

SERRAVES

18 - 19 OCT

O MUSEU

THE MUSEUM AS
PERFORMANCE

COMO

PERFORMANCE

GUI B.B / HARALD BEHARIE / MERCHE BLASCO / ANGELA GOH

PEDRO MAGALHÃES + ENSEMBLE DECADENTE / NOUR MOBARAK / CARLOS M. OLIVEIRA

DANIA SHIHAB / SOCIETAT DOCTOR ALONSO / ANDREAS TROBOLLOWITSCH

TIRAN WILLEMSE & MELIKA NGOMBE KOLONGO (NKISI)

ENG

THE MUSEUM AS PERFORMANCE

Although we recognise that 'intermittent' is a loaded term in the context of the performing arts (and entertainment in general), with negative connotations, including the diagnosis of job precarity, but also positive ones, symbolising the unity of a class in demanding its rights, we can think of no better expression than 'intermittences' to characterise **The Museum as Performance**, an annual programme at the Serralves Museum which, for the past eleven years, has interrupted its regular exhibition programme for a weekend.

By presenting hybrid proposals in various spaces within the museum, including some exhibition galleries, several of which are difficult to classify (on the borderline between visual arts, dance, performance and music), **The Museum as Performance** assumes two fundamental premises: on the one hand, to question the relevance of disciplinary divisions (following, in fact, the practices of various artists, based on collaboration between agents from different areas, or simply on the desire to bring together and amalgamate different interests) and, on the other hand, to question museum visitors about their behaviour (acquired habits? instilled habits? imposed?), while examining the capacity of more or less fleeting, more or less light (from a logistical and financial point of view), imminently experimental and speculative projects to address urgent issues of discussion, often only later integrated, becoming 'essential pillars' of the programming of many cultural institutions — including the museums where they are presented. Let us explain further: performance artists, as intermittent as they are experimental and speculative (and are urgency and intermittency not related?), function as a kind of 'canary in the coal mine'. We would not be far from the truth if we stated that issues such as

representation, inclusion and identity, humans' non-hierarchical relationship with Nature, revisiting ancestry, reflecting on important historical moments that have shaped Western ideas of civilisation and culture (colonialism, in particular), were integrated into the proposals of various performances (and **The Museum as Performance**) before being considered structural, or at least essential, in the programming of exhibitions and in the approach to collecting by many museums. Let us say that the artists and projects presented in this programme function as a kind of flashing light, a signalling device that flashes to alert or inform.

As in the previous ten editions, the selection of projects presented during **The Museum as Performance** 2025 was not preceded by any thematic choice or prioritisation of the above-mentioned issues; but, just as in previous years, the curators of this programme realised that their choices fell on artists and proposals whose characteristics either resembled or complemented each other, in an exercise in which one selection gave rise to another (or others), and so on (nothing too unusual in the construction of a programme, therefore).

What we propose in this text is, consequently, a kind of annotated itinerary, in which the "elective affinities" and common questions between artists and projects are highlighted, but also their singularities.

Artists **Nour Mobarak** (Cairo, 1985) and **Dania Shihab** (Baghdad, 1982) are brought together by their ancestry (rooted in Arab countries, namely Iraq, Egypt and Lebanon), as well as by the fact that both address memory and the ways in which it is constructed and disseminated. In the first case, it is a personal memory that gives rise to a sound installation, presented in the group exhibition *Material Evidence*, currently on display at the Serralves Museum. This installation will be the stage for a concert in which the aforementioned

memory, which mixes theatre, religion and music, is once again invoked. In Shihab's case, her project is related to the construction of collective memory, and how Western museums (the main guardians, builders and disseminators of this memory) should confront the presence in their collections of objects that were taken from countries and cultures that were stripped of their identity, and which therefore raise questions about their possible (desirable?) restitution. Using instruments that replicate Mesopotamian artefacts exhibited at the British Museum (London), the artist recovers the voices and landscapes of her ancestors' geography. The artist calls her work a 'rescue ceremony'.

An amalgamation of future and past, ancestral traits and memories of culture, in this case African, are the starting point for the project that brings together **Tiran Willemse** (South Africa, 1987), dancer and choreographer, and **Melika Ngombe Kolongo** (Congo, 1985), musician and composer. This collaborative work recovers (and also rescues) Afro-diasporic rituals, in a kind of 'self-restitution'. "Self-restitution" is a term that can also be applied to the practice of Norwegian-Jamaican choreographer and dancer **Harald Beharie** (Oslo, 1992), who reclaims gestures and stereotypes linked to the way queerness has been portrayed, particularly in cinema. Furthermore, his work follows a kind of collaborative instinct common to several artists at The Museum as Performance. Let us take a look:

Portuguese artist **Carlos M. Oliveira** (Santarém, 1980) and the Catalan collective **Societat Doctor Alonso** propose works in which the respective spaces undergo changes during the duration of the performances. In *Hammamturgia*, by the aforementioned collective, a theatrical space is shared that is renewed with each gesture and movement to reiterate its function as a shifting, transformative, transitory territory. *One hand / Other*, by Oliveira,

reveals itself to be an experience full of possibilities that invite us to approach and witness intuited encounters and unexpected affinities between the performers and the transportable objects, invested in the continuous transformation of the chosen space.

Although the changes are not sudden or dramatic, both projects require a regime of attention that is the antithesis of the perceptual frenzy that largely characterises the present day. In addition to being based on a collective effort, they establish the sharing of a space, the creation of authentic micro-communities that ask themselves and us 'How to live together'. As if it were a possible answer to this question (nihilistic, perhaps), **Pedro Magalhães** (Porto, 1975) + **Ensemble Decadente**, a visual artist and group known for their sound/performance experiments, base their proposal on the associations of the electric guitar with youthful rage and counterculture manifestations. Australian artist **Angela Goh** (Canberra, 1986) also proposes (without breaking guitars) to break through physical, architectural and cultural limitations, interacting with the Serralves building and the exhibitions it currently presents. It should be noted that the direct relationship between her proposal and the architecture of the Serralves Museum responds to one of the fundamental premises of The Museum as Performance, which in all eleven editions has presented works that respond to or adapt to the characteristics of the Serralves spaces.

Another example of this is the proposal by Austrian interdisciplinary composer **Andreas Trobollowitsch** (Austria, 1980) — a sound composition based on instruments/objects that result in a striking visual installation, which will feature the collaboration of a local vocal ensemble. The proposal includes working with spatiality in various dimensions, such as the movement of bodies and sounds.

The repetition of this performance in two different locations at Serralves aims to emphasise this very aspect.

And if Trobellowitsch uses everyday and/or easily accessible materials in the construction of the instruments for his installations, **Merche Blasco** refuses to use commercially produced instruments, opting instead to design her own with the intention of breaking with hierarchical verticality in the creation of collective spaces for musical production and listening, namely between artist, instruments and audience. Her instruments are unpredictable and chaotic, and Blasco establishes a dialogue with them in which each of her gestures and the sounds produced surprise and affect each other.

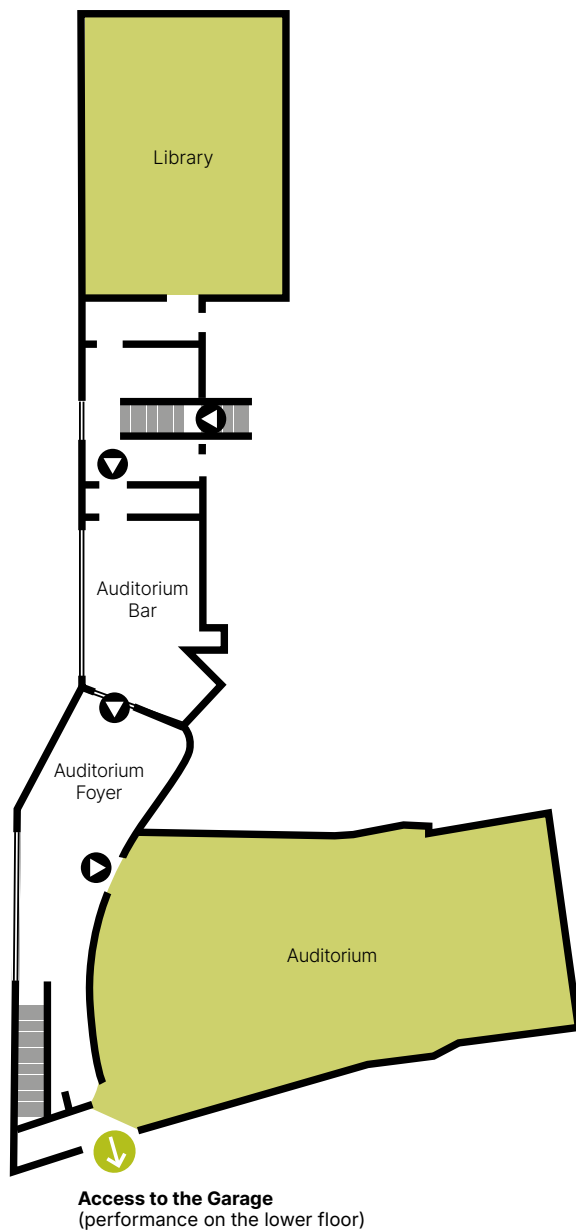
The anti-deterministic instability of Blasco's musical performance and her instruments resonates with the poem on precariousness offered to us by **Gui B.B.** The chaos and ambiguity of a space he classifies as 'trans-symbolic' disrupts the hierarchies of value in states of mind and living conditions. The paralysing energy of terror is reorganised into propulsive haunting as he experiments with forms for his body to discover the power in the vulnerability and insecurity of an indebted life.

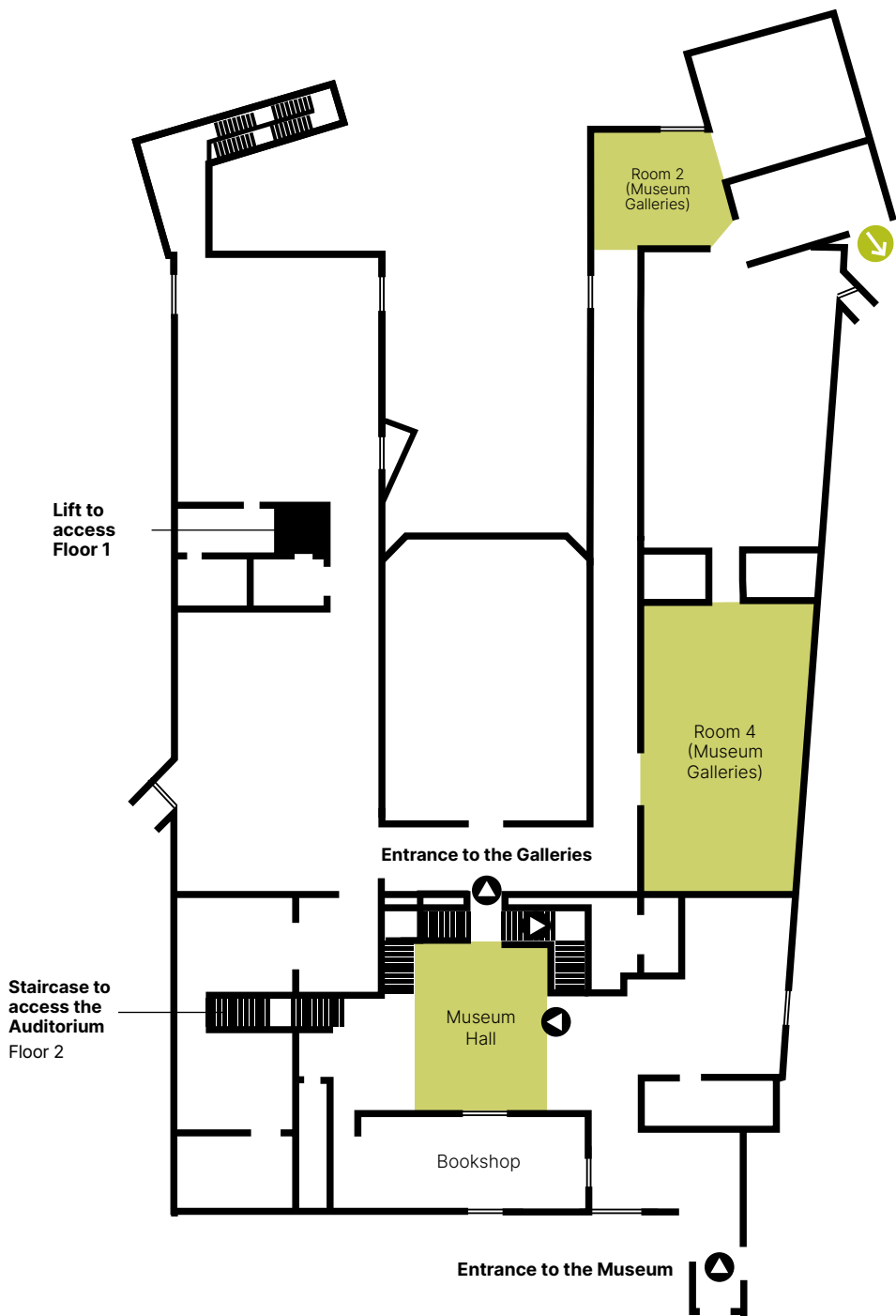
Gui B.B.'s proposal also underlines the premises of **The Museum as Performance** that we pointed out at the onset of this text. To begin with, his work is more or less unclassifiable — it lies somewhere between theatre, performance and visual arts; secondly, he proposes alternative worlds to those with which we 'have' to identify, often through speculative narratives. Thus, this programme of performances — if we wanted to describe it in a few words — is nothing more than an incentive to speculate and to doubt places, norms, classifications.

To conclude as we began, we believe that **The Museum as Performance**, despite disrupting fluxes (or precisely because

of this), actually functions as a kind of flashing light, alerting us to the need to seek connections, share urgent ideas and create utopian places, but also to resist the dominant logics that we feel and experience today. For one weekend, we will all be in the same space and time. 'How to live together?' By being together, for starters. Welcome. Our home, especially these days, is your home!

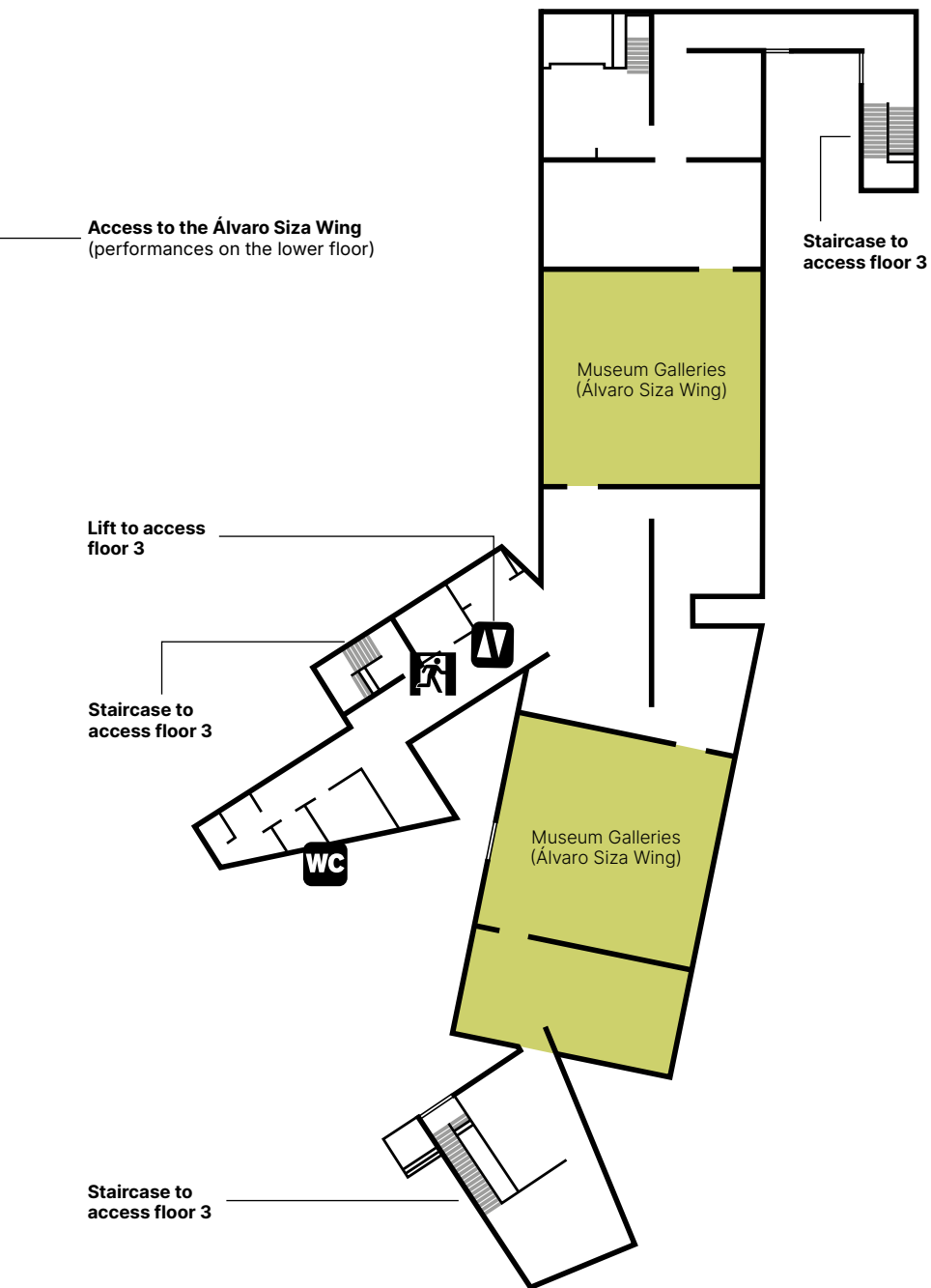
Cristina Grande, Pedro Rocha and Ricardo Nicolau





Floor 3

THE MUSEUM AS PERFORMANCE



Floor 2 (Álvaro Siza Wing)



SOCIETAT DOCTOR ALONSO

HAMMAMTURGIA

PERFORMANCE, 55'

18 OCT, 12:00, 18:45

Álvaro Siza Wing (lower floor)

Dramaturgy: Tomàs Aragay and Sofia Asencio

Stage direction: Tomàs Aragay

Creation and performance: Sofia Asencio,
Beatriz Lobo, Ana Cortés, Kidows Kim

Stage space consultancy: Cube.bz and
Serrucho

Lighting design: Cube.bz

Sound space: Maties Palau

Costumes: Jorge Dutor

'Hammamturgia' generates and captures the flow of bodies and things in space, a succession that explains nothing but instead proposes and activates transformations, a choreographic work that operates with space and time.

We understand 'hammamturgy' as the other side of dramaturgy. Dramaturgy would be the action of creating, composing, and realizing a piece.

'Hammamturgy', in turn, refers to a relationship with the atmospheric conditions that produce the transformation of the form/work: being inside, crossing through,

being that which moves us and which we do not see. If dramaturgy is related to narration and, consequently, is attributed to an author, 'hammamturgy' is linked to happening and would not require someone to prescribe actions. That is why we say that 'hammamturgy' is what happens — or what provokes change. The space is built and transformed during the action, in full view of the audience.

This space is, simply, a shared environment. An environment where outside and inside are not distinguished. It is only a membrane, in which we breathe and live, at least during this time, together. We question the idea that one can be 'outside', as a neutral observer. We are always in a shared environment: we are the environment; the environment is also us.

In a way, those who build make the house from the inside, gently transforming, little by little, the place where we arrived — and that we call theatre — into another place. We transform it and make that transformation visible. It is not about building an environment from beginning to end, but about doing something with the conditions that constitute it.'

Warning: The show uses flashing lights.

Support:



Societat Doctor Alonso, directed by Tomàs Aragay (director and playwright) and Sofía Asencio (dancer and choreographer), has built a language whose fundamental key lies in the concept of displacement. Putting something outside its place, scope, or proper space, investigating how this displacement modifies language, both in its constitutive grammar and in the reading by those who observe: displace to reveal. This maneuver has proven effective in generating spaces of poetic discourse that question the *status quo* of our understanding of reality.

Tomàs Aragay is a playwright and actor. He studied Directing and Dramaturgy at the Institut del Teatre in Barcelona. In 1996, with Roger Bernat, he founded the creation center General Elèctrica in Barcelona, which closed in 2000.

Although trained in theater, since his first piece, *"Cruza cuando el hombrecito está en verde"* (1997), created with Laura Arís, Sofía Asencio, and Nathalie Labiano, and awarded the First Prize for Choreography at the XI Certamen Coreográfico de Madrid, he has worked with people from dance. His starting point in approaching dance is free of constraints; not being a dancer, he speaks of it from another place, more from emotions than from movement. That is why his shows move us and do not leave us indifferent. He received the Prix d'Auteur at the Rencontres Chorégraphiques Internationales de Seine-Saint-Denis, with the creation John Kovach, state of emergency (Festival d'Estiu Grec-99, Barcelona). He has maintained a constant research focus, on the one hand, studying the relations among the different expressive weapons he mixes in his shows — movement, word, and music — and, on the other,

studying how to integrate in the performer the awareness of their creative potential beyond technique. He has taught courses at the University of Fine Arts of Perpignan, Festival Dansem in Marseille, Festival Nouvelles de Danse in Pau, Festival Dies de Dansa in Barcelona, Festival Enzimi in Rome, Festival Mladi Levi in Ljubljana, and at Festival Mira in Toulouse.

Sofía Asencio is a choreographer, dancer, and performer who worked for 10 years with several companies with which she toured worldwide. Between 1989 and 1993 she studied Contemporary Dance at the Institut del Teatre in Barcelona while participating in a musical revue. Later, she worked with Vicente Sáez, L'Anonima Imperial, Mudances, and Cía. ACTA, and in 1998 she joined the collective General Eléctrica. In 2000, together with Tomàs Aragay, she created Societat Doctor Alonso, a company and platform for research and production of shows in collaboration with other artists and researchers. As a context generator, she co-directed the MAPA Festival between 2004 and 2010 and co-curated Salmon between 2021 and 2022. She currently participates in the activities of El Consulado, a space for live arts in Horta Sud, Valencia.

<https://doctoralonso.org>



ANGELA GOH

BODY LOSS

PERFORMANCE, 35'

18 OCT, 14:00

19 OCT, 12:00

Museum

Beginning at the site of the mouth and expanding out to encompass the entire architecture, *Body Loss* transforms the limits of the body and the structures that contain it.

A single utterance grows into an endless, ethereal chorus. The voice becomes a sea on which the body is set adrift. Climbing, scaling, bearing down and floating upwards, the body is both freed and constrained. The mouth, fixed open, becomes a gaping hole, a channel, a cipher, through which something might creep in, or out. Through the mouth, the body empties and devours at the same time.

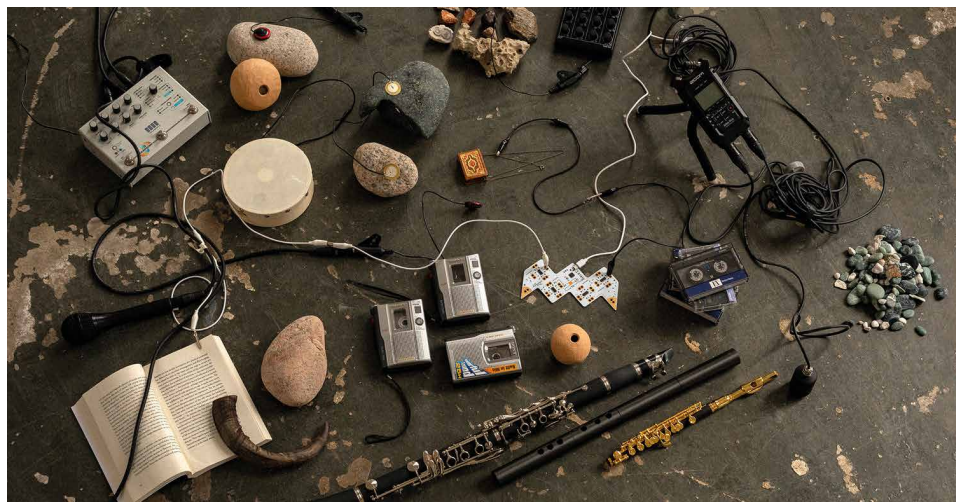
Body Loss is a performance concerned with breaching limitations—bodily, architectural, and cultural—in order to disturb what is constrained, and leak what is uncontainable.

Body Loss, Angela Goh, The University of Melbourne Art Collection, 2024

Angela Goh is a dancer and choreographer.

Her work is presented in contemporary art contexts and traditional performance spaces across the world, including the Leeum Museum of Art, Seoul; Haus der Kunst, Munich; the Sydney Opera House; Performance Space New York; and the 11th Asia Pacific Triennial of Contemporary Art. In 2024 her work *Body Loss* was acquired for the permanent collection of the University of Melbourne's Art Museums, making it the first work of dance to be collected by a museum in Australia. Angela lives and works on Gadigal land in Sydney, Australia.

<https://angela-goh.com/>



DANIA SHIHAB

REPLICA - RELIC

PERFORMANCE, 40'

18 OCT, 14:45

Museum Library

Ceramics: Helena Civit Kopeinig

Arduino Programming: Nico Saganias

3D printing: Dania Shihab

STL reconstruction assistant: Abishav Singh

Object photos: Cecilia Diaz Betz

Live Visuals: Mau Morgó

Replica - Relic confronts the performative gestures of decolonization in Western cultural institutions — most markedly at the British Museum — and questions their sincerity in addressing historical wrongs. Dania rejects the museum's custodial authority by reanimating cultural heritage through an act of sonic and tactile sovereignty. Without institutional permission, Dania clandestinely 3D-captured Mesopotamian artifacts at the British Museum. From these digital fragments, five entirely scratch-built musical instruments emerged, each a fragmented echo of its ancestral form. In live performance, under the creative direction of Mau Morgó, Dania brings forth the latent voices embedded in these

artifacts, invoking the lost landscapes from which they originated.

Each instrument functions as an artifact and as an amplifying vessel. The performance inhabits the interstice between past and present — making the archived audible, tactile, and unbound. The collaboration with ceramics by Helena Civit Kopeinig, Arduino programming by Nico Saganias, 3D printing by the artist herself, and visual accompaniment by Mau Morgó converge to produce a ceremony of rescue and reverberation.

Project carried out as part of the Barcelona Producció de La Capella programme, with touring by the Paracaigudisme programme of Club 9



Dania Shihab (Baghdad, 1982) is a transnational artist, musician, curator, and emergency physician based in Barcelona. She holds a degree in Medicine and Surgery from the University of Tasmania (Australia). As a sound artist, her practice focuses on identity, borders, and displacement from the experience of forced migration. Using samples and field recordings and employing the voice as a tool of cultural and gender agency, she composes long-form electroacoustic pieces. Since 2014 she has directed the Paralaxe Editions platform, where she releases experimental music and curates performances across Europe. In 2023, Paralaxe Editions became an orbiting resident at Hangar, Barcelona. She has presented work at festivals and venues such as Sonic Acts, Sónar, Mira, She Makes Noise, and Cafe Oto. She has published several musical works linked to her migrant experience and cultural identity in transition, including *Voz* (2022) and *Foreign Body* (2023). In 2024 she completed a five-week residency in Providenza, Communities Between Islands (Sardinia Corsica and Syros), where she mapped the land-sea interface and explored its impact on the concept of border in migrant communities. She was selected as a SHAPE+ artist for innovative audiovisual art '24 25.

<https://daniashihab.com/>



HARALD BEHARIE

BATTY BWOY *

PERFORMANCE, 75'

18 OCT, 15:30

Auditorium

Age 16+

Choreography/Performance: Harald Beharie

Artistic collaborators/sculpture: Karoline

Bakken Lund and Veronica Bruce

Composer: Ring van Möbius

Sound designer: Jassem Hindi

Outside eye: Hooman Sharifi, Inés Belli

Supported by: Kulturrådet, Fond for lyd og

bilde, FFUK, Sandnes Municipality,

Oslo Municipality and TOU.

Producer: Mariana Suikkanen Gomes and

Kristina Melbø Valvik

Distribution: Damien Valette

Batty Bwoy is a solo which doesn't start with a question, or a critique, but from a place of play and desire, entangled in violence and charming cruelty. Through a reappropriation of the Jamaican term "batty bwoy" (literally, butt boy), slang for a queer person, the work twists and turns the myths of the black queer body unfolding vulnerable possibilities in an interplay of consciousness and naivety.

Scrutinizing the absurdity of a queer monstrosity, *Batty Bwoy* articulates through the porosity of bodies and languages, their mouths swallowing and regurgitating the corporal fictions projected onto their skins.

In an odyssey of droning prog-rock, *Batty Bwoy* attacks and embraces sedimented narratives around the fear of the queer body as a perverse and deviant figure. The expression "batty bwoy" is used to evoke an ambivalent creature that exists in the threshold of the precarious body, liberated power, joy, and batty energy! The work has found inspiration in mythologies, disgusting stereotypes, feelings, and fantasies of the queer body and identities, homophobic dancehall lyrics, 70s Giallo films from Italy, resilient "gully queens," and queer voices in Norway and Jamaica that have visited and taken part of the process.

Notice: Includes full nudity.

THE MUSEUM AS PERFORMANCE

Harald Beharie (he/they) is a Norwegian-Jamaican performer and choreographer based in Oslo, Norway.

Harald's choreographic practice are collaborative voyages, navigating through realms of ambiguity and phantasm, punctuated by themes of construction and deconstruction, hope and uncertainty, disinterest and emotional intensity. They hold a special interest for the DIY and vulnerability of being in the unknown. In a quest to dissect established corporeal and bodily narratives their work celebrates a spectrum of embodiment—ranging from the pathetic to the ecstatic, the collapsing to the exuberant, the faltering to the tenacious while fostering a deliberate naiveté and queer playfulness. Harald's focus is being with local people, local ideas, and developing ideas with and within the community.

In 2023 *Batty Bwoy* won the Hedda prize for “best dance production”.

Bruce & Lund is an artistic duo consisting of Veronica Molin Bruce and Karoline Bakken Lund, is a cross disciplinary exchange. Bakken Lund has a strong foundation in textiles – sculptural, scenographic and on the body in performative narratives. Bruce has a background in conceptual art, contemporary dance and choreography. They have exhibited and shown works such as *ULTRA* at Interstate Projects in New York, *The Tomb* at Nada Miami in collaboration with Interstate Projects (Miami 2020), *The Fool* at Palmera (Bergen 2020) and *Life Killed Chihuahua* at Galerie Thaddaeus Ropac (London, 2019).

Jassem Hindi is a performer, sound artist and teacher. He has studied philosophy and has been working in the field of dance and performance for over ten years. His strategy is to use broken objects, broken bodies and broken sounds, cast together by nervousness and necessity. His last three works focus on

death poems as choreographic worlds. He has collaborated with choreographers such as Ligia Lewis, Mia Habib, Lara Kramer, Ida Larsen, Keith Hennessy, Ruairi Donovan, Ofelia Jarl Ortega, Rani Nair and many more.

Ring Van Möbius are a retro-prog band from Karmøy, Norway. They describe themselves as “Progressive rock straight from 1971 but made today”. Their music is almost a form of space rock that takes you on long excursions into an old prog rock universe. It's heavy, fierce, pompous and above all imaginative where the compositions dynamically enter different phases. The core of the band consists of Thor Erik Helgesen (keys), Håvard Rasmussen (bass) and Dag Olav Husås (drums).

<https://haraldbeharie.com/>



ANDREAS TROBOLLOWITSCH

HYBRID #1 – 018

PERFORMANCE, 40'

18 OCT, 17:00

Museum's Car Parking (lower floor)

19 OCT, 16:00

Museum Hall

hybrid #1 – 018 is a sound composition/ installation made up of several mechanical turntables, flutes, and balloons. The flutes are played by the air returning from the balloons and are set in rotation by the turntables. During this process, the sound is modified in several ways: constantly, due to the decrease in air pressure, including changes in intensity and timbre; and abruptly, including pitch changes, when the playing mode alternates between “overblowing” and “normal” playing. In addition, the three turntables rotate at different speeds, successively recomposing the sonic whole.

In this amplified version for two different spaces in Serralves Museum, the installation is expanded with a choir that imitates the modulated sounds of the flutes in the microtonal area, interacting with them and/or partially amplifying them. The aim of the composition is to create a single huge

instrument that acts like a single organism that gradually changes, sometimes appears louder, sometimes quieter and, based on microtonal transforming sound surfaces, responds to the interplay of humans (interpreters) and machine (installation). There is also an additional visual aspect: the performers who repeatedly appear and disappear among the large rotating white balloons. The installation and those who perform happen to merge not only sonically but also visually, during the performance.

Participation: Ensemble Vocal Pro Musica;

Directed by: José Manuel Pinheiro

Choir members: Júlia Aídar, Marta Barbedo, Isabel Catarino, Eduarda Coelho, Raquel Cunha, Daniel Duarte, Sérgio Faria, Cláudia Ferreira, Ana Freitas, Mary Gomes, Pedro Gomes, Carmen Guimarães, Luíza Linardi, Marta Manuel, João Oliveira, Olímpia Pinheiro, Renata Pinho, Eva Sousa, Mário Sousa, Jorge Tavares, Judith Toth

Andreas Trobollowitsch is an Austrian interdisciplinary composer working across conceptual compositions, performances, sound, and drawing installations. His materials often include prepared or self-developed musical instruments, modified everyday objects, and plants activated or manipulated by rotating systems, performers, or changing states of matter such as melting ice. Interested in the interplay between intellectual and physical elements, he incorporates visual aspects, spatial settings, architecture, and movement, with a focus on timbre, texture, and playful practice.

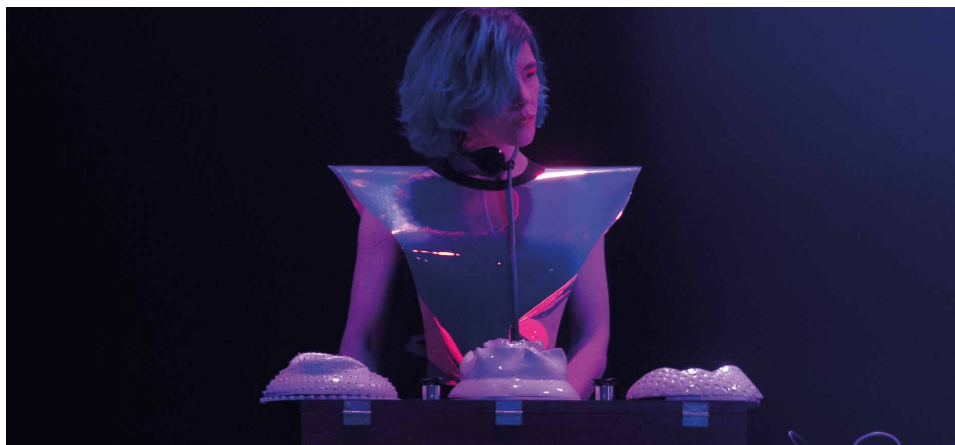
Trobollowitsch has received several awards, including the Austrian State Scholarship for Composition, and was a SHAPE Artist (Innovative Music and Audiovisual Art for Europe) in 2017.

His commissions include Ensemble PHACE in Vienna, Filmarchiv Austria, Musikprotokoll in Graz, Today's Art in The Hague, Contemporary Music Ensemble Synaesthesia in Vilnius, Sinfonietta Riga String Quartet in Riga, and The Rhythm Method in New York.

His works have been performed and exhibited at festivals and venues worldwide, including Novas Frequências and Museu de Arte Moderna in Rio de Janeiro; Condit in Buenos Aires; Museu de Arte do Rio de Janeiro; Instituto Moreira Salles in São Paulo; Tsunami Festival in Valparaíso; Ex Teresa Arte Actual in Mexico City; The Renaissance Society and Harvestworks in Chicago and New York respectively; Festival Dotolimpic in Seoul; SuperDeluxe Club and mAtter in Tokyo; Festival Maintenant in Rennes; Cynetart in Dresden; Sonica in Ljubljana; Kleiner Wasserspeicher in Berlin; Museum der bildenden Künste in Leipzig; Lithuanian National Museum of Art in Vilnius; Konzerthaus, Künstlerhaus, and mumok in Vienna, Elevate in Graz; and many more. His releases include CDs on Schraum in

Berlin, Monotype Records in Warsaw, and Crónica in Porto; LPs on mAtter in Tokyo, Sonoscopia in Porto, and Futura Resistenza in Brussels/Rotterdam; as well as a DVD with a silent film soundtrack commissioned by Filmarchiv Austria.

<https://trobollowitsch.hotglue.me>



MERCHE BLASCO

FAUNA

PERFORMANCE, 35'

18 OUT, 18:00

Museum Galleries

Fauna is a live improvisational show using a set of custom-made instruments and artifacts. These objects come to life through exploration and touch, following Merche's embodied composition methodology of physical interaction with alternative materials. Throughout the performance, Merche renders audible unheard energetic forces, exploring the electromagnetic resonance interconnecting all bodies present in the room.

"Through exploration and touch, Blasco brings a playful, alien excitement to sonic materials which are serious, and deep: from breaming ambience to gloopy wallops of extraterrestrial bass, a vivacious concoction of textures and rhythms bubbles up from her cauldron of unpredictable sounds." — REWIRE festival

Warning: The show uses flashing lights.

Support:

LLL institut
ramon llull

Merche Blasco is a multimedia artist and composer who splits her time between Barcelona and Berlin. Merche designs and builds imprecise technological assemblages that catalyze embodied forms of live electroacoustic composition and new modes of listening. Through her constructed devices, Merche attempts to establish a more horizontal relationship with other entities, distancing herself from parameters of precision, power, and control. As an alternative form of performance, she engineers collaborative spaces with instruments that are given their own agency, in compositions where her body and the live exploration of organic materials are central elements. Her work also increasingly focuses on designing participatory sound performances in public spaces to connect strangers and their surroundings through collective music-making and listening.

Merche has presented her performances and installations at the Whitney Museum of American Art, The Shed, REWIRE, MaerzMusik, Ars Electronica, CTM Festival, SONAR Festival, La Biennale di Venezia, NIME conferences, Tsunami International Sound Art Festival in Chile, The High Line in New York, SONIC Festival, Mapping Festival (Geneva), Queens Museum of Art and the

Museum of Contemporary Art in Santiago de Chile, among others. Her work has been featured in The New York Times, The Wall Street Journal, El Pais Semanal, and The Wire magazine. She was a DAAD Music & Sound Fellow in 2022-2023 and has earned a PhD in composition from New York University with her dissertation "IN power/ OUT of Control - Listening to the Margins."

<http://half-half.es/>

<https://www.instagram.com/blasco.merche/>

<https://www.facebook.com/merche.blasco.12/>



**PEDRO MAGALHÃES +
ENSEMBLE DECADENTE**
HIDDEN TRACK

**PEDRO MAGALHÃES +
ENSEMBLE DECADENTE**
PERFORMANCE, 40'

18 OCT, 19:45

Álvaro Siza Wing (lower floor)

Performance activation of Pedro Magalhães' installation *Hidden Track* (graphic scores) by Ensemble Decadente: Xavier Almeida; Íris Neves; Valley Rosário; Elisa Pône; Francisco Amorim; Kino Sousa; Tatá Garrucho; Carla Badillo Coronado; Francisco Vala; Miguel Ferreira

PEDRO MAGALHÃES
HIDDEN TRACK (GRAPHIC SCORES), 2021
INSTALLATION

18 OUT

Álvaro Siza Wing (lower floor)

4 guitar amplifiers, 20 HT music books, 20 music stands, sound, 40 min. (loop)

PEDRO MAGALHÃES
HIDDEN TRACK (VIDEO-PERFORMANCE), 2021

VIDEO PROJECTION

16:9, COLOUR, SOUND, 20'23" MIN. (LOOP)

19 OCT

Álvaro Siza Wing (lower floor)

Hidden Track is a project by Pedro Magalhães that explores the intersection and translation of different media, instigating sonic and visual experimentation as an act of resistance and poetic rebellion. This project unfolds over several moments through diverse media and materializes in multiple works. It has its genesis in a performance, passes through drawing, transforms into photographs that become graphic scores, giving rise to a musical piece that, in turn, fosters new performances.

The title, referring to hidden musical tracks that became popular on rock bands' CD releases in the 1990s, also suggests the idea of a veiled message, concealed in the poetics of discourse, or encoded to avoid censorship. The work that originates the entire project (video performance) is likewise a hidden piece within the exhibition *GIG!* (ARTES, Porto, 2020).

After *GIG!* closed, in the space where the exhibition took place, the artist carried out a performance using a charred electric guitar to intervene on a white wall, creating a performative drawing in a progressive choreographic sequence that culminates in cathartic gestures of destruction of the gallery wall.

The electric guitar, as an icon representative of countercultural movements, agents of struggle and protest for social, political, and cultural change, is presented initially in the condition of an immobile and inaudible corpse. The artist's intervention makes it possible to re-signify the object and its symbolic charge, ultimately revealing the remaining potency of a body apparently devoid of qualities, and its capacity to remain active in expressing a discourse of resistance.

From the result of the performance, photographs were taken of fragments of the mural drawing, giving rise to a series of 108 images that are assumed as graphic scores for a musical composition for electric guitar(s). These scores, not obeying the restricted codes of any pre-conceived language, evoke, in their abstraction and in the varying tonalities, intensities, rhythms, and gestures, the sonic universe of noise/experimental musical composition. Their freedom of reading allows different interpretations of a work intended to be open to multiple approaches, contexts, and collaborations.

In this edition of The Museum as Performance the installation *Hidden Track (graphic scores)* is presented including the sound piece played through a set of guitar amplifiers, together with the score books displayed on music stands distributed throughout the exhibition space.

Responding to Pedro Magalhães's challenge for a new interpretation of the scores, the Ensemble Decadente collective will present

a multidisciplinary performance, an act of occupation and appropriation of both the *Hidden Track* work and the museum space.

Hidden Track is part of a universe of research into musical counterculture rituals as agents of social transformation. It explores the intersection and translation of different media, instigating sonic and visual experimentation as an act of resistance and poetic rebellion.

Support:



Pedro Magalhães is a visual artist who lives and works in Porto. His artistic practice develops in a transdisciplinary way, combining various media, exploring the intersection of visual and sonic territories, and dealing with concepts such as counterculture, memory, noise, synesthesia, archive, déjà vu, experimentation, and poetics.

He has presented his work in solo exhibitions such as: *sem fim, sem nome* (CAMPANICE, Porto, 2023); *todas as noites* (Galeria Dínamo, Porto, 2022); *Hidden Track* (Solar, Vila do Conde, 2021); *GIG!* (Artes, Porto, 2020); *Burning Dinosaur Bones* (IN SPITE OF, Porto, 2019); *Low Ride Pleasure* (CAAA, Guimarães, 2012); *Fake Memoirs* (Galeria Nuno Centeno, 2011) and in group exhibitions such as: *Warhol, people and things* (Casa São Roque, Porto, 2022); *We want electricity* (Galeria Pedro Oliveira, Porto, 2021); *Estar vivo é o contrário de estar morto* (Galeria Municipal Porto, 2019); *O Começo do Fim* (Galeria Eva Ruiz, Madrid, 2012); *P's Correspondence* (Selma Feriani Gallery, London, 2012).

He has published the artist books: *Hidden Track* (2025); *sem fim, sem nome* (2023); *Fake Memoirs* (2023); *Burning Dinosaur Bones* (2020); *Low Ride Pleasure* (2019).

www.instagram.com/opedromagalhaes/
www.pedromagalhaes.net

Ensemble Decadente is a project by Estrela Decadente — a collective characterized by artistic practices rooted in independent culture, self-organization, and activism, presenting itself in various forms and gathering a diverse community of artists who join its formation across multiple manifestations.

“The Ensemble Decadente is a mutating organism of sonic-performative exploration that can be a group with 15 members or a ‘simple’ quartet, quintet, or sextet. Its aesthetic existentialism blends improvised

music with a certain appetite for theatricality, not even lacking a dash of provocation or a deliberate detachment from perfectionism. Its work materializes in unique and unrepeatable moments, as if each of its live presentations were a manifesto of singularity, an unabashed cry of individual affirmation. And it is in the orgiastic sonic amalgam they achieve ‘on stage’ that their anarcho-libertarian tendency is embodied.” – Carlos Matos, Fadeln

Active since 2017, they have presented performances in various contexts such as: Festival de Música Exploratória de Leiria, Galeria Zé dos Bois, Museu de Arte Contemporânea de Elvas, Desterro, Serralves em Festa, Matos em Festa, among many others. They self-released the albums *Concerto para respiração* (2022) and *Super Non-Harmonic Place* (2024), and with the label Rotten/Trash *Provisiones contra la asfixia* (2020) and *Manifestos e Manifestações* (2025).

www.instagram.com/estreladecadente/



NOUR MOBARAK *LOCUS/LACUNA LIVE*

PERFORMANCE, 30'

19 OUT, 15:00

Museum Galleries

The collective exhibition *Material Evidence*, on display at the Serralves Museum, presents a set of works by the artist Nour Mobarak, in which stands out *Locus/Lacuna* (2025), an installation consisting of a sound composition that accompanies a large carpet of 7 × 7 m, woven by hand in Beiriz, Portugal, following her instructions. Reading the catalogue that accompanies the exhibition, we realize this installation evokes a personal memory of the artist, namely a visit, when she was fifteen, to an old movie theatre converted into an evangelical church. The goal was to cure her father of a neurological disease, which the aunt who took her to the religious session believed to be the work of Satan. The visual locus of this memory is the red plush seat which can be seen in the centre of the large carpet that covers the floor of the room and invites visitors to walk around the space, discovering the sound that is revealed as

they listen under isolated columns of targeted audio. These separated tracks play variations in the same memory, thereby broadcasting the lacunas, or gaps, of recollection. By making a personal memory public, the recording being heard, which underwent multiple processes of manipulation, become an exercise in control and detachment for the artist. '[...] Mobarak's intervention in the process of mediation showcases how we constantly manipulate our memories, consciously or unconsciously.' According to Philippe Vergne, the curator of *Material Evidence*, the work is based on a layer of material transformations involving family memories, a religious experience, the specific location of a movie theatre, the painting of a theatre armchair, and Frances A. Yates book *The Art of Memory*, and the antic Greek memory-building methodology of associating places and images in the mind.'

For The Museum as Performance, the artist will activate this installation of 9 hyper-directional speakers through a performance in which she uses her manipulated voice to call to question the position, both subjective

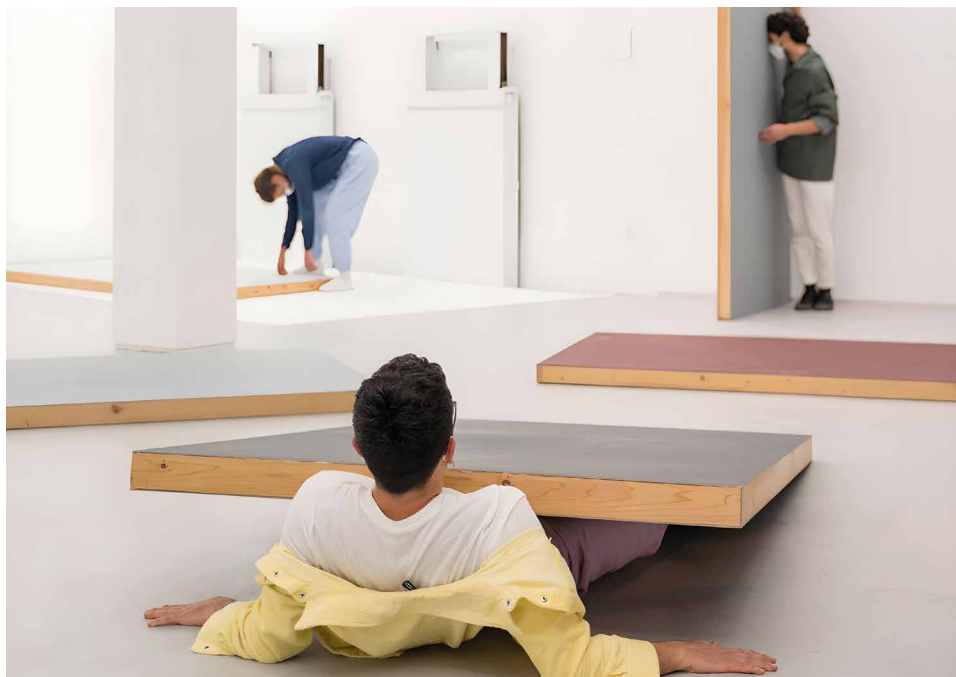
and physical, of the audience member within a sound composition, and in the recounting of a memory. Spectators, invited to sit on the large carpet and prevented from hearing the full range of sounds, will have to work on connecting what they hear within the gaps they fill, in a process that is, after all, the workings of the 'art of memory'.

Nour Mobarak is a Lebanese-American born in 1985 in Cairo, Egypt. She currently lives and works between Los Angeles, Bainbridge Island, WA and Athens, Greece. Her work encompasses performance, poetry, sculpture, sound and video, often using her voice as a leitmotif.

Her work has recently been presented in important solo and group exhibitions, including: *Dafne Phono*, at MoMA, New York (2024), *Dafne Phono*, at the Municipal Theatre of Piraeus, Piraeus, *Gods' Facsimiles*, Rodeo, London, *Human Is*, Schinkel Pavillon, Berlin, *landscape hot mic..*, Juf Projects, Madrid, *Throughline*, Bureau, New York (2023), *SIREN (some poetics)*, Amant Foundation, New York, *Symbionts: Contemporary Artists and the Biosphere*, MIT List Visual Arts Centre, Massachusetts, *Dafne Phono*, JOAN, Los Angeles, *anabasis**, Rodeo, Piraeus, *Looking Back: 12th White Columns Annuel—Selected by Mary Manning*, White Columns, New York (2022), *Logistique Elastique*, Miguel Abreu Gallery, New York, *Cold Time Out of Joint*, KIM?, Contemporary Art Centre, Riga (2021), *Sphere Studies and Subterranean Bounce*, Hakuna Matata Sculpture Garden, Los Angeles, *Toothtone*, in the sound installation by Nancy Lupo, *Scripts for the Pageant*, Museum of Contemporary Art, San Diego (2020), *Cutting the Stone*, Miguel Abreu Gallery, New York, *Structures That Cooperate: Get Paid!*, Cubitt Gallery, London (2019). Her musical works have been released by Recital (Los Angeles), Café Oto's TakuRoku (London) and Ultra Eczema (Antwerp), and are included in the Whitney

Museum Library's Special Collections. Her poems and other writings have appeared in publications such as Triple Canopy, F.R. David, The Claudius App and Salzburg Review, among others.

<https://www.nour.computer/>



CARLOS M. OLIVEIRA *ONE HAND | OTHER*

PERFORMANCE, 3h

19 OCT, 15:30

Álvaro Siza Wing (lower floor)

Artistic direction: Carlos M. Oliveira

Performance: Vânia Rovisco, Adriano Vicente, Elizabeth Francisca and Ana Trincão

Texts: Andresa Soares

Props: Maria Abrantes, Tiago Gandra and David Leitão

Costumes: Josseline Black and Carlos M. Oliveira

Sound mix: Carlos M. Oliveira

Production: Cotão

Co-production: Serralves Foundation

Support: Associação Parasita, Galeria Foco, ARS-D, Estúdios Victor Córdon, Santarém City Council, Lisbon City Council, Direcção Geral das Artes - Government of Portugal.

ONE HAND | OTHER is the third iteration of the performance series whose common title

is reduced to the symbol |. Initiated in 2017 in the New-Old Dance cycle and reiterated in 2021 in the New Visualizations for Bodies in Activation cycle, the series re-articulates a set of choreographic materials according to the circumstances of each presentation. Moving walls, text packs and spiraling bodies compose a space in continuous reconfiguration, which the audience also inhabits, and where gestures circulate without stable address.

The entire series is an incursion into the relationship between act and knowledge, assessing dependencies between one and the other in bodies that learn and unlearn. It is, overall, a choreographic study on the very conditions of study.

Carlos Manuel Oliveira (1980, Santarém) works as an artist in the fields of contemporary dance, choreography, and performance. After a period dedicated to critiquing the relationship between choreography and dance — he was a researcher at universities in Europe and the USA, earning a PhD in 2016 from the UT Austin | Portugal Program with a study on the modes of existence of choreographic objects — since 2017 he has devoted himself to producing, creating, and presenting his artistic and curatorial work, without abandoning the same problems.

Ana Trincão (Lisbon, 1981) is a multidisciplinary artist and researcher in the fields of dance, visual arts, performance, and somatics. Among her most recent projects are *Mulheres Mondon* (2024) and *BlindDances* (2024), both dedicated to exploring social and political structures through sensory and bodily approaches. Ana is also a visiting professor at the Higher School of Dance in Lisbon. In addition to her individual work, she is part of the experimental music project SAS Orkestra de Rádios and the artistic collective Apneia Colectiva.

Adriano Vicente (Lisbon, 1991) is a dancer and performer. He began his dance training in 2007 at Quorum Academy, taking part in several shows promoted by the academy. In 2013 he joined the PEPCC course at Fórum Dança in Lisbon, which he left to enter P.A.R.T.S. in Brussels, where he studied for 3 years. He has collaborated with Vera Mantero, Marten Spanberg, Nikima Jagudajev, André e. Teodósio, João dos Santos Martins, Carlos Manuel Oliveira, and also with DJ Audiopath in a project that tries to combine electronic music, dance, and the body.

Elizabete Francisca (Johannesburg, 1985) moves in multidisciplinary and collaborative contexts, mostly in the area of dance and performance, occasionally working in film

and visual arts. She has a long career as a performer, and a body of authorial work with which she claims each body as an autonomous, singular, and legitimate place. She was an associated artist at the Materials Diversos structure directed by Tiago Guedes between 2011 and 2013, and supported by O Rumor do Fumo, by Vera Mantero, between 2013 and 2020. She currently integrates the collective APNEIA COLECTIVA.

Vânia Rovisco (Johannesburg, 1975) is a performer, dancer, and choreographer, creator of durational pieces and installations through which she explores and updates relational processes. She attended the Contemporary Dance Performers Course at Fórum Dança (1998-2000) and worked with artists such as Meg Stuart, Pierre Coulibeuf, Helena Waldman, Gordon Monahan, and Vera Mantero. She curated the 3rd PACAP at Fórum Dança (2019), founded the artistic platform AADK Portugal and, in 2021, began laying the foundations for a space that hosts various artistic disciplines and practices - The Plot.

<https://coliveira.pt>



GUI B.B

I HAVE SUCH A HORRIBLE VOICE

PERFORMANCE, 80'

19 OCT, 17:00

Auditorium

Age 16+

Concept, creation and performance: Gui B.B

Sound design: Jad Mroue

Glass piece: Geneviève Grenier

Technical assistant: Arnaud Rochefort-Allié

In a long spectral bodily poem, Gui B.B dives into a complex exploration of the experience with debt. They investigate how it is borne and fought in the body itself. The artist establishes a trans-symbolic space where ambiguity, uncertainty, hypervulnerability, and chaos are claimed. Thus, we are invited into a haunted space where the inherent precariousness of an indebted life is confronted and transformed into vital force. Along the way, their own ghost is exuded, offering the body as a sacrifice when it fails to be more than just a system.

Notice: Includes full nudity.

Circulation support:

Gui B.B is an experimental performance artist. Their collaborative and solo work has been presented at various venues and festivals (L'Écart, OFFTA, Darling Foundry, La RIPA, Festival d'art performatif de Trois-Rivières, Art Souterrain). They have also presented work in alternative spaces, where they self-explore the medium of performance and its potential for imposture and healing. Reflecting on performance as a world-building practice, they develop undisciplined performative statements in which theatricality, irony, and voice emerge as central materials. By engaging different forms of kinship, their process brings forth new constellations, possible reconfigurations of dominant narratives. In an excess of object-gestures, they create spaces where the audience can experience nonsense, an eruption of changes to normative identifications. More recently, they have been developing a D.I.Y. visual, textual, and sound lexicon that refers directly to science fiction, with iconographic and philosophical research on non-human life forms and speculative narratives.

Their references and concepts sometimes dissolve into forgetting and aggregation. They neglect back, voice, and memory, and allow themselves time never to be too prepared in advance.

<https://www.studio303.ca/en/gui-b-b/>



TIRAN WILLEMSE & MELIKA NGOMBE KOLONGO (NKISI)

WHEN THE CALABASH BREAKS

PERFORMANCE, 45'

19 OCT, 18:30

Álvaro Siza Wing (lower floor)

Concept, Artistic Direction & Performance:

Tiran Willemse & Melika Ngombe Kolongo

Choreography: Tiran Willemse

Sound: Melika Ngombe Kolongo / Nkisi

Dramaturgy: Andros Zins Browne & The Otolith Group (Anjalika Sagar & Kodwo Eshun)

Choreographic Advice: Laurent Chétouane

Light: Demian Jakob, Thibault Villard

Production: Rabea Grand & Eva Cabañas

Artistic Advisor: Lhaga Koondhor (House of Intuition)

Distribution: Tristan Barani

This piece was created as part of a co-commission by ARSENIC - Centre d'arts scénique contemporain and Roskilde Festival.

Co-production: ARSENIC - Centre d'arts scénique contemporain, Roskilde Festival, Gessnerallee Zürich

Supported by: Stadt Zürich Kultur, Ernst Göhner Stiftung, Fachstelle Kultur Kanton Zürich, Pro Helvetia, Schweizerische Interpretenstiftung

'When the calabash breaks' is a phrase often used in African cultures to signify a significant disruption or loss, usually related to a breakdown in tradition, community, or a key aspect of life. A calabash is a treasured gourd used for storing water and food, and its breakage represents a major loss or disruption to the household or community; it can also symbolize a loss of life or a significant change in someone's life depending on the context.

This project emerges from the encounter and shared research between dancer and choreographer Tiran Willemse and musician and composer Melika Ngombe Kolongo (Nkisi). *When the calabash breaks* is rooted in spiritual cosmologies and Afro-diasporic rituals, using improvisation as a transformative and political practice. The sound is intense and layered and acts as a living force capable of affecting time and space, while the movement encompasses energetic dimensions, ancestral memory and collective dynamics. Together they create an experimental ritual performance into an explosive weave of music and dance - crafted for historical and present architecture.

Warning: The show uses flashing lights.

THE MUSEUM AS PERFORMANCE

Tiran Willemse is a Zürich-based South African dancer and choreographer. He studied at P.A.R.T.S in Brussels and Bern University of the Arts (HKB). His performance-based practice explores the body's physical and emotional depth using sonic and visual techniques to create somatic and psychological landscapes beyond the human condition. Tiran has worked and collaborated with choreographers like Trajal Harrell, Jérôme Bel, Wu-Tsang, Ligia Lewis, Meg Stuart, Andros Zins-Browne, Eszter Salamon and Deborah Hay. In 2022, he won the Prix Suisse de la Performance.

<https://tiranwillemse.com/>

Nkisi is the pseudonym of **Melika Ngombe Kolongo**, producer, live musician, DJ and curator. Her sound research investigates invisible forces through a captivating mix of African rhythms, European dance and synth melodies. She co-founded the NON WORLDWIDE collective and honed her style between London's Endless parties and NTS residencies. Her album *7 Directions* and the EP *The Dark Orchestra* shaped a powerful and multifaceted sound aesthetic. Nkisi combines international live performances with an interdisciplinary practice that includes installations and performances.

<https://nkisi.bandcamp.com/>

O MUSEU COMO PERFORMANCE THE MUSEUM AS PERFORMANCE

Curadoria Curated by: Cristina Grande,
Pedro Rocha, Ricardo Nicolau

Produção Production: Ana Conde, Cristina Grande,
Pedro Rocha

Assistência de Produção Production Assistance:
Leonardo Polita

Coordenação técnica e Som Technical
coordination and Sound: Carlos Moreira

Vídeo e Cinema Vídeo and Cinema: Carla Pinto

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