

PUBLIC PROGRAMME

25 March 2023

Experimental Pedagogies Workshop: *White Blindspot*
by Frame Colectivo and Maribel Mendes Sobreira

6 May 2023

Experimental Pedagogies Workshop: *Rebel Islands - Zapatista
Autonomy (Part 1/2)*
by Lorena Tabares Salamanca

+

GALERIA MUNICIPAL DE ALMADA

exhibition with Dima Mabsout, ETC, Filipa César, Frame Colectivo

PUBLIC PROGRAMME

28 April 2023

Open Roundtable: Housing Rights

20 May 2023

Experimental Pedagogies Workshop: *Rebel Forests - Zapatista
Poetics (Part 2/2)*
by Lorena Tabares Salamanca

GALERIAS MUNICIPAIS – GALERIA DA BOAVISTA
Rua da Boavista 50, 1200-066 Lisboa

Open everyday 10h-13h and 14h-18h
Free entrance

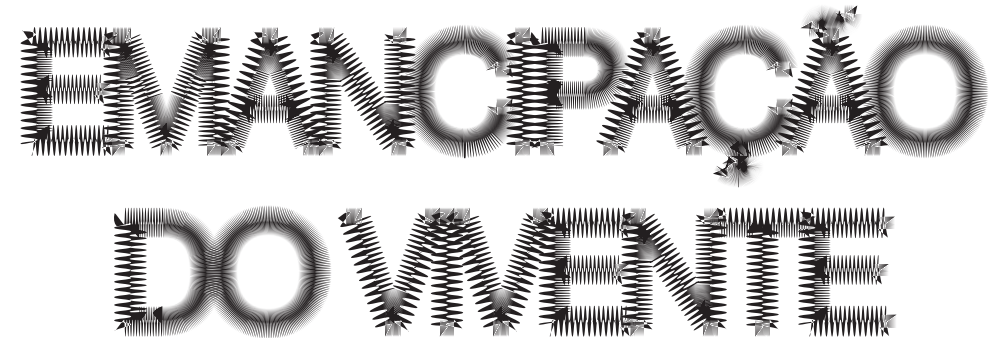
Guided tours by appointment
mediacao@galeriasmunicipais.pt

www.galeriasmunicipais.pt



GALERIA DA BOAVISTA

24.02–28.05.2023



~ EMANCIPATION OF THE LIVING ~

curated

Museum for the Displaced

with

Alfredo Jaar, Colectivo Ayllu
(Alex Aguirre Sánchez, Leticia/Kimy
Rojas, Francisco Godoy Vega,
Lucrecia Masson, Yos Piña Narváez),
Frame Colectivo (Gabriela Salhe,
Agapi Dimitriadou), Raquel Lima

1 – 4
COLECTIVO AYLLU /
MIGRANTES TRANSGRESORXS
*Acciones callejeras, políticas y estéticas
ancestrales* [Ancestral, political, and aesthetic
street actions], 2014-23
Courtesy the artists.

1
No esperaban que sobrevivieramos II
[They didn't expect us to survive], 2020-23
Wings, cardboard, acrylic, markers, glue,
60 × 100 cm (each)

2
Beautiful Creatures, 2019
Video, 4'01"
Translation and subtitles: Inés Estébanez e
Inês Tavares Gorgulho.

3
*Transfeminismos y decolonialidad: ¿y por
casa cómo andamos?* [Transfeminism and
decoloniality: How are we at home?], 2014
Poster printed on textile, 150 × 100 cm
Design: Migrantes Transgresorxs

Escupir la Rabia [Spitting the rage], 2018
Poster printed on textile, 150 × 100 cm
Design: Nayare Soledad Otoronga

*No son 50, son 500 años en resistencia.
Sexualidades abominables, ancestrales
y placenteras* [It's not 50, it's 500 years
of resistance. Abominable, ancestral and
pleasurable sexualities], 2019
Poster printed on textile, 150 × 100 cm
Design: Navxja

No esperaban que sobrevivieramos
[They didn't expect us to survive], 2020
Poster printed on textile, 150 × 100 cm
Design: Emilio Papamija

Sexualidades ancestrales II [Ancestral
sexualities II], 2022
Poster printed on textile, 150 × 100 cm
Design: Galaxia La Perla

Entre aromas, sabores y música [Between
odours, flavours, and music], 2022
Poster printed on textile, 150 × 100 cm
Design: Iren Márquez dos Santos

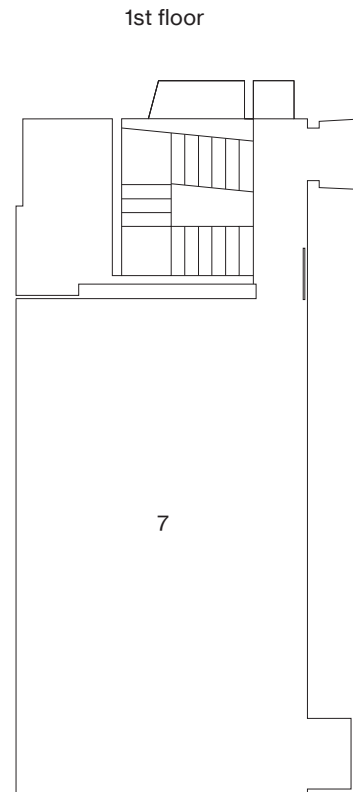
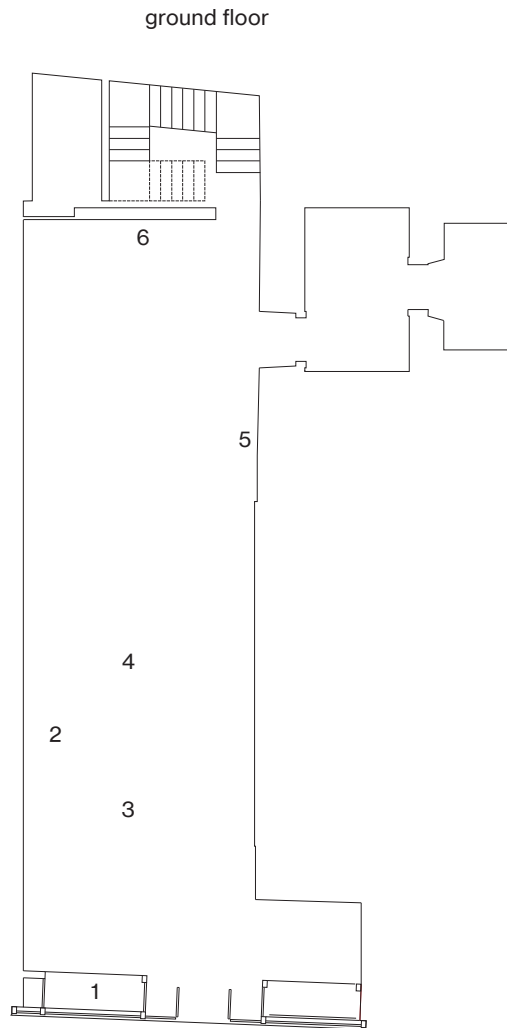
Se nos perdió el amor, tenemos que encontrarlo
[We lost love, we have to find it], 2022
Poster printed on textile, 150 × 100 cm
Design: Galaxia La Perla

4
Somos o sonho dxs nossxs ancestrxs
[We are the dream of our ancestors], 2022
Acrylic on textile banner, 405 × 141 cm

5
RAQUEL LIMA
O Meu Útero Não Está na Europa [My Uterus
is Not in Europe], 2023
Poetic video-installation, dimensions variable
Video: Mónica Baptista, Odair Rocha, and
Raquel Lima. Sound: Danilo Lopes. Sound
and video editing: Sara Morais. Graphic
design: Mónica Monteiro. Illustrations: Daniela
Rodrigues. Sound design: Sara Morais,
Kwame Write, Revy Boadu. Mix/master:
Drumayshin, DNWE studios.
Courtesy the artist.

6
ALFREDO JAAR
1992, 1992
Light box and ektachrome, 51 × 61 cm.
José Carlos Santana Pinto Collection.

7
FRAME COLECTIVO
calibragem [calibration], 2023
Multimedia installation, dimensions variable.
Text for mural: Sónia Baptista;
Acknowledgements: Andrés Izasa,
Giulia EDOM, Julieta Ruiz, Leandro Miyashiro,
Kai Maciel, Gabriela Guimarães.
Courtesy the artists.



“Imagine, envision what it would be like to know that your comfort, your fun, your safety are not based on the deprivation of another. It’s possible.”

– Toni Morrison in *The Source of Self-Regard*

The Museum for the Displaced understands *Dis place/meant*¹ in an expansive way – something that can happen to humans as well as non-humans. Displacement can be a physical, mental, and/or emotional state. Displacement is often linked to traumatising experiences such as forced migration that need time to be deconstructed and healed. It happens through many forms of violence be it physical or economic; being a first-generation child; or simply existing between different cultures, languages, and customs. Displacement is being evicted for not being able to pay high urban rents, or because certain real estate companies desire the land we’ve built our house on. Displacement is to lose connection to the earth under one’s feet. Displacement is having been uprooted and not finding home again. Displacement is having to invent a new home out of fragments.

Emancipation of the Living is Mf D’s first exposition. A collaboration between the Municipal Galleries of Lisbon and Almada, the project simultaneously occupies two spaces, one in each of the two neighbouring and deeply interconnected cities that have witnessed immense movement and change, including rapid gentrification, in the last decade. In Lisbon, works by Colectivo Ayllu, Raquel Lima, Alfredo Jaar, and Frame Colectivo focus on Europe as a colonising territory, while in Almada, works by Frame Colectivo, Dima Mabsout, ETC, and Filipa César think through issues of land, dispossession, and housing rights.

As a Southern European country, Portugal forms part of a ruthless Fortress Europe that has transformed the Mediterranean Sea into an anonymous, collective grave, upholding a refusal to include the displaced into its contemporary identity. In direct response to the colonial matrix enmeshed in European society, the exhibition at Galeria da Boavista opens with a site-specific installation by Colectivo Ayllu, whose artistic practice translates as an anti-colonial, ancestral healing project. The dialogue continues with a text-based installation by poet

Raquel Lima on the connections between the jaw and the pelvis, and the ancestral memories of violence still carried within our wombs, from an Afrodiasporic perspective. A lightbox with a 1992 photograph by artist Alfredo Jaar depicts the barbed wire walls of the European Union, and a video installation by architecture studio Frame Colectivo reflects on our perception of extractivist infrastructure and industry at the heart of Europe. As through an inverted telescope, the presented works scrutinise Europe from inside, exposing the way it has established a colonial relationship with the practice of living that essentially aims to suffocate all other ways of coexisting.

The bridge to Almada is Frame Colectivo, who bring the recent evictions in nearby 2º Torrão, Trafaria, to centre stage, occupying the ground floor of the gallery. Documentation of the neighbourhood's history of resistance will be shared with passers-by, raising awareness about the dire situation of current and former inhabitants of 2º Torrão. Dispossession is also addressed by the architect duo ETC, who focus on lithium mining prospects and other megaprojects in northern Portugal, particularly Montalegre and Covas do Barroso, in a multimedia installation that deploys fiction and fragmented storytelling, bringing forth non-human agency. The film *Mining Soil* (2012-14) by Filipa César traces the words of Bissau-Guinean and Cape Verdean agricultural engineer and independence leader Amílcar Cabral, connecting soil erosion in Alentejo to Portugal's colonial history. Multidisciplinary artist Dima Mabsout invites the viewers to regain the necessary courage to acknowledge the reality we are living in through the study of human connection to the land. The presentation in Almada's Municipal Gallery unfolds possibilities of resistance that insist on the flourishing of all life.

The exhibition emphasises the importance of collectivity, collaborative practices, and autonomy as the only path to sustainable futures. The Museum, a collective in itself, sees its "collection" as an ever-changing archive of lively relationships, where it matters where we place our horizon. Where we are looking defines what it is that we consider important to be documented and presented, to be recovered as part of our histories and cultures. This living archive allows for new kinds of relationships to emerge, not only with each other, but also with our own imagination of what is possible.

- 1 US-American theorist and poet Fred Moten's spelling in his lecture *Building and Bildung und Blackness: Some Architectural Questions for Fela*, March 10, 2022. Moten puts together Amiri Baraka's "Place/meant" and M. NourbeSe Philip's "Dis Place", in the hopes of operating within a "ruptural resistance and refusal to an ongoing history of displacement just spelled regular."