graça, the artist's neighbour. The banners channel the voices of different bodies of water and other entities, endowing them with agency, so that they claim their rights and express their strength and desire for freedom. Taken together, the banners can be read as a manifesto for unity and participation as well as communal, joyous and just cohabitation.

Characteristics of the work:

Adaptation of existing work (2023) for Manifesta 15 (2024). Unbleached cotton fabric, beeswax, earth and clay from the Santa Clara dam, ceramic, reeds, hazelnut tree branch, eucalyptus branch, cotton and linen rope Variable dimensions. Courtesy of the artist, supported by Ammodo, the Directorate-General for the Arts of the Ministry of Culture of Portugal and Calouste Gulbenkian Foundation. Budget of the project: 9,001.45€.

Media impact:

The work of Maja Escher at Manifesta 15 was mentioned in relevant local and international press media such as Público (PT), Bonart, Trazos, Fomo – Vox, Frieze, TheNBA, ArtReview, among others. It was also mentioned in the channels of the supporting partners, such as the Directorate-General for the Arts of the Ministry of Culture of Portugal, Calouste Gulbenkian Foundation, Ammodo and Manifesta 15 Barcelona.

The post of Maja Escher's participation in Manifesta 15, published on 7 October 2024 on @manifestabiennial received 604 likes.

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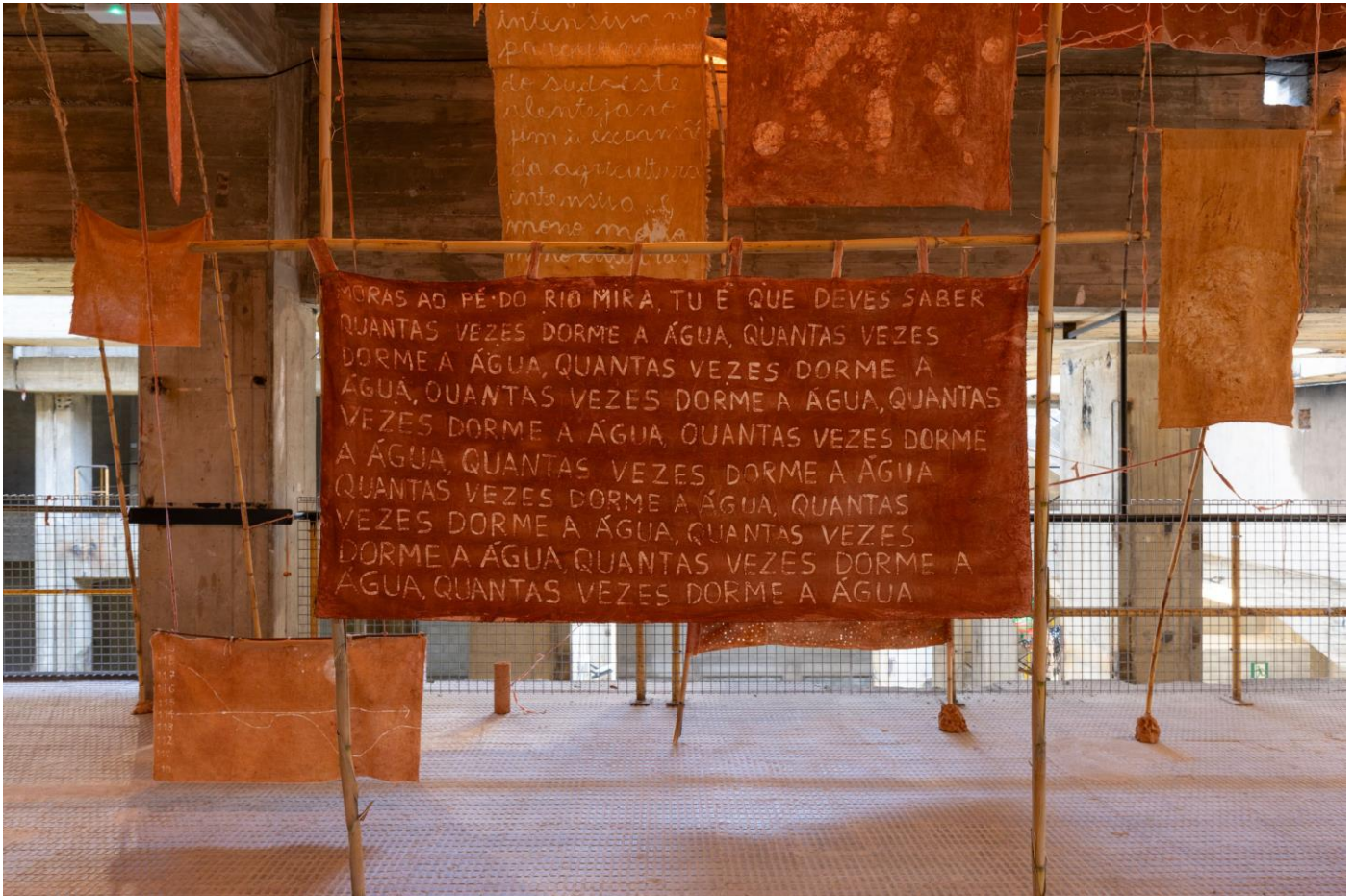


Photo © Manifesta 15 Barcelona Metropolitana, Three Chimneys / Ivan Erofeev

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Diana Policarpo

Born in 1986 in Lisbon, Portugal and lives in Lisbon

In *Liquid Transfers*, Diana Policarpo merged a documentary style with a speculative fictional plot on the economic, social and political uses of ergot – a group of fungi that grows on wheat and has caused multiple mass poisoning events from the Middle Ages to the modern era. One of the most recent of these events occurred in 1951 in the French city Pont-SaintEsprit; colloquially known as the ‘case of the cursed bread’, this event saw 500 people suffer psychotic episodes, hallucinations and convulsions. Across history, healers and midwives have used ergot (in small doses) in various procedures, including carrying out abortions and ease labour pains. Alas, the modern medical industry – dominated by patriarchal prejudices – has mocked (female) healers and midwives who have continued using traditional remedies like ergot despite contemporary pharmaceutical ‘advances’. Notwithstanding the above, doctors and scientists, notably those serving the military industrial complex, have taken an interest in ergot’s psychological effects. *Liquid Transfers* thus considers the controversial theory that the ‘cursed bread’ incident was not an accidental poisoning, but a deliberate act stemming from a covert experimental military programme.

Characteristics of the work:

The artwork was located in the Monastery of Sant Cugat, the main venue of the cluster Cure and Care. The piece had variable dimensions and consisted of three-channel HD video, quadraphonic sound, 12’26”. It was a courtesy of the artist and Lehmann + Silva Gallery, Porto, commissioned by Fondazione Sandretto Re Rebaudengo and supported by Artissima, Calouste Gulbenkian Foundation, illy and the Directorate-General for the Arts of the Ministry of Culture of Portugal. Budget: 13,576.08€.

Media impact:

The work of Diana Policarpo at Manifesta 15 was mentioned in relevant local and international press media such as Público (PT), Widewalls, Crónica, Art News, ArtReview, among others. It was also mentioned in the channels of the supporting partners, such as the Directorate-General for the Arts of the Ministry of Culture of Portugal, Calouste Gulbenkian Foundation, Artissima and Manifesta 15 Barcelona.

The post of Diana Policarpo’s participation in Manifesta 15, published on 12 November 2024 on

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@manifestabiennial received 82 likes.



Liquid Transfers, 2022-2024 © Diana Policarpo

Photo © Manifesta 15 Barcelona Metropolitana, Monastery of Sant Cugat / Cecília Coca

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Liquid Transfers, 2022-2024 © Diana Policarpo.

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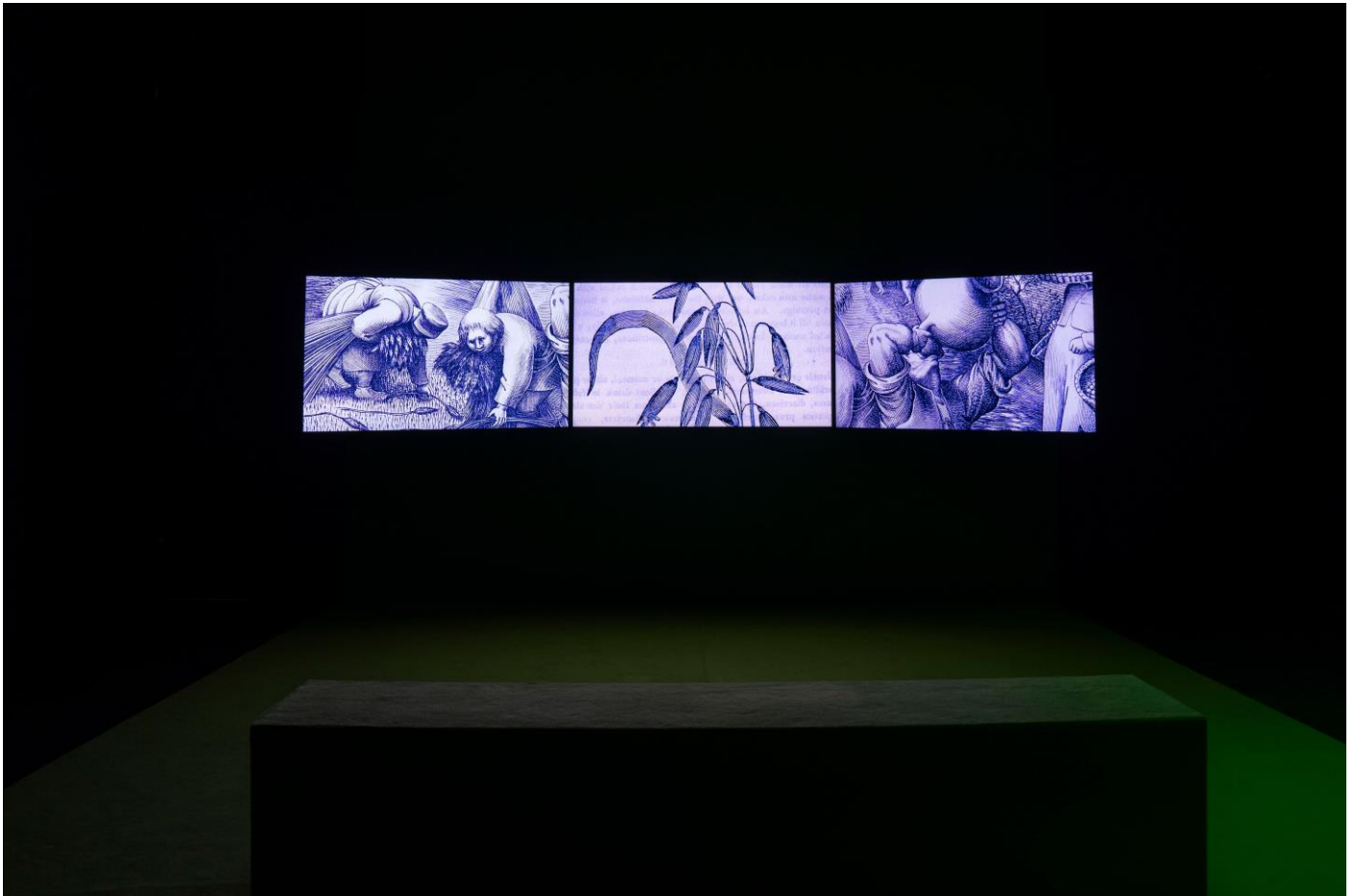
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Liquid Transfers, 2022-2024 © Diana Policarpo

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Hugo Canoilas

Born 1977 in Lisbon, Portugal, lives in Vienna

Adopting a “making with” methodology, the Portuguese artist Hugo Canoilas allows nature to become part of his work. The artist is interested in correlating, or diffusing, what he is creating with what is happening in nature, a process that he considers close to osmosis. He is less motivated to impose his work on the world, and more inclined to seek forms of co-habitation and alternative – maybe revolutionary – narratives for coexistence. In the garden of the Natural Science Museum, Canoilas brought art, nature, humans and more-than-human beings together, envisioning and speculating about a radically inclusive, egalitarian, non-colonised and post-capitalist world. Natural science museums typically serve to categorise, preserve and spread knowledge about different species of varying rarity. In this museum, Canoilas’ work challenged categorisations and dualisms while proposing bonds with nature that are hybrid, symbiotic, kindred, imaginative and – last but certainly not least – more equitable.

Characteristics of the work:

The artwork was adapted for Manifesta 15. It consisted of glass sculptures, textiles, of variable dimensions, adapted to the environment of the Natural Science Museum (Granollers) in the Cure and Care cluster. It was courtesy of the artist and supported by the Directorate-General for the Arts of the Ministry of Culture of Portugal and the Calouste Gulbenkian Foundation. Budget of the project: 8,021.67€.

Media impact:

The work of Hugo Canoilas at Manifesta 15 was mentioned in relevant local and international press media such as Público (PT), Revista Vallès Oriental, Trazos, Elle Decor, ArtReview, among others. It was also mentioned in the channels of the supporting partners, such as the Directorate-General for the Arts of the Ministry of Culture of Portugal, Calouste Gulbenkian Foundation and Manifesta 15 Barcelona.

The post of Hugo Canoilas’s participation in Manifesta 15, published on 13 September 2024 on @manifestabiennial received 269 likes.

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Sculptured in darkness, 2020-2024 © Hugo Canoilas.

Photo © Manifesta 15 Barcelona Metropolitana, Natural Science Museum, Granollers / Cecília Coca

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