

## **ALEXANDRA COSTA**

Visual artist and researcher. Graduated in Visual Arts from ESAP (2015), Alexandra Costa has a postgraduate degree in Contemporary Art (2016) and a Master's in Visual Arts - Artistic Practices and Research (2022), from the same institution.

She has participated in several collective exhibitions, among which SEM IMAGO MUNDI. A RANDOM DIVERSION INSTEAD, at Planetário do Porto, 2018, A ALGUNS PASSOS COMO SE FOSSE MUITO LONGE, - Palacete Viscondes de Balsemão, Encontros da Imagem, 2017 with the project *studies on entropy*, PROJECTOS\_PROCESSOS\_PROPRIEDADES, Espaço Mira - July 2017. In 2021 she was a resident artist at PROJECTO TOMATE: body, work, poverty curated by Eduarda Neves. In the same year, she participated in the collective exhibition NEM NOITE NEM DIA OU COMO ESTAR DE FRENTE PARA O RELÓGIO, as part of the Porto Image Month program. She was a CEEA scholarship holder in the FCT-funded program integrated in the ON ABSTRACTION [or the excessive concern about an object].

## **MANUEL SANTOS MAIA**

As an artist, Manuel Santos Maia has exhibited regularly since 1999. His work has been presented in different countries such as England, France, the United States, Belgium, Germany, Spain, Norway, Macao, Morocco and Algeria. Manuel Santos Maia crosses the notion of document with individual and family experience, to achieve a kind of collective 'memorabilia', as an anthropological mirror that binds us all through the filter of a 'documented intimacy'.

As a curator, he organized several individual and collective exhibitions in alternative and institutional spaces in Portugal. He organized and co-organized film cycles and performance shows and, since 1998, also debates, talks and conferences with artists from different areas, curators, artist-curators, critics and historians. Of several curatorial projects organized, the following stand out: Bienal da Maia, 2015, 2021 and 2023, Fórum da Maia; "Sub 40 - para lá da memória conhecida", Galeria Municipal or "Em tudo quanto é mundo dito ou não dito", Cinema Batalha. He curated individual exhibitions of Silvestre Pestana, Álvaro Lapa, Alfredo Cunha, Pedro Tudela, Carla Filipe, Mauro Cerqueira, Paulo Mendes, Sérgio Leitão, Nuno Ramalho, Miguel Leal, among many others. Artistic director of Espaço CAMPANHÃ (2008-2009) and Espaço MIRA (since 2013). He currently teaches "Contemporary Arts", "Art, Culture and Communication", "Theory of Photography" and "Image Technologies" at the Lusófona University of Porto. He was a lecturer in Painting, Drawing, Visual Arts and Photography at the Escola Superior do Porto (ESAP).

## **CARLA CASTIAJO**

Carla Castiajo operates within different artistic areas. She uses materials to communicate her ideas, as the materials have their own attributes and cultural and symbolic nature,

incorporate meanings and can create and establish different dialogues. Over the last few years, she has often used human hair as a material. The usage of hair, as a material, can cause different, often contradictory, reactions – attraction and repulsion. Her intention is to use hair as a means of expression capable of absorbing and representing reflections of our time and in making the meanings and contradictions of hair productive. Carla Castiajo concluded a PhD in 2016, from the Estonian Academy of Arts, Tallinn. She completed a master's degree in Fine Arts from the Konstfack, Stockholm, and has a Degree in Art and Design, completed in ESAD, in Matosinhos, 2003. At moment teaches at Lusófona university, Porto. She taught at different Universities in different countries, such as the Lusófona University Porto, the Academy of Fine Arts and Design in Bratislava, the Estonian Academy of Arts in Tallinn, the College of Art and Design in Matosinhos, the Beaconhouse National University (BNU) in Lahore. Her work has been exhibited in different solo and group exhibitions, national and international, such as Portugal, Spain, Germany, Estonia, Finland, México, Italy, China, United Kingdom, Holand, Israel.

## **NUNO RAMALHO**

Nuno Ramalho (1975) graduated in Sculpture from FBAUP (1999), holds a master's degree in New Genres from the San Francisco Art Institute (2008), and began his PhD at Goldsmiths College (2011-2016), which he completed at FBAUP (2020).

Since 1999, he has shown his work in several solo and group exhibitions in Portugal, and also Germany, Brazil, Spain, United States, France, Morocco, Norway, United Kingdom, and Russia. He has curated several exhibition projects, and in 2016 founded the monthly video art cycle 'Playlist' in Porto, which he has programmed until 2022.

His work is focusing on the intersections between art and value and is present in several private collections, as well as institutions such as CAV, Novo Banco and Fundação de Serralves, and public collections such as those of the Portuguese State and Porto City Council. A resident artist in Triangle France, he was nominated for the EDP New Artists Award in 2004. He was a Fulbright and Gulbenkian Foundation scholarships holder, and has been teaching on the BFA and MFA programs at the Escola Superior Artística do Porto since 2017. He lives and works in Porto, and is represented by Graça Brandão gallery, in Lisbon.

## **NÁHIR CAPÊLO**

Náhir Capêlo graduated from the Escola Superior Artística do Porto (2015-2018) and earned a Master's degree in Fine Arts – Intermedia from the Faculdade de Belas Artes do Porto.

Her work spans installation, video, photography and sound, often exploring themes of time, nature, and cultural critique.

Since 2019, Náhir has participated in numerous collective exhibitions such as: *Da Utilidade e Desvantagem da História para a Vida* (2019), curated by Eduarda Neves; ON ABSTRACTION [or the excessive concern about an object] (2023), curated by Eduarda Neves; *Vozes da Paisagem* (2023) at the Museu da Faculdade de Belas Artes do Porto, curated by Pedro Maia. In 2023 she was a resident artist at Galeria Dínamo (Porto).

Additionally, she participated in Bienal de Arte Contemporânea da Maia (2023) curated by José Maia.

## **SÉRGIO LEITÃO**

Sérgio Leitão holds a degree and a PhD in Fine Arts from ESAP and the University of Vigo. He has participated in the independent visual arts program at Maumaus, in multidisciplinary programs at Städelschule and Hordaland Kunstsenter x Bioregion Institute, as well as sculpture/photography and video art programs at AR.CO and Calouste Gulbenkian Foundation.

His projects operate through an overlaying of avant-garde references and hybrid formalizations. Connections between image, written/spoken word and the wandering body, or the problematization of the boundaries between natural/artificial, shape his highly process-based artistic practice. Directed towards a place of intersection of different narratives, his works seek to create spaces in which the boundaries between reality and fiction dissolve. The crossing of different media, the dialogue with presentation contexts and the use of archives are some of his operative modes, often materialized in contextual installations that link painting, sculpture and video, as well as autonomous pieces in different media.

Leitão presented his work in institutions such as BINZ39 FOUNDATION (Zürich), PROGR (Bern), Kasko (Basel), Sitterwerk Foundation (St. Gallen), Ateliers De Bellevaux (Lausanne), Konstspidemin Art Center \_ Gothenburg Biennial Ext. (Gothenburg), DETROIT (Stockholm), WCAC (Cork), POUISH (Paris), The Green Parrot (Barcelona), Brno House Of Arts (Brno), Viafarini (Milan), MACRO (Rome), rosalex (Berlin), FRISE (Hamburg), CENTERCOURT (Munich), KUB (Leipzig), Notgalerie (Vienna), SÍM (Reykjavik), Vasarely Museum (Budapest) and the Museum Of Avant-Garde (Zagreb). Upcoming projects include presentations at ZK/U (Berlin), Galeria Graça Brandão (Lisbon), Polo del '900 (Turin), and Cité internationale des arts (Paris). He received an FCT International Fellowship (2009-2013) and a Shuttle Grant for Gli Oratori \_ The Speakers (Venice, 2019). In 2024 he was published by Camera Austria International \_ Labor Für Fotografie Und Theorie, Graz.

## **THIAGO ROCHA PITTA**

Thiago Rocha Pitta (Tiradentes, 1980) began his artistic production in the 2000s, after moving to Rio de Janeiro and attending courses in art, philosophy and aesthetics at Universidade Federal do Rio de Janeiro (UFRJ) and EAV Parque Lage. Pitta is fascinated by the subtle transformations of the world around him. On the one hand, these themes are captured in videos, photographs and watercolour and fresco paintings of micro and macroscopic perspectives, revealing a particular interest in the small and banal elements of the natural realm. Sometimes melancholic, sometimes threatening, the works are marked by silent atmospheres and almost surreal situations, exploring the spontaneous entropy of matter.

Solo exhibitions include "O Suplício de Cabral" (2022), Simões de Assis, São Paulo; "Noite de Abertura" (2020), MAM, Rio de Janeiro; "Hugo França & Thiago Rocha Pitta: Tropical Molecule" (2019), Marianne Boesky Gallery, Aspen; "Temporal Maps of a Non-Sedimented Land" (2015), Marianne Boesky, New York; "L'Éreмо e Il Campo Accampa" (2013), Gluck50, Milan; "O Campo Acampa" (2012), Centro Universitário Maria Antônia, São Paulo; "The BAR vol.2" (2008), Arts Initiative Tokyo. He also participated in group shows, including: "Chosen Memories - Contemporary Latin American Art from the Patricia Phelps de Cisneros Gift and Beyond" (2023), MoMA, New York; "Histórias Brasileiras" (2022), MASP, São Paulo; "Planet B: Climate Change & the New Sublime" (2022), Palazzo Bollani, Venice; "Passado/Futuro/Presente" (2018), MAM, São Paulo; "What's Up – The Americas" (2017), Whiteley's, London; 30ª Biennial of São Paulo (2012); "A Time Frame" (2006), MoMa-PS1, New York; "J'en Rêve" (2005), Fondation Cartier pour L'art Contemporain, Paris. His works are part of private and public collections such as MoMA, New York; Colección Jumex, Mexico City; MAM, São Paulo; MAM, Rio de Janeiro; Inhotim, Brumadinho; ThyssenKrupp, Vienna; and Hara Museum, Tokyo.

## **CELESTE CERQUEIRA**

Celeste Cerqueira received her degree in painting from FBAUP, Master in Visual Arts – Intermedia, University of Évora (2007). Together with Silvestre Pestana, she dynamized the group *What is Watt?* (2001 to 2009) as well as *Bienal Virtual* (2013 and 2015) and *Lote 67* art space (since 2018). In parallel to individual exhibitions, she has been invited to participate in several collective projects curated by Daniela Stelle (2017), Eduarda Neves (2018, 2019, 2021 and 2022), José Maia (2015, 2017 and 2019), Nuno Canelas (2016), Nuno Faria (2016), Pedro Ruiz (2014 and 2016), Delfim Sousa (2016) and Valeria Bartesina (2017).

Her artistic approach is based on visual recordings, including fact-based investigations from the official archives of censorship in Portugal between 1933 and 1974. This exploration of historical memory leads her to develop strategies of distancing and critical analysis of social dynamics and contemporary collective thought. More recently, she has enriched this methodology by integrating research accessible online, combined with the use of digital media.

## **EDUARDA NEVES - curator**

Eduarda Neves has a degree in Philosophy and a PhD in Aesthetics. Working as an independent curator, she has presented exhibition projects in national and international institutions and spaces. Her research and curatorship articulate the domains of art, philosophy and politics. She was part of the Contemporary Art Acquisition Committees for the Portuguese State Collection (2019-20), for the Porto Municipal Collection (2021) and (2023) the Appreciation Committee that selected the Official Portuguese Representation at the 60th International Art Exhibition – La Biennale di Venezia 2024. Member of the Advisory Board of The New Centre for Research & Practice. Among the works she published, the following stand out: *O Auto-retrato. Fotografia e Subjectivação* [Self-Portrait. Photography and Subjectivation] (Lisbon: Palimpsesto | CEEA, 2016) [shortlisted for the Pen Club award

in the Essay category, 2017]; *Nem-Isto-Nem-Aquilo* [Neither-This-Nor-That] (2020); *35 graus Celsius. Ensaios sobre arte contemporânea* [35 degrees Celsius. Essays on contemporary art] (2021), by the same editor [shortlisted for the Pen Club award in the Essay category, 2022]; and *BESTIÁRIO MENOR. Tempo e Labirinto na arte contemporânea* [MINOR BESTIARY. Time and Labyrinth in contemporary art] (Lisbon: Barco Bêbado, 2022), which will be published (2024) in English version by &&& Books (The New Centre, Berlin). Regular contributor to “Contemporânea” magazine. In 2021, she was the guest editor of #7 of this publication, dedicated to photography in the field of visual arts. Principal Investigator of Art and Critical Studies research group/CEAA. She programmed (with Ricardo Braun and Maximiliano Cruz) the cycle *Mitologias: Lugares Sagrados, Tempos Míticos* for Batalha Centro de Cinema (Dec-Jan 2024). She is currently director of ESAP \_ Porto Art School, where she teaches contemporary art and is programmer of DÍNAMO gallery.