



## ***COSMOPHILOSOPHY FOR THE ARTS: RETHINKING PRODUCTION***

### **PUBLIC PROGRAMME**

**May 30, 2026**

The participants presented in this public programme were selected through an open call for *Cosmophilosophy for the Arts: Rethinking Production*, a programme **conceived by Giovanbattista Tusa**, who also led 4 seminars, from May 19 to 22.

Bringing together 12 artists and researchers, this seminar fostered a shared space for critical reflection and artistic experimentation around the conditions and politics of production today.

Participants:

**Catarina Real, Dela Christin Miessen, Ilaria Sponda, Isabel Medeiros, Jean-François, Daisy Krebs, Karin Ferrari, Maja Jankowska, Nabuurs & Van Doorn, Pablo Quiroga Devia, S4RA – Sandra Araújo and Teresa Arega.**

### ***P R O G R A M:***

#### **STUDIO 7**

11.30 AM — Performance  
Nabuurs & Van Doorn (*Absent Geologies*, 2026)

12.00 PM — Presentation  
Karin Ferrari

12.30 PM — Presentation & Discussion  
Alternative creative production and circulation  
Dela Christin Miessen (*Sobremesa - Vagaries of the Palate*)  
Maja Jankowska (*Enquadramento & Manas do Leste*)

#### **GARDEN**

1.30 PM — Collective reading and participatory act  
Ilaria Sponda - (*thinking and therefore acting with water*)

2.00 — Group discussion  
Jean-François Daisy Krebs (*Petal tattle*, 2026)

## STUDIO 7

11.30

### **Nabuurs&VanDoorn**

*ABSENT GEOLOGIES* (2026) is a performance by Nabuurs&VanDoorn developed during the seminar *Cosmophilosophy for the Arts* at AiR 351. It unfolds as a minimal choreography of matter, projection, and disappearance, where a stone from *Boca do Inferno* becomes a carrier of myth, fiction, and historical residue—holding together erased narratives in an aura of light.

Rather than representing history, the work lets memory evaporate in real time: bodies, projections, and objects briefly align before withdrawing, a lingering void where meaning continues to resonate.

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12.00

### **Karin Ferrari**

She will present works from her long-term investigation into trash mysticism, including her recent research on the entanglement of religion and the military. The presentation explores contemporary spirituality, techno-mythologies, and the hidden symbolic structures embedded in everyday life.

*Rooftop Temples of New York City*

Artist Book, Verlag für Moderne Kunst, 2020  
Documentation of pseudo-sacred structures

*Freaky Fairy Flux Foundation*

Spoken Word Album in collaboration with the sound artist Francesco Fonassi. Tape released with Heart of Noise Innsbruck and Villarecordings Brescia, 2023

*The Eye in the Sky. Mythic Vision from Sun Cults To Surveillance States*

Essay Text for exhibition catalog Rigo Gallery / Museum Lapidarium, Novigrad, Croatia, 2025.  
Artistic Research about the entanglement of religion and military.

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12.30

### **Dela Christin Miessen**

*Sobremesa - Vagaries of the Palate* is a transnational cooperation project on food, identity and migration. It explores rethinking artistic production through artistic- and community residencies. Presentation with following invitation for a *sobremesa* over some group-discussion & brainstorming on alternative creative production in the gardens.

### **Maja Jankowska**

Working at the intersection of institutional programming and independent cultural practice, Maja's presentation explores the film festival as a site of contradiction — where visibility and creative support coexist with the pressures of capitalist modes of production, shaping what gets made and who gets visibility. Alongside her work as Industry Manager at the Reykjavik International Film Festival, she co-founded two Lisbon-based initiatives exploring collective and community-driven approaches to cinema: *Manas do Leste* and *Enquadramento*. This presentation asks what alternative structures of circulation, and collective creation might look like and where institutional and informal practices already meet or diverge - to be discussed jointly in a mapping exercise in the gardens.

## //////// GARDEN

1.30

### **Ilaria Sponda**

This presentation takes the form of a collective reading and participatory act of *thinking and therefore acting with water*, inviting the audience to engage in dialogic conversation through a series of prompted questions. Stemming from deeply personal encounters with diverse aquatic landscapes, Sponda's open text maps an intimate trajectory of water-centric ways of curating and being in relation. Grounded in Astrida Neimanis' framework of hydrofeminism, this work posits that humans are "bodies of water" existing in a porous, continuous state of exchange with our environments. To navigate the contemporary 'interregnum,' characterized by environmental crisis, systemic decay, and what Antonio Gramsci terms "morbid symptoms," we must abandon rigid, linear institutional structures and learn from water. Drawing upon adrienne maree brown's *Emergent Strategy*, Félix Guattari's *ecosophy*, and James Meyer's critique of the "functional site," this ongoing research outlines the search for an affective infrastructure for curatorial practice and being in relation.

2.00

### **Jean-François Daisy Krebs**

*Petal tattle*, 2026

*Petal tattle* is a gossip club for the botanically inclined. Dr Edward Bach, Hildegard von Bingen, Annie Sprinkle ; the artist will introduce three extraordinary love stories between human and plants, inspired by religion, intuition or ecosexuality. Daisy will then facilitate an informal discussion about our individual connection with the vegetal world. An active participation of the audience is highly encouraged, sharing memories of flowers, trees, and other *verdoyant* friends, while sipping on floral beverages.

*(we will gossip mainly in English, but translation will be available if needed)*

## LIST OF WORKS INSTALLED IN THE STUDIOS AND GARDEN

### STUDIO 3

#### **NABUURS&VANDOORN**

*Minor Modes of Multiple Muted Memories in Motion*, live recording, 2025, HD video, color, sound, 10:33. (part of the cinema room roll)

*Minor Modes of Multiple Muted Memories in Motion (2025)* is a choreographic return to Lisbon where movement becomes a way of sensing hidden layers of space, memory, and presence. In collaboration with breaker Timo Paris, Nabuurs&VanDoorn transform urban sites into a living score, where body and environment continuously rewrite each other.

The video opens a space to experience the city as a shared field of play and attention—where perception is not passive, but something you enter, move through, and momentarily become part of.

#### **ISABEL MEDEIROS**

*Aclarar*  
17'10"  
HD video, sound, 2023

The fungi that grew in the physical archive of the Capelinhos Volcano eruption (Faial Island, 1957) deteriorated the images, transforming them, just as time altered the memory of those who lived through it. Based on the forgetfulness and memories of my grandparents, I construct a photo-film that focuses on memory and its flaws, proposing the idea of forgetting as a fungus.

#### **KARIN FERRARI**

*DECODING The iPhone Xs. A Techno-Magical Portal*  
Experimental Docu-fiction, 13 min, 2019

#### **ISABEL MEDEIROS**

*Impontualidade das marés*  
Inkjet print on 100% cotton fine art paper (75 cm x 50 cm), Rhizopus stolonifer fungus, projection, iron and aluminum, 2025

A photograph is projected onto the same photograph printed on paper, which has been exposed to fungi that have altered it. The projector is suspended, creating oscillations that occasionally make the images coincide.

The photograph depicts the Capelinhos volcano, which erupted in 1957 on Faial Island, Portugal. Since then, the landscape has slowly been losing ground due to the erosion caused by rain, wind, and the sea. At the same time, the people who witnessed the eruption are disappearing or forgetting.

The fungus growing on the photograph expands, obscuring parts of the landscape, just as time gradually devours the territory.



## STUDIO 4

### **ADOLFO RUIZ TOSAR** (Open Studio)

Adolfo Ruiz Tosar will share recent residency work developed at AiR 351 as well as La Napoule Art Foundation in which he explores issues of human ecology through a range of visual media—including drawing, printmaking, book arts, mapping and poetics. Initial tools developed for his inquiry into cultural memory in Cascais will also be presented through this event.

## HALL

### **S4RA - SANDRA ARAÚJO**

*li~mér~maid~ ~ ~*, PT 2025  
video loop, crochet & latex

Adaptation of Hades & Persephone myth into a post-capitalist symbolic dynamic

## STUDIO 2

### **ISABEL MEDEIROS**

*Cristalizações II & III*  
35 x 25,5 cm  
35 x 25,5 cm

Glass, print on 100% cotton fine art paper, baking soda  
2024

Two photographs are encapsulated in glass. In the process they burn, leaving the ashes encapsulated inside the glass, referring to what they once were and are no longer.

## STUDIO 2

### **CATARINA REAL**

PATÉTICO was written and drawn by Catarina Real as the centerpiece of the exhibition *Self Help Self Hope*, presented at Square - Appleton from September 19 to October 24, 2019. It was supported by the Appleton Cultural Association.

CORES was written by Catarina Real between October 2022 and February 2023, as a result of a feverish written correspondence with Filipa Nunes. It was riso printed by Arco Ígnis Studio in August 2024, with the indispensable support of Ballet Contemporâneo do Norte.

DEUSA DIÁRIO was conceived by Catarina Real in 2024. It received support from CCDR Norte and was riso printed by Arco Ígnis Studio.

DISCO was written and drawn by Catarina Real and José Costa in 2025, following on from the previous book, *Manual Fantasma*, and received support from CCDR Norte.

Ó - OLHARES was written and edited by Catarina Cubelo and Catarina Real. It is believed that the spark for it was ignited in London in the winter of 2017, that the writing took place in the spring of 2018 in unspecified locations, and that the editing occurred in the fall of an unknown year. It was riso printed in July 2025 at Arco Ígnis Studio in Guimarães.

## EDIÇÕES DA RUÍNA

VAGARIES/FANTASIAS, by Catalina Alvarez, was edited, illustrated, and designed by Catarina Real and published by Edições da Ruína in July 2025. It received support from Fordham University and the Luso-American Development Foundation.

VAZIO LEGAL, by Liliana Silveira de Freitas, was edited by Catarina Real, illustrated and designed by Joana Bravo, and published by Edições da Ruína in May 2025.

QUEBRANTO, by Francisca Salema (Sallim), was revised and edited by Catarina Real, illustrated by Margarida Bak Gordon, designed by Ana Baliza, and published by Edições da Ruína in May 2025.

GUARDA-LIVROS by Teresa Arega was edited by Catarina Real and Gonçalo Duarte, designed by Pedro Nora, and published by Edições da Ruína in June 2024.

### **TERESA AREGA**

Drawing on the wall

### **PABLO QUIROGA DEVIA**

*Transplantes*

Eucalyptus, white poplar sewn with hair

15 x 18 cm, 2022

*Alara de asas de murceço, ventarola de gaivota, abano de pombo*

Wood and fabric fan, feathers from ring-necked parakeet, seagull, and pigeon

27 x 52 cm, 2025

*retenção de semente*

Surgical scissors, Zamundi seeds

20 x 15 cm, 2024

*retenção de semente*

Surgical scissors, jacaranda seed and pod

30 x 10 cm, 2025

*o caroço e o lobo*

Surgical scissors, Ceiba seed

40 x 17 cm, 2026

*Kapok*

Ceiba seeds

25 x 25 cm, 2026

## //////// G A R D E N

*hoja de borrachero atenuada*

Sabanero cacao leaf, and fragment of eucalyptus leaf

20 x 26 cm

*substituição*

Oak leaf sewn with Labastide corn leaf

29 x 21 cm