

The

The  
European  
Pavilion

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European Pavilion

2024

Liquid

Be-

Boats  
Encounters  
Explorations  
Performances  
Concerts  
Exhibitions

com-

7<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup>  
November

Imagining  
the

Future of Europe

Programme [EN]

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Production:  
espaco  
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Foundation

Commissioned by the European Cultural Foundation, The European Pavilion offers a unique opportunity to imagine Europe through the arts, exploring what it is and what it can or should become.

Since its inception in 1954, the European Cultural Foundation (ECF) has been dedicated to fostering a European sentiment, supporting cultural and educational initiatives across the continent. Notably, the ECF played a crucial role in creating the Erasmus programme, which, for decades, has enabled intercultural exchanges among European students.

Launched in 2021, The European Pavilion embodies the ECF's mission by providing a space for critical and artistic exploration beyond borders. It encourages Europeans in diverse communities to reflect on their past, present, and future, connect across the continent, and envision ways of shaping a more sustainable, responsible, and fairer Europe.

Over the past three years, fifteen organisations and collectives have received grants to fund a diverse array of artistic projects—ranging from participatory processes to performances, exhibitions, debates, and residencies—connecting makers and thinkers with children, students, activists, farmers, riverbank communities, and many other groups across the continent.

The inaugural edition of The European Pavilion took place in Rome in 2022 and was curated in collaboration with ten organisations from across Europe, including the ARNA – Art and Nature Association from Harlösa in Sweden, the Camargo Foundation in Cassis, France, Brunnenpassage in Vienna, the EUPavilion collective from Rome and Zürich, the Institute of International Visual Arts in London, Europe-wide network L'Internationale, OGR-Torino, State of Concept in Athens, Studio Rizoma in Palermo, and Studio Wild in Amsterdam. Bringing together over sixty artists, activists, and scholars, **The European Pavilion in Rome** was presented across seven of the Italian capital's leading cultural institutions, addressing the question: How can we imagine Europe through the metaphor of the pavilion?

The 2024 edition of **Liquid Becomings** takes this vision further. Selected by an independent jury through a call for curatorial proposals, the project curated by Espaço Agora Now and their partners across five European countries redefines the concept of the pavilion. Instead of centring on a physical space, **Liquid Becomings** unfolds across four European rivers—the Vistula, the Danube, the Rhine, and the Tagus—where small boats operated by artistic crews explore fluid identities and European futures. These journeys culminate in a three-day artistic programme in Lisbon featuring rhizomatic, dynamic, and personal perspectives on the challenges and possibilities of Europe today.

The European Pavilion is a burgeoning initiative with the potential to grow into a significant platform, addressing the profound transitions facing Europeans through creative practice.

To learn more about The European Pavilion, visit [www.theeuropeanpavilion.eu](http://www.theeuropeanpavilion.eu) and listen to The European Pavilion podcast



Contact:  
Lore Gablier, *Programme Manager*  
[lgablier@culturalfoundation.eu](mailto:lgablier@culturalfoundation.eu)

# Becoming Liquid: How can we become a “we”?

NAOMI RUSSELL

*There is something important in people, something that's dying - the senses, a universal thing. We can't agree on politics, but maybe we can agree on senses. We are dying of sadness. The whole world is dying of sadness. We are the enemy.*

**John Cassavetes**

*Liquid Becomings* as The European Pavilion 2024 has been a radical artistic experiment and exploration of Europe through its rivers.

We chose rivers not because of climate, but because we felt an urgency to turn our gaze to the perimeters, the less visible places, and to put ourselves in a dynamic space of unknowing: natural precariousness, vulnerability, unpredictability. An act of resistance to make time to experiment with what it means to think and feel together, to reflect on belonging and the potential for collective futures.

By encountering fragility as part of the experience of art making, we wanted to have the courage to ask as temporal communities: *What amongst ourselves do we share? How can we become a “we”?*

Since the end of June, four artistic crews (32 artists in total) have sailed sustainable boats along the Vistula, Danube, Rhine, and Tagus, tracing 1,394 km across 11 countries. Each river revealed a different face of Europe. We have immersed ourselves in these different contexts.

Two distinct and simple vessels carried us on the journeys. For the Danube, Rhine and Tagus - a blueprint developed by Vienna based artist Rainer Prohaska, the two versions of MS-FUSION.

Optimised for inland navigation, the MS-FUSION is a vessel for Rainer's own sailing as artistic practice. This customised triaman works as a floating studio, as a tool for research, field studies and to realise art projects on rivers. Its extraordinary aesthetics attract attention and thereby establish its own form of communication, creating serendipity by granting alternative access to hidden river cultures. We experienced this during our journeys, when the boat stimulated genuine curiosity from many people we encountered along each route.

Space aboard the boat is limited, both physically and in terms of privacy. The artists, and captain, sleep in tents of different sizes, on inflatable sleeping mats, which are set

up daily either on board or ashore. The MS-FUSION travels slowly, a maximum of 14 km an hour with schedules accommodating natural elements. Hygiene on board is basic. The boat carries a kitchen with gas stoves on which the crew can cook together. Travelling like this means getting rid of the privileged habit that everything is always available. It encourages us to improvise, to do well with little and to redefine “luxury”.

The first MS-FUSION was developed back in 2006, and three prototypes were successfully built and operated. The revised and perfected version of the last prototype was launched in 2020. For *Liquid Becomings* Rainer created a brand new vessel, the MS-FUSION ULTRA, which is formed of lightweight parts, informed by the specific conditions of the Tagus river.

The ultralight construction of the new MS-FUSION ULTRA will push the project into an eco-friendly future, by using solar and human power to manoeuvre the vessel. This innovation will make the travel methods of the MS-FUSION project significantly more sustainable for upcoming art initiatives on various rivers.

The Galar FLOW sailed on the Vistula; a wooden, flat bottomed vessel made from a larch tree and which traditionally transported salt.

There was a truth inhabiting each of our journeys about the realities of Europe.

Fragility is everywhere.

Fragility is in the ever-current European policies of establishing and moving borders, inclusion and exclusion. Fragility is in the commodification of nature. Fragility is in the watery qualities of our bodies. Fragility is in the ghostliness of being working class. Fragility is in the never-ending complicity in the violence of war and destruction. Fragility is what leads us to “other”. Fragility is in always doing and hardly ever being. Fragility is in institutional vanity. We hide from it, through populist movements, technocratic politics, macho cultures, unavailability, fatalism, intellectualism, consumption, judgement, positivism and justification.

Fragility is in us all.

As we navigate a world fraught with irreversible losses and deep uncertainty, how can we nurture what is important in people? Can we embrace our open wounds? Can we be

the friend? Can we weave new social fabrics to heal the rifts caused by a commoditised world? Or are we condemned to re-enact the same dramas?

Rivers can guide us.

Rivers flow, they are borders, bridges, obstacles, solutions. They transcend.

Rivers move in parallel branches, in tributaries and streams. They are interconnected.

Rivers hold natural wealth.

Rivers have an unpredictable force and they are allies.

Rivers are unique, situated, unknowable and full of possibilities. On them and in them we experience present and aeonic time.

Rivers always flow to an end.

A future imagining of Europe requires all of us to move beyond the inconsequential. We must believe that other futures can be made. We must insist on spaces where such futures can be imagined and acted on, where all humans and non-humans can flourish. Where we all belong.

Belonging is not about saving ourselves as individuals in terms of the resources we have or the access we have been granted, Belonging is about saving our very own humanity. Our commitment to sit with each other in time and space: in our disagreements, in our polyphony, in our variety, in our fragility is the way to radical belonging. What are humans capable of? Bearing witness, holding space, persistence as a life-giving practice. Right now, amongst colossal and unimaginable violence, Palestinians are breaking bread and demonstrating a capacity to live life in a way that is miraculous under such conditions. Elizabeth Povinelli says *“Endurance is not a heroic stance toward existence but the chronic, slow adjustment to all the small, massive, and continuing attritions of existence.”*

On the face of it, as a group of “oddkin”, we’ve made a biennale happen in 10 months. We have sailed 4 boats across Europe, we have given paid opportunities to 44 independent artists and 24 independent cultural workers, reached tens of thousands of people digitally and live, released podcasts, blogs and other content. It pushed us to our limits, but we made it back to dry land: imperfect and together, having flexed our collective intelligence and persistent capacities for invention, self-learning, reflection and action. The trust of the European Cultural Foundation and the international jury in granting us this commission was a remarkable and powerful force behind us. There are few funders in Europe who would have taken the risk of awarding a group of independent artists and a young foundation such an opportunity to experiment. They did. More should follow their lead.

But actually what *Liquid Becomings* has really done is quite simply opened a door. It has posed many deeper questions for exploration. How, as artists, can we collectively and individually, slowly and carefully, nurture and build alternative structures including within ourselves? Can we stand in solidarity so as to be capable of response in a world including a Europe that is dying of sadness? We don’t yet have the answers. But it is vital:

*To be fully present in myriad unfinished configurations of places, times, matters and meanings. To make kin in lines of inventive connection as a practice of learning to live and die well with each other in a thick present*

**Donna Haraway**

To stay with the trouble is where the real work happens.

To acknowledge our fragility and build our sense of self so we can become together and act together.

To stay Liquid.

Liquid Becomings.

## IS THIS EUROPE? ALFREDO MARTINS

Lisbon is burning.

Mere days ago, a Black resident from a fringe neighbourhood of Greater Lisbon was killed by the police under circumstances that remain unclear. It’s a familiar story, played out in so-called “sensitive urban areas,” yet this time, it sparked an outcry that radiated through Lisbon’s outskirts, with buses, cars, and rubbish containers set ablaze. Flames and smoke now hemmed in the polished, outward-facing European part of the capital, its sea border presenting the only escape route.

The qualification of a “sensitive urban area” is, by law, a question of nationality and income, meaning neighbourhoods made up of immigrants and low-income families. While some fight for visibility, others – holders of parliamentary seats – call publically for the police officer who fired the three shots to be praised, openly suggesting Lisbon’s outskirts need a “cleanup.” This, too, is a battlefield.

None of this comes as a surprise. Nor is it unique to Lisbon. Every day, stories of migrant boats capsizing in the Mediterranean or English Channel make the news. Migrants and refugees flock to Calais, Lampedusa, or the Canary Islands. Italy exports refugees seeking asylum to Albania. And all the while, the far right swiftly rises.

These are the lives of a few – and yet, of many. And there are many more lives—human and non-human—that bear the daily toll of spiralling in the chaos of an unchecked neoliberal and patriarchal order.

The idea of the future feels increasingly haunting. Contrary to our previous beliefs, we can now see that we are not in control.

The progressive destruction of ecosystems, extractive policies, colonial impulses, the outsourcing and deregulation of production processes, and the normalisation and policing of bodies in response to the imperative of (re)production, the rendering invisible and criminalisation of minority identities. It all points to a system in ruins, but for which there seems to be no alternative. As Mark Fisher put it, it’s easier to imagine the end of the world than the end of capitalism.

We live in a suffocating, depressing realism where it seems impossible to imagine other worlds. So, how can we face these dark times?

Báyò Akómoláfé challenges us to dance in the cracks of this world. To try out new approaches, new ways of making sense of our disconnection from the world around us. We need a break—a new politics of cracks, of fissures, that abandons the illusion of human exceptionalism and instead considers bodies, flows, groups, networks, intensities, forces, maps, apparatuses, powers, and territories.

After several months and four trips along Europe’s rivers, we’re meeting in Lisbon. What do we bring with us? What does the city give (us) in return? How can we find ourselves and each other?

The 7th, 8th, and 9th of November have been designed for us to come together, share our experiences, and, inevitably, clash. These encounters will move like a pendulum along Lisbon’s undulating eastern edge, intentionally outside the city centre, in areas that are fragmented and contested on a daily basis. Housing estates neighbour middle-to-upper class developments; ancient palaces and industrial buildings give way to new housing and leisure facilities, driving accelerated gentrification; new riverfront parks divert attention from vacant lots housing ever-growing piles of rubbish.

Bringing *Liquid Becomings* – our floating pavilion, which took shape over four journeys through Europe’s crevices – into this contested space is, once again, an open invitation for dialogue. For conversations that will be contentious yet inclusive. Will this be possible?

The three-day programme will feature artists and curators who joined us on the trips alongside local creators and members of Lisbon’s cultural scene.

A takeover of Quinta Alegre by the crews will allow them to share their responses to and experience of the trips, exploring contrasts between natural and built environments, between ruins and the daily life that fills the banks of Europe’s rivers.

This ‘near-distant’ experience, brought to Lisbon through images, sounds, gestures, and objects, is placed alongside what is ‘here’: a welcome meal served up by the city’s immigrant communities, a Cape Verdean batuku performance, Brazilian percussion and samba circles, tuk-tuk tours led by a drag queen, indie-electro fusion for Western palates, a participatory hip-hop project with local students, immersive performances like *Terra Nullius* and *Silent Disco*, which experiment with ways of ‘becoming with’ (using Donna Haraway’s theory); speculative fictions that combine writing and visual arts, and exploratory conversations about how we might better live and die, together.

## THE DANUBE ROUTE BOJAN ĐORĐEV AND SINIŠA ILIĆ

Of the ten countries through which the Danube flows, the European Pavilion sailed through Hungary, Croatia, and Serbia, all the way to the Romanian border. As an object in motion, the pavilion was shaped and established along the way, but also in the encounters between us, the eight-member artistic crew, and as a result of life on the river banks.

The MS-Fusion, a trimaran, the platform of the European Pavilion, became a space of collaboration and solidarity. A location in which to listen to mutual needs and rhythms. A curious object outlined by our precise movements, a choreography of coexistence.

The European pavilion moves at a speed of 14 km per hour, gliding along the surface of the Danube and connects with the wind, industrial complexes, millennia of settlements, sunken ships, plants, animals and their ways of being, and last but certainly not least, *society*. The interaction between water and solid ground shaped the Pavilion.

Encounters took place with people employed on the coasts, maintenance services, holidaymakers, those who are drawn to a perspective in constant movement, fishers, passers-by, taxi drivers, activists, and experts in different fields. In meeting them, the pavilion grows through the exchanging of views on art, navigation, struggles, but also useful information, creating an unpredictable network that links these dispersed communities.

Liquid Becomings deconstructs the idea of a pavilion as a place of leisure or representation. The pavilion reflects and goes hand in hand with the position in which most of us, inhabitants of Europe, find ourselves - precarious, exposed, in motion, subject to accidental and necessary encounters, shared meals, and various personal practices.

### ARTIST CREW

The crew was gathered based on their interest in coexisting with the water, participating in joint writing, collaborative cooking, ship maintenance, humour, and participating in exercises involving art and ad-hoc interventions in public spaces on land. One such collective event took place on the city beach in Kladovo. It made use of the environment as a natural backdrop - the public space of the beach and the view of the city of Drobeta-Turnu Severin across the border. This attempt to summarise the trip was made by placing notes and artefacts from the trip in an ephemeral exhibition.

The inclusion of the interstate border itself emerged from our conception of the route but also from policies relating to establishing and moving borders, inclusion and exclusion, and the regulation of movement. The Danube is defined by borders; Roman and barbarian, Austro-Hungarian and Ottoman, inter-republic in Yugoslavia, inter-state, the one that wiggles through the Iron Curtain, and the border defining the Schengen zone. This position of the river is inscribed in our experience of time, controlled movement, and infrastructure within the regulation of European borders. An iconic example of this was a conversation with a

customs officer about Esperanto. The modernist idea of a universal second language – its name meaning “the one who hopes” – composed using Indo-European languages was presented to us through the recital of a poem by our interlocutor as a send-off. The message was one of hope for unity on the border.

### THE DANUBE ROUTE IN LISBON

The material shared from the route is as fragile as the journey itself. Brought from another topos altogether, it carries the experience of border, periphery, and distance. It calls for dialogue and recognition of the constant changes to which the Danube is subject, much like the changing shapes of river sand islands, thus challenging the establishment of state borders.

Niel de Vries uses clay found on one such island to fashion passport sculptures, which are solid in dry weather but decompose when they come into contact with water. Katarina Popović's herbarium creates an alternative map of the Danube. In an interactive approach, Elina Rodriguez destabilises our understanding of rivers. Her waterproof book, made in collaboration with fellow passengers and through encounters on the shore, summarises endurance and works as a diary documenting the bureaucracy on the road. Jaka Škapin provides an immersive environment by using sound and visual recordings from the trip. Having gained previous experience travelling this route, Hanna Priemetzhofer depicts changes and perspectives in her publication. Elodie Olson Coons' text leads us through refugee routes across borderlands as possible high-risk zones.

As curators and artists, we propose a collage of artistic views of river courses and changes in the political map of the continent by browsing the 1970 monograph *Die Hauptstadte Europas*.

### THE FUTURE

As we sail through the panoramic landscape of the Danube coast with water touching the bottom of a trimaran and flowing into it, what kind of narrative about our own and Europe's future are we trying to outline?

The key to answering this question might be found in a visit to the archaeological sites of the Meso- and Neolithic settlements of Lepenski Vir, Vinča and Vučedol: egalitarian, non-imperialistic communities and cultures that lived along the river and used it as a basic survival resource, triggering both speculation and imagination. With the idea that time and progress need not be understood to be linear and unidirectional, perhaps the future can be discerned in archaeological traces, even in 20<sup>th</sup>-century concepts of equality, social welfare and care visible in the working-class settlements in a time of modernism and socialism such as *Borovo naselje* in Vukovar. So, what could that future look like? It could be a future where encounters take place in unexpected places, between people with differing knowledge, through attentive communication that considers needs and realities; a future that carefully manages surplus to the benefit of everyone both in and outside communities.

## THE VISTULA ROUTE AGNIESZKA BRZEŻAŃSKA, EWA CIEPIELEWSKA AND MARIA MAGDALENA KOZŁOWSKA

*FLOW are transdisciplinary creative activities taking place on the Vistula River and other areas of flow. The river becomes a starting point for the shared lives and activities of artists, curators and social activists, refreshing the idea of art as an experiment with no predefined results or a need to produce tangible objects. The river is a guide, an inspiration, and a creative medium. FLOW is also an exercise in a different economy, in sharing and producing, which is not a segment of financial circulation or institutional structures.\**

Galar Flow, an essential element of this project, is a wooden, flat-bottomed, open vessel adapted to a natural river. It is 12 m long, 3.5 m wide and has a draft of 15 cm. The Vistula is one of the largest rivers in Europe that has been able to retain the ability to self-purify and self-regulate. To navigate a natural river, you need to be able to read the water, which flows irregularly and turbulently, rising and falling, constantly re-forming the riverbed and its valley. The water in the Vistula cleanses itself. The river's own characteristics allow for this: sand, stones, underwater moorings, plant roots, aquatic plants, and filtering mussels. The presence of mussels is an indicator of water purity.

The river is a migration corridor for birds. Herons, cormorants, swans, ducks, and common terns watch us. The cranes and storks have already flown away, but a pair of oystercatchers have appeared on the island near Kazimierz Dolny. They're a rare sight! In the mornings and evenings, flocks of wild geese fly over us. The uninhabited banks of the river and river islands are full of inhuman inhabitants. Tracks in the sand reveal the presence of elk, roe deer, otters, foxes, and beavers.

The days are hot for this time of year, so we bathe with wild delight. The river spreads out wide here, picturesquely; we can't take our eyes off the natural wealth!

Immersed in the elements of water and air, we become one with our surroundings – we have entirely merged. We're open and sensitive to all. We're happy while also being filled with a sense of fragility, aware of the momentary nature of this state. We remember that right next door, to the east, there is a war and that in the west, there is a flood. And we're in the middle, between cataclysms, on the edge of worlds, as if on another planet.

What we experience on the river moves us deeply. We feel the watery quality of our bodies. *I am the river, and the river is me.\*\** We are a small community connected by our shared home on a boat, a project, and mutual personal relationships, but each of us cultivates our own expression. Flavia goes to sleep first and gets up first. When I get up, she is already running. Sophie brought her large analogue camera with her, and Patryk brought various instruments and a cassette tape recorder. He plays the guitar, and Maria Magdalena sings. Agnieszka collects large mugworts. And Gosia Kuciewicz just looks around with an increasingly satisfied look on her face. What is Gosia Kępa writing? And Gosia Markiewicz? She sits in the shade of willows and cro-

chets mosses and ferns. Marta is doing her job with herbs. Carola looks for (and eventually finds) a beaver. Keli listens to our conversations in Polish and writes them down in Portuguese. I am just writing my logbook.

We meet many people along the way. Chance visitors are surprised and curious about our boat, us, and our journey. We tell stories, and they listen eagerly.

In Kazimierz Dolny, we pay a visit to Ewa Zarzycka, a Polish performer, who welcomes us to her house deep in the forest. However, the meeting with the raftsmen from Solec happened in circumstances entirely different from those envisioned. The river is dynamic, and you must always be prepared for possible changes. After a few days of flooding, we set off on our journey. We stopped at a large, forested sandbank for the night. In the meantime, the flood wave had passed, the water receded during the night, leaving us stuck in the middle of the river! The raftsmen from Solec came to help and organised an effective operation. The result was four men and seven women combining efforts and coordinating cooperation to push the 4-tonne boat into the water. It was incredibly satisfying!

In Krakow, we planned events with audience participation and cooperation with institutions: Cricoteka, the Krakow Museum, and the House of Utopia. There were performances, a concert of deep listening on the Dłubnia River, a watery afternoon tea and a panel on rivers, free resources and climate. We took a boat walk towards Tyniec, where there are still floodplain forests in the Vistula Valley. There, outside the city walls, we managed to look deeper into the river environs once more.

\*Curator's Text for FLOW/ Przepływ, 2016

\*\* Manifest Flow, 2017

## THE RHINE ROUTE ANNETTE MEES AND NAOMI RUSSELL

The journey of the Rhine started at Cologne and finished in Rotterdam. The boat is 8 - Flo our captain, Tina, Mette, Romauld, Isa, Alicja, Naomi and Annette. We take the first day to exchange, to learn about each other's practice. To explore what it might be to live together on the MS-Fusion boat on this river that is the epicentre of industrial culture.

The Rhine is a river where trade has happened since the beginning of time. A river that speaks of "value" as the world knows it, economic scale, industry, efficiency, power, dedicated to production.

Just before we sailed across Eastern and Central Europe a month's worth of rain dropped in 24 hours and continued to fall for several days. Thousands of people are evacuated. Houses, roads, bridges and entire lives have been destroyed.

We visit Tagebau Hambach - a large open-pit coal mine. It was once an ancient forest. Now, as far as the eye can see, it is an open wound scratched in the surface of the planet. The scratching started in 1978 - it is now more than 45 km2, an epic landscape with only traces of the ancient forest seen on the far horizon. You can buy a nice coffee while looking into the mouth of this other dimension. There are information boards with Zukunftlandschaft on it - in the future this will all be leisure... artificial lakes and imaginary happy future people boating... all this destruction will be forgotten apparently.

After the first sunny days the strong winds and rain start. The weather gods are not kind. The weather becomes a driving force. We spend an evening - dry - singing karaoke in a bar in Dusseldorf.

This means constant planning and replanning. Instability takes up time and mental space. We are perpetually distracted. We collectively read fragments of Timothy Morton's book on 'hyperobjects' - "things that are massively distributed in time and space relative to human." Climate change is for us a key hyper object. Something you can glimpse but that is hard to define. We see the effects all around us. The impossibility of taking in the whole points toward the difficult conceptual and emotional territory we are navigating.

In the morning we make porridge. Simple, practical, together.

We see traces of the natural shapes of the land, of the original landscapes and early settlements but the Rhine really shines in the 19th and 20th century: mining, industry, late-stage capitalism. We sail past these monsters. The name Rhine comes from the Gaulish word Rēnos, which is derived from the Proto-Celtic or pre-Celtic root Reinos. This root is part of a class of river names that come from the Indo-European radical rei-, which means "to move, flow, run". The Rhine transports roughly 258 million microplastic particles to the North Sea every day in 2024, according to Greenpeace, double the amount in 2020.

We read texts on hydro feminism - a philosophical lens that sees the world form the relationship between water and humans - how water connects bodies, species, and materialities. We are all made out of water, the same water that endlessly cycles around within our atmosphere. Sharing this building block with all the entities, sentient and non-sentient, could help us direct our care to extend beyond ourselves,

beyond our species. Alternative Zukunftlandschafts, away from dominant narratives of endless growth and inexhaustible efficiencies.

We sail past Wunderland Kalkar - an amusement park that started its life as a nuclear power plant. Construction flaws made it too dangerous to make energy. So now the cooling tower houses a merry-go-round. From the river you can hear the screams. Someone later tells us that you get free ice cream and fries included in your entry ticket. Nuclear fun for nuclear families.

The weather worsens. Tired and cold, we are navigating each other as well as the river. Living together is both an open and a closed system - a constant exchange. Tina creates the rule of the hand - 5 roles fulfilled on rotation; the index finger proposes, makes decisions and organises, the ring finger supports, the middle finger offers counters and offers alternatives, the pinkie adds imagination, the thumb is there to help everything work well. Two people always at rest. Rest is as necessary as decisive action, a form of resistance.

On the equinox, Alicja creates a ritual on a small beach on the bank of the river. A collective closing of one season and restarting of a new time. Together we watch an enormous, bright harvest moon rise.

In Arnhem, we meet Franz. He has lived on the river for 15 years. He tells us that the river teaches you that "you cannot control anything". Havenmeesters in each place of mooring are open, flexible, curious.

We create categories of observations, conversations, thoughts:

Everything is Now and Here  
Open Wounds  
Macroplastics  
Industrial Porn  
Uncalculated  
Liquid Governance  
Fake Nature  
Take the Money and Run  
All is Waste  
Resourcing energy  
Counterstream  
Overflow  
Ghosts

In Utrecht at Sonnenborgh we gaze through a telescope and see Saturn. It allows us to zoom out to place our questions in a longer view, in planetary stories. We talk about mystery, how to cultivate wonder and curiosity, to create a place for the beauty of not knowing and for awe when we imagine alternative futures.

At Buitenplaats Brienoord in Rotterdam we harvest and create with the land; we dig in the river clay to sculpt, forage edible plants, tell stories, We get dirty together, we eat together, we dance together into the night.

Our journey contains multitudes. It is hard, it is beautiful. At times we are together, we experience friction. We dance, we sing, we have rituals, we cry, we despair, we work, we play. We experience a gamut of intense emotions. Together we're infinitely complicated compilations of many different and sometimes conflicting thoughts and beliefs. All Zukunftlandschafts necessitate the navigation of mutuality and plurality and the fragilities found in both.

## THE TAGUS ROUTE LAURA KALAUZ AND OLGA UZIKAEVA

The river is a *character*. Its path can often be predicted, mapped, and perhaps understood, yet it is shaped by ever-changing conditions. Though domesticated, the river defies control and embodies unpredictability. Like the river, our journey on the Tagus mirrors this untethered spirit, a dance between the known and the unknown, as fluid as the Tagus and as abrupt as it is unpredictable.

We engage with this *wild-domesticated* force as allies. Flowing with and against nature, we learn its language, feel its pulse, and release control. Surrendering to the journey, we're carried by the current, meeting people along the way, engaging in spontaneous dialogues, and running activities open to the public.

The river sets the tone: unpredictable, challenging, ever brimming with possibility. We embrace the complexity of this wilderness, adapting and evolving as we navigate its currents. The wild, raw space around us becomes both a teacher and a source of inspiration. The unknown looms large as we decipher the language of birds approaching EVOA and connect with the spirit of Portugal without speaking its language. We each have something to give and something to take away.

We question for the sake of exploration. *The body*, its — personal, social, collective — fluidity becomes our vessel, just as the river is a body and the body is a river. Together, we change and are changed by our surroundings, like a creature evolving with its environment. The river is a flow, a border, a bridge, an obstacle, a solution...

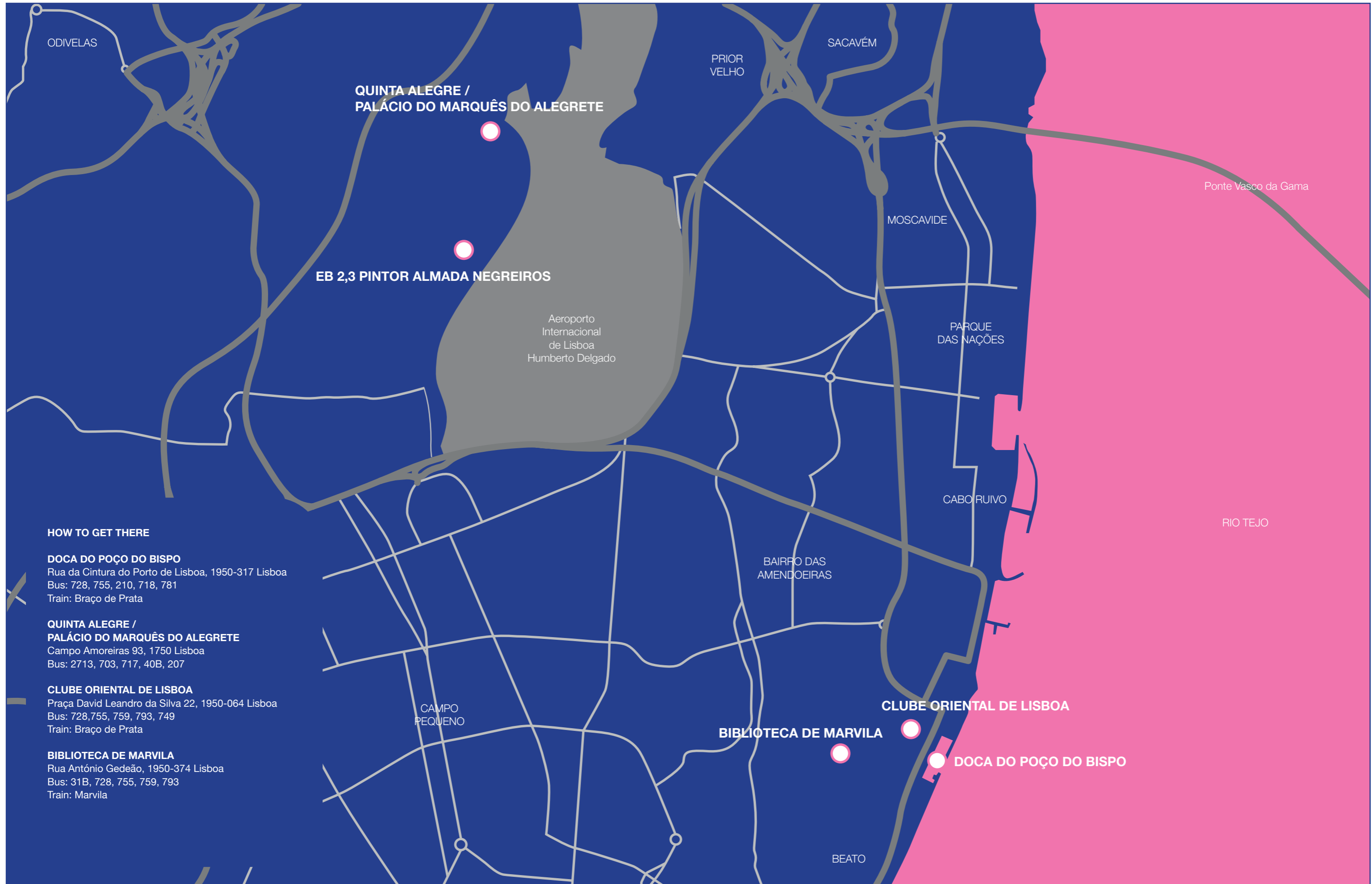
During our exploration, we encounter a dichotomy between *the natural* and *the artificial*. We wonder how artificial nature can be. We redefine what is now considered "natural" by investigating the categories that shape contemporary life and the myths that have supported it. If we treat reason as morality, science as authority, and market as the ultimate expression of civilisation, is this natural? In the era of globalisation, where capitalism imposes digital life and its modes of meaning production, nature becomes a commodity. We wonder how many hours a day a bird "works" for survival. And how many do we?

We *denaturalise* the idea of the "natural" by exposing the mechanisms that shape what we consume, desire, and fear. The culture-nature division has poured into the dichotomy of civilization-barbarism, where culture is seen as natural and *progress* as inevitable. Yet, we know no category is culturally neutral or politically naïve.

*The Artist Crew on the Tagus River* also shapes the journey through the diversity of their backgrounds and practices: *Pio Torroja*, a socially engaged architect and spatial planner; *Viktor Vejvoda*, an independent publisher and human experience artist; *Neda Kovinic*, an interdisciplinary artist who

works with the body as her primary medium; *Leila Chakroun*, a transdisciplinary researcher; and *Bogdan Djukanovic*, an interdisciplinary artist.

*The Tagus Journey* is an artistic investigation rather than a conclusion. In times of multiple crises, this work opens the door to questioning our beliefs and the future we are constructing. It centres on experience and improvisation, diving into the unknown, and embracing unpredictability.



**TAKING TO THE RIVERS – ARTISTS,  
CIVIC ACTORS, FELLOW TRAVELLERS  
INTO THE UNKNOWN  
GODELIEVE VAN HETEREN**

Who will inhabit what future, and how? Voilà, the raw levels of insecurity at which we humans in 2024 have arrived once again. Growing fears about our physical and ecological survival, the systematic unravelling of social relations that formed the ‘trust fabric’ of earlier coexistence, compounded by exposure to a range of unjust power relations and myths that have held people down for too long. These are the ingredients for a perfect storm.

Facing this reality is hard and concerns us all. But like the poet said: “Humankind cannot bear too much reality.” So, we struggle and seek escape routes. Seduced by the media or otherwise, we look away, self-divert. We hide in business-as-usual - eat, work, sleep, produce, consume like there’s no tomorrow. We find temporary solace in hikes, gangs or football matches, or stay in bed recovering from the latest night out. We get stoned, cancelled, fucked. We get worked up on social media in often inconsequential brawls; while ‘next door’ or in ‘other parts of the world’, people hide in the night to avoid drone attacks, are mobilised to fight in the trenches, bury their children, or hustle just to stay alive.

Institutions fare little better. Many are no longer fit for their purpose; some search to reinvent themselves.

‘Taking to the rivers’ in such an environment can mean many things. Are we desperately seeking oblivion, a romantic spell of ego-indulgence, or a hideout in quasi-protected bubbles? Or are we staging acts of resistance, embracing the chaos, confronting our fragility, and seeking spaces to revitalise, refocus, and reconfigure?

Many conversations have emerged since the Liquid Becomings European Pavillion boats set sail: among the artists and in much wider circles. Among those who have followed the journeys with more than average levels of interest, one group stands out: a crowd of people engaged in the major transformational movements of our times. Around the world, vital networks of such people are growing, driven by a shared interest in acting in the face of the current global quagmires. They emerge in climate change and biodiversity circles, at the frontier of social systems or democracy reforms. They find themselves working in energy, food, and water systems. They gather in courtrooms or scenarios of economic and financial transformation. They are a heterogeneous bunch but share a keenness for productive relations with others along the road. For they know the importance of collectives. They want institutions that render the world a fairer, more equitable, liveable place and understand that getting them means moving beyond the trappings of our current neoliberal economics and confronting the painful persistence of imperial and colonial fabrics and social injustices.

In such circles, ‘taking to the rivers’ really resonates. It connotes seeking fluidity (confluence, convergence) in a world that appears increasingly stuck. Transition workers deeply relate to the peculiar poetics of rivers: how rivers rise and fall, ripple and roar; how they openly defy us, following

the moon and the winds rather than the whims of humans; how rivers run their own course and have done so for millions of years.

Transition people immediately recognise the complex intricacies of practices they share with artists: the labour of reimagining, rerouting, rewilding, regeneration. The effort of allowing oneself to go with the flow. They have sensed in their guts the challenges of such pursuits, the time things take, and the pleasures that may result. They understand how all our senses, the floodgates of our deepest water-being-fluid-selves and empathies, can be opened in surprising ways in such labours.

Artists and transition actors share the urge to counter the forces of regression that pervade social arenas. They wish to break the stranglehold of outdated narratives, images and conventions that only serve limited purposes or pockets. They, too, are examining forms of living in which the basic values of social justice, sustainability, and solidarity can thrive.

So, yes, the river journeys of artists resonate deeply in civic movements, and Liquid Becomings sparked an immediate excitement that rippled through those with a critical passion for Europe and civic movements. The latter see the vital potential for fostering dialogues between artists and civic actors as fellow travellers into the unknown. They appreciate the invitation to radically reconnect as people in the world-of-which-Europe-is-part.

Institutional Europe can benefit enormously from the radical river inspirations of Liquid Becomings. After all, institutions themselves are collections of people, too. In many European institutions, doors are opening; hesitantly, but opening all the same. While tales of stagnation continue to dominate the headlines, many people on this continent sense that we cannot stay stuck in spaces where the flow is long lost. We cannot remain immersed in hypes that lead nowhere while life’s real necessities are insufficiently addressed. We cannot continue to carry out soulless ritual pledges in the wastelands of non-becoming.

Beyond the increasingly unbearable PR clichés around Europe, strangely enough, hope simmers. Real-life conditions on the continent provoke networks of new practice, which demonstrate our continued potential to regenerate. Hope resides in people and their ceaseless attempts to cast basic relationships differently - both within local ecosystems and with the rest of the world.

Our radical river politics are thus timely and pertinent. They need to be pursued for far longer. Liquid Becomings has only just begun.

**PROGRAMME**

**7 NOV**

14:00 - 17:00

Quinta Alegre

**LIQUID BECOMINGS EXHIBITION**

**Visits to the exhibition of materials resulting from the journeys, accompanied by curators and artists who were part of the crews.**

Following four journeys on the Danube, Vistula, Rhine and Tagus rivers, the curators and artists who were part of the crews are creating a space at Quinta Alegre for documenting and reflecting their experiences as travellers.

To sail these rivers is to cross Europe from the inside, through its entrails, full of past and present, ruins and spaces under construction, full of the natural and the social.

In this exhibition, we can see these crossings through the attentive and sensitive eyes of the crews. And these attentive and sensitive gazes of the crews in dialogue and friction with each other.

14:00 - 17:00

Doca do Poço do Bispo

**MS-FUSION ULTRA**

**The MS-Fusion team and the project’s artists assemble the boat; this moment is open to the public.**

The Austrian collective MS-Fusion centres its activity on artistic and scientific residencies along the River Danube. To this end, they created a prototype - the MS-Fusion boat, an assemblage of more or less conventional elements that allows artists and scientists to sail and stay.

For the journey down the River Tagus, the collective created a new version of this boat which they called MS-Fusion Ultra. ‘Ultra’ stands for “Ultra light”, as it is lighter and easier to assemble and disassemble.

On the opening day of this celebration, the MS-Fusion team and the participating artists will be at Doca do Poço do Bispo reassembling MS-Fusion Ultra and everyone is invited to take part.

17:00 - 17:30

Doca do Poço do Bispo

**WELCOMING THE CREWS**

**Arrival of the crews carrying the flag of their river. Performance by the Bloco Secretinho percussion group.**

17:30 - 18:00

Doca do Poço do Bispo / Clube Oriental

**PARADE**

**Parade between the dock and the Oriental Club, accompanied by a percussion group. The flags are hung on the façade of the Oriental Club.**

The meeting for the start of this celebration is scheduled for 17:00 at Doca do Poço do Bispo, next to the MS-Fusion Ultra boat. Here you’ll find curators, artists, guests, friends and anyone else who wants to celebrate with us.

Symbolically, we’ll be carrying the four flags created by visual artist Siniša Ilić - one per river - in a parade between the Doca and Clube Oriental, in the company of percussion collective Bloco Secretinho.

The four flags will be placed on the façade of the Oriental Club and will accompany us throughout the three-day programme

18:00 - 18:30

Clube Oriental

**OPENING SPEECHES**

18:30 - 19:30

Clube Oriental

**CONCERT**

**Concert by Orchestra Batucadeiras das Olaias.**

Batuku is a musical genre from Cape Verde. In its performative form, it is presented on a stage called terrero and performed by a collective of women - the batukadeiras - made up of a choir and a soloist.

Considered harmful to good customs during Portuguese colonisation, this and other genres were recovered and brought to Portugal by Cape Verdean communities in the diaspora. This is precisely the case of the Batucadeiras das Olaias.

19:30 - 21:00

Clube Oriental

**COMMUNITY MEAL**

**Dinner served by members of different foreign communities living in Lisbon.**

**Drag performance with Afrika and Lazzarka.**

21:00 - 23:00

Clube Oriental

**DJ SET**

**Lil Bukkake**

Straight from California, Lil Bukake mixes styles from all over the world such as 2000s pop, r&b, amapiano and cumbia.

23:00 - 01:00

Clube Oriental

**DJ SET**

**Didi**

Didi is a DJ, researcher, cultural producer and transdisciplinary artist. As a dj, he connects with Afro-diasporic rhythms and artistic manifestations through expressions of sound and movement: from baile funk to house, from r&b 90/00 to afrobeat, from kizomba to samba.

## 8 NOV

10:30 / 12:00 / 13:30 / 15:00

Doca do Poço do Bispo - Quinta Alegre

### NEVER STOP TUK TUK TANDY 3000

**Drag queen Tandy takes the public on a journey between Doca and Quinta Alegre, exploring the city.**

**Departure from the Doca at the times indicated.**

**Capacity: 6 people per trip, subject to enrolment.**

In a 40-minute tour, Drag Queen Tandy guides the audience through a reflection on Lisbon's social and cultural transformations and how spaces can be reimagined to include different communities.

11:00 - 16:00

Quinta Alegre

### OCCUPATION LIQUID BECOMINGS

**- Sharing the journeys**

**The curators and artists who made the four journeys along European rivers share the experience and its results.**

On this day, the exhibition at Quinta Alegre comes to life. Artists and curators occupy the space, activating the exhibition through performances, talks, workshops and experiences open to the public.

16:30 - 17:15

Escola EB23 Pintor Almada Negreiros

### PUTOS DI KEBRADA

**Presentation of the results of the workshop developed by the 9thB students with the rapper Valete.**

The EB23 Pintor Almada Negreiros School is located in a territory shared by very different communities, including immigrant and gypsy communities. What does Europe mean to them? How do they feel received? Do they feel European?

We invited Portuguese rapper Valete to work on these questions with the school's 9th grade class.

The discussion and sharing of ideas, feelings and experiences will be transformed into a musical performance, which will take place in the centre of the school.

17:45 - 19:15

Percurso

### TERRA NULLIUS

**Audio walk with artistic direction by Paula Diogo / Má-Criação. Participants will be informed of the starting point upon registration**

TERRA NULLIUS is a performance-performance that tries to capture the experience of a distant place. Terra Nullius was a term created by international law to define territories that belonged to no-one and could therefore be occupied. But Terra Nullius also has a poetic meaning, an idea of unexplored territory, a kind of oasis of freedom where it would be possible to start again and rethink our idea of society.

For a year, Paula Diogo spent time in Reykjavik developing a project that tried to capture an 'experience of place', cross-referencing it with personal and collective narratives. As a procedure, she used two simple actions: walking and writing.

19:30 - 22:00

Clube Oriental

### SHOW CASES

**Presentation of projects Agora Now, MS-Fusion e Flow.**

22:00 - 22:45

Clube Oriental

### UMBRA

**Concert by Serbian composer and performer Marija Balubdžić.**

Serbian composer Marija Balubdžić (also known as Umbra) collides dark sounds and poetic temptations with electronics. She confronts the voice with synthesisers through waveform counterpoint, sound intervention and song experiments, oscillating between noise and melodic languages.

22:45 - 00:00

Clube Oriental

### RODA DE SAMBA

**Concert by the feminist samba collective Gira and presentation of the result of the collaboration between the collective Gira and composer Marija Balubdžić.**

The evening ends with a samba circle. The Gira collective, a regular presence on Fridays at the Oriental Club, joins our celebration.

What's more, we've challenged this collective and composer Marija Balubdžić to start a dialogue, testing possible marriages between Balubdžić's dark electronics and the contagious rhythms of samba.

## 9 NOV

14:00 - 18:00

Quinta Alegre

### EXHIBITION LIQUID BECOMINGS

**Visits to the exhibition of materials resulting from the voyages, accompanied by curators and artists who were part of the crews.**

Following four voyages on the Danube, Vistula, Rhine and Tagus rivers, the curators and artists who were part of the crews are creating a space at Quinta Alegre for documenting and problematising their experiences as travellers.

To sail these rivers is to cross Europe from the inside, through its entrails, full of past and present, ruins and spaces under construction, full of the natural and the social.

In this exhibition, we can see these crossings through the attentive and sensitive eyes of the crews. And these attentive and sensitive gazes of the crews in dialogue and friction with each other.

7:45 - 9:15

Route

### TERRA NULLIUS

**Audio walk with artistic direction by Paula Diogo / Má-Criação. Participants will be informed of the starting point upon registration.**

TERRA NULLIUS is a performance-performance that tries to capture the experience of a distant place. Terra Nullius was a term created by international law to define territories that belonged to no-one and could therefore be occupied. But Terra Nullius also has a poetic meaning, an idea of unexplored territory, a kind of oasis of freedom where it would be possible to start again and rethink our idea of society.

For a year, Paula Diogo spent time in Reykjavik developing a project that tried to capture an 'experience of place', cross-referencing it with personal and collective narratives. As a procedure, she used two simple actions: walking and writing.

10:00 - 13:00

Doca do Poço do Bispo

### MS-FUSION ULTRA

**Visits to the boat accompanied by members of the MS-Fusion team.**

This Saturday morning, everyone can be a sailor. The MS-Fusion Ultra, moored at Poço do Bispo Docks, can be visited in the company of members of the MS-Fusion collective.

14:30 - 16:00

Biblioteca de Marvila

### SPECULATIVE FICTION

**Presentation of the text by Gonçalo M Tavares, entitled 'Fables of Evil for a Liquid Europe'. Reading by actress Tita Maravilha; visual performance by artist Adriana Proganó.**

As part of the Liquid Becomings project, we challenged the writer Gonçalo M Tavares to write a short text that would contribute to the debate on the themes of Europe and its future. The result was 'Fables of Evil for a Liquid Europe', which will be read publicly by actress Tita Maravilha at the Marvila Library.

Adding more insight, we invited visual artist Adriana Proganó to react in real time to the reading of the text through a visual performance.

At the end of the performance, there will be a conversation with the three artists.

16:00 - 16:30

Biblioteca de Marvila

### Coffee Break

16:30 - 19:00

Biblioteca de Marvila

### EXPLORATORY CONVERSATION

**With guest speakers Báyo Akómoláfé and Elizabeth Povinelli, moderated by Ritó Natálio.**

We have invited philosopher Báyo Akómoláfé and anthropologist Elizabeth Povinelli to join us in devising possible strategies that will enable us to deal with the incredible civilisational challenges we face, whether that means mourning together all the irremediable losses we have already suffered or experimenting with other operative modes for joyful survival. This conversation will be moderated by Ritó Natálio.

19:30 - 22:00

Clube Oriental

### FINAL REFLECTIONS

**Sharing impressions and questions about the three-day event.**

We invite everyone who has followed this programme to join us for this final moment of reflection and systematisation of all the contributions and challenges launched by the artists and the public to think about Europe and its future.

22:00 - 23:00

Clube Oriental

### SILENT DISCO

**Show with artistic direction by Alfredo Martins / teatro meia volta and then to the left when I say**

Silent Disco is an immersive show that explores the potential of silent disco party technology. The audience forms a temporary community, guided through the empty space of the disco by headphones. This show seeks to speculate on the nature of clubbing as an act of resistance, capable of reconfiguring forms of reflexivity, affectivity and corporeality. Spectacular identities, multiple sexualities, hedonistic consumption, raw physicality - can these be constituted as political practices of resistance?



23:00 - 01:00

Clube Oriental

## LIVE ACT

### Ekco Deck / Putos Secos

Rui Lima and Sérgio Martins, musicians and sound designers for theatre and dance shows, also create electronic music inspired by Detroit techno, under the name Ekco Deck.

When they team up with Annie Kleinhesselink and Jorge Quintela, they become 'Putos Secos'.

01:00 - 03:00

Clube Oriental

## DJ SET

### Nicolle Velcro

With the groove of the album and classic, intense house, mixed with touches of pop nostalgia, Nicolle Velcro can't help but bring up her ultra-romantic, non-monogamous relationship with indie electro.

## EVENTBRITE / RESERVATION



## THE EUROPEAN PAVILION 2024

### LIQUID BECOMINGS

Four Rivers. Four Journeys

27 August - 1 November 2024

## THE EUROPEAN PAVILION 2024

### LIQUID BECOMINGS

Imagining the future of Europe

Lisbon festival 7-9 November 2024

#### Curators

Bojan Djordjev, Laura Kalauz, Maria Magdalena Kozłowska, Siniša Ilić, Alfredo Martins, Annette Mees, Naomi Russell and Olga Uzikaeva, with Agnieszka Brzeżańska and Ewa Ciepielewska.

Espaço Agora Now in partnership with Teatro Meia Volta, MS Fusion, United Artist Labor, FLOW.

#### Participating artists

Alicja Wysocka  
Bogdan Djukanović  
Carola Uehliken  
Elodie Olson-Coons  
Elina Rodriguez  
Flavia Barbosa Pinheiro  
Florian Sogro  
Gosia Kepa  
Hanna Priemetzhofer  
Isabel Soany  
Jaka Škapin  
Keli Freitas  
Katarina Popović  
Leila Chakroun  
Małgorzata Kuciewicz  
Małgorzata Markiewicz  
Marija Balubdžić  
Marta Niedbal  
Martin Schick  
Mette Sterre  
Neda Kovinić  
Niel de Vries  
Pio Sebastian Torroja  
Patrik Zakrocki  
Rainer Prohaska  
Romuald Krezel  
Sophie Thun  
Viktor Vejvoda

#### Production + technical team

Lucy Atkinson, Ana Paula Teixeira, Hannah Tully, Dragana Jovović, Aleksander Rakezić, Camie Karstanje

#### Boats + Captains

**MS-Fusion:** Rainer Prohaska, Hanna Priemetzhofer, Florian Sorgo, Gerardo Montes de Oca Valadez  
**FLOW:** Piotr Jedynasiak

#### Marketing + Social Media Manager

Flávia Ruas

#### Graphic design (early stage)

Jan Tomza- Osiecki

#### Content Marketing

Mandy Martinez

#### Films

Dušan Čavić + Dušan Šaponja / Marka Žvaka

#### Podcasts

Donald Hyslop for Resonance FM

#### Press representative

Heidi Vandamme

#### Belgrade Press representative

Monika Husar / KomunikArt

Liquid Becomings is commissioned by the European Cultural Foundation. It receives additional support from the Calouste Gulbenkian Foundation, DGArtes and the Portuguese Republic, the Embassy of the Kingdom of the Netherlands in Belgrade, Founding Friends of Espaço Agora Now, the Adam Mickiewicz Institute with co-funding from the Ministry of Culture and National Heritage of Poland, the Chamber of Deputies of the Ministry of Culture and National Heritage of Poland, Câmara Municipal de Lisboa, Quinta Alegre, Resonance FM, Antena 3, Antena 2, Rádio Futura, Canal 180, Delta and this is ground control.

## LISBON PROGRAMME

#### Curatorship

Alfredo Martins, with the rest of the curatorial team

#### Marketing and communication

Cláudia Duarte / This is Ground Control

#### Graphic design

Luís Cepa

#### Space design / Clube Oriental de Lisboa

António MV

#### Scenographic support

Saulo Silva

#### Light design / Clube Oriental de Lisboa

Joana Mário

#### Executive production

Mariana Rolim and Ana Raquel Rodrigues

#### Technical production

Ricardo Costa

#### Production assistant

Jaime Carvalho

#### Audiovisuals

Eventmood

#### Simultaneous translation

AP | PORTUGAL

#### PGL translation

HandsVoice

#### Brochure translation

Translasaurus

#### Video and photographic documentation

na sombra

#### Bloco Secretinho

Adriano Lodi Della Nina  
Amanda Campos Fontenele  
Ana Carolina Campos Cicone  
Ana Luiza Barbosa de Castro  
André Papadopoulos  
Ariel Flor Borges  
Camila Rondon Curado  
Diogo Alberto Fernandes de Oliveira  
Elisa Ribeiro Ferreira  
Fabiana Porto Pichler  
Flávia Torezani Silva  
Jefferson Argôlo Santos  
Joana Neves Antoninho  
João Tiago da Silva Nota  
Letícia Daquer  
Leticia Tilves Freijeiro  
Lisanne Lannoo  
Marcela Polo Minguete Silva  
Panmella Silva Cruz  
Robert Jeancarlo Gomez Bravo  
Tuila Leveghim Teixeira  
Victor Martins Prata  
Vitor Borges  
Executive producer: Caroline Cardoso

#### Batucadeiras das Olaias

Clarisse Monteiro  
Manuel Monteiro  
Manuel Carvalho  
Joana Ribeiro  
Rita Borge

Filomena Veiga

Belmira Gomes

Ana Vicente

Ludeneia

Márcia Rodrigues

Emília Almada

António Ourico

#### NEVER STOP

Drag Tuk Tuk: Tandy 3000; Drag Dinner: Afrika & Lazzarka; Project management: Romulo Freitas e Lincoln Freitas

#### Pintor Almada Negreiros EB23 School Project

Artistic director: Valete; Musicians: Sérgio Mota Silva and Viny Terra Nova ; Participants: 9ºB students

#### Terra Nullius

Direction, creation and performance: Paula Diogo; Text and voice: Paula Diogo; Sound design and music: João Bento; Collaborators in circulation: Estelle Franco, Renato Linhares and Carlos Alves; Local guides: Estelle Franco and Carlos Alves; Concept (book): Frame Coletivo and Paula Diogo; Graphic Design (book): Masako Hattori; Maps: Elsa Mencagli; Creative collaborators: Alfredo Martins, Daniel Worm, Elsa Mencagli, Estelle Franco, Masako Hattori, Frame Coletivo and Renato Linhares; Dramaturgical support: Alex Cassal; Stage photography: João Tuna; Co-production: Má-Criação and TNDMII (Teatro Nacional D.Maria II)

#### Umbra

Composition and performance: Marija Balubdžić

#### Gira Collective

Kali Peres, Emile Pereira, Tida Pinheiro, Méli Huart , Bibi Nobre, Lika Mattos, Bruno

#### Speculative Fiction

Text: Gonçalo M Tavares

Reading: Tita Maravilha

Visual performance: Adriana Proganó

Text translation to english: Joana Frazão

#### Exploratory Conversation

Guests: Báyo Akómoláfé and Elizabeth Povinelli

Moderator: Ritó Natálio

Consultant: Godelieve van Heteren

#### Silent Disco

Artistic director: Alfredo Martins; Co-creation:

Marco da Silva Ferreira; Interpretation: Lewis

Seivwright; Dramaturgical accompaniment:

Teresa Fradique and Pedro Marum; Music and

sound design: Rui Lima and Sérgio Martins;

Light design: Joana Mário; Executive producer:

Daniela Ribeiro; Graphic Design: Ricardo

Barbeito; Creative residencies: O Espaço Do

Tempo (Montemor-o-Novo), Fábrica das Ideias

da Gafanha da Nazaré (23 Milhas - Ílhavo),

Circolando - Espaço de Criação Transdisciplinar

(Porto), Companhia Instável (Porto); Production:

Meia Volta Theatre; Co-production: BoCA, Teatro

Municipal do Porto; Text freely inspired by books/

essays by Ashkan Sepahvand, Donna Haraway,

José Esteban Muñoz, Michel Foucault and Paul

B. Preciado.

#### Ekco Deck / Putos Secos (live act)

Annie Kleinhesselink, Jorge Quintela

Rui Lima , Sérgio Martins

#### DJs

Lil Bukkake, Didi, Nicolle Velcro

Agora Now is an independent, start-up project with no structural funding. We are a public benefit organisation (ANBI), Stichting Passaros, registered in Amsterdam, the Netherlands. All the consortium partners involved in Liquid Becomings are, like us independent, artist led structures. We are dependent entirely on individual donors and organisations who believe in our ideas and share our bold vision to realise all projects and programmes.

If you would like to donate to the programme you have experienced as part of our Liquid Becomings celebration, here in Lisbon, you can do here:



If you are interested in supporting us as a Founding Friend or with structural funding, we are very happy to provide more information and have a conversation. Please email: [naomi@espacoagora.space](mailto:naomi@espacoagora.space)

**Every gift of any amount – small or large – makes a difference.**

## RIVER OF THANKS

Liquid Becomings is about imagining new modes of togetherness. Making our biennale has been a collective act. This is at the heart of Agora Now and our values. When we come together we can act together.

There have been many many people across Europe and beyond who have played a part in the making of this project on water and on land, in marinas, on the coast guards, drivers, people who shared their facilities, contacts, knowledge, information, ways of living and private histories. Many people provided invaluable advice or contributed to our crowdfunding campaign. They help us flow. They are a River on which we can sail. Many more will help us in the last days of preparation for the Lisbon Festival and who are not listed here.

Aart Strootman  
Adam Traczyk  
Agamu Agora-Świadom,  
Aleksandar Rakezić,  
Aleksandra Smiljanić,  
Aleksandrija Ajduković,  
Alexandre Lyra Leite,  
Ana Almerum,  
Anabela Correia,  
Andre Wilkens,  
Andreia Luís,  
Andresa Soares,  
Anna Barcz,  
Annet Lekkerkerker,  
Arek Sylwestrowicz,  
Aric Chen,  
Arjo Klamer,  
Arthur Steiner,  
Artur Kurek,  
Astrida Neimanis,  
Barbara Pietrzak,  
Bartosz Sak,  
Becky Schutt,  
Bojana Janjić,  
Boriana Rukanova,  
Branislav Tomić,  
Branka Benčić,  
Brutus  
BWA Warszawa,  
Camie Karstanje,  
Catarina Vaz Pinto,  
Cecylia Malik,  
Charles Eijsbouts,  
Claire Rowell,  
Clare Parsons,  
Coletivo Gira,  
Cricoteka,  
Danube 50streamwaves  
soundmap,  
David Parracho,  
Dina Lopes,  
Direção e funcionários da Escola  
EB23 Pintor Almada Negreiros,  
Direção e funcionários do Clube  
Oriental de Lisboa,  
Dom Utopii,  
Donald Hyslop,  
Dorota Walentynowicz,  
Dragan Jovanović,  
Dragana Jovović,  
Dušan Čavić & Marka Žvaka,  
Dušica Parezanović,  
Dwa Żywioty,  
Ela Kurowska,  
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Ewa Zarzycka,  
Ewelina Jarosz,  
F J + A N Bruijn  
Fanni Nánay,  
Fernanda Pereira da Silva,  
Ferran Barenblit,  
Fleur Hudig,  
Françoise Vergès,  
Friso Wiersum,  
G B Fritsche  
Gabriel Muzak  
Gabrielle Mol,  
Galeria El,  
Galina Maksimović

GGM Łaźnia,  
Gijs Scholten van Aschat,  
Giovanni Stijnen,  
GJP Gradsko zelenilo,  
Godelieve van Heteren,  
Goran Ferčec,  
Gosia Szymczyk-Karnasiewicz,  
Grażanska inicjatywa sačuvajmo  
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Hassan Mahamdallie,  
Heidi Vandamme,  
Helena da Silva,  
Hubert Endz,  
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