

## Artists

**Joana Patrão**  
(Barcelos, 1992)

Holds a degree in Fine Arts (2014) and a Master's in Painting (2016) from FBAUP. She studied at Aalto University (Erasmus+), Finland, where she was selected for the Adaptations-Utö | Site, Stories and Sensory Methods incubator, HIAP, on the island of Utö. She has exhibited her work since 2014, with notable solo exhibitions including *A brisa do marremoto* (Appleton [BOX], Lisbon, 2021) and *Céu de sal, sal da terra* (Lab Box-Art Curator Grid, curated by Luísa Santos, 2020). Her group exhibitions include *super natural voices* (Mono, Lisbon, curated by Jule Kurbjeweit, 2024); *Derivas e Criaturas, Novas aquisições da Coleção Municipal de Arte* (Galeria Municipal do Porto, 2023); 15 anos de MACE (Cistera de Elvas, 2022), and *Como o sol/Como a noite* (organized by Porto/Post/Doc, 2018). In 2024, her experimental film *Anima* premiered at IndieLisboa (Novíssimos section) and has since been featured at Laterale Festival (IT), Suspaustas Laikas (LT), Revolutions per Minute (US), and Intermediaciones (CO). Her works are part of the António Cachola Collection, the Porto Municipal Art Collection, and private collections. More info: [www.joanapatrao.com](http://www.joanapatrao.com)

**Juliana Julieta**  
(Barcelos, 1994).

Visual artist working between painting and experimental cinema. Holds a degree and a Master's in Painting (FBAUP/FBAUL). Her projects include *16MM IMMERSIVE LAB* at Casa do Xisto (2021), the Dear Doc Grant at Doc's Kingdom (2021), and the residency *The Mechanics of Cinema* at MONO NO AWARE (NY, 2022, supported by a FLAD grant). In her oil painting and experimental cinema practice, she explores the physicality of materials and processes, investigating a tactile, sensory, cumulative, and phenomenological approach to image-making. She works with alternative film processing, in-camera editing (Bolex 16mm), and handcrafted techniques (see *erotics* of the kitchen), expanding cinema into the performance of moving images. She co-founded EARTHSEA (2023) and is a member of Laboratório da Torre (Porto) and Cave (Lisbon). She also collaborates with Casa do Xisto as a 16mm instructor for eco-processing workshops. Her artistic residencies include *PRIMAL LIGHT #3 – SPECTRAL* at Laboratório da Torre and Batalha Centro de Cinema, Porto (2023), *InResidence* at Performing The Archive, Porto (2024), and *Herbarium in Motion* in the Rhine region (Germany), supported by the *Europe Moves Culture grant* (2025). She was nominated for the 2024 Sovereign Portuguese Art Prize, and her work was acquired for the CACE – State Art Collection and the Plaka acquisitions (Porto). Her films have been screened at Curtas Vila do Conde, IndieLisboa, Centro de Arte Oliva, Festival (S8), and Anthology Film Archives, among others. More info: <https://julianajulieta.wixsite.com/julianajulieta>

**Mariana Vilanova**  
(Porto, 1996)

Artista plástica sediada no Porto. Licenciada em Artes Plásticas (2021) pela FBAUP e Mestre em Multimédia (2021) pela FEUP. Expõe desde 2016, destacando as exposições coletivas *As Plantas Invisíveis* (Pazo de Fonseca, Santiago de Compostela, 2023) e *Hiato* (Semibreve, Mosteiro de Tibães, 2020); e as individuais *Meteoros* (Solar, 2022), *Solastalgia* (Ócio, 2022), *We should never grow tired of trees* (Ocupa, 2022), e *Before and After Us* (RAMPA, 2021). Em 2023 apresentou *Análise de um paraíso fugaz* (Gnration, 2023), em colaboração com Marcelo Reis, resultado da residência artística Scale Travels no INL - Laboratório Ibérico Internacional de Nanotecnologia. Em 2019 foi vencedora do prémio Sonae Média Art, como membro do coletivo Berru, que integrou até 2020 ([www.marianavilanova.com](http://www.marianavilanova.com)).

**Juliette Menthonnex**  
(Suiça, 1994)

Filmmaker and screenwriter. She completed her degree in film at ECAL (*École Cantonale d'Art de Lausanne*) in 2018. She has directed several short films, including *Souviens-toi hier*, *Sacha*, and *The Brain*, all released in 2021. Her graduation film, *Tale of the Three Flames*, a 21-minute documentary produced by Luna Films and DocNomads, was presented at Internationale Kurzfilmtage Winterthur and premiered at the International Leipzig Festival for Documentary and Animated Film. More info: <https://tinyurl.com/bdcpzct5>

## Curator

**Vera Carmo**  
(Porto, 1980)

Curator, producer, and researcher. She is currently a PhD candidate in Fine Arts at the Faculty of Fine Arts, University of Porto (FBAUP), where she also serves as an Assistant Guest Lecturer. She is the artistic director of the SAM!24 project, in collaboration with Susana Lourenço Marques. Her research interests include artist-run spaces and the work of emerging creators. Between 2018 and 2020, she co-edited the Mola zine, which focused on the history of independent art spaces in Porto. She served as director of Rampa (2020–2023), programmed Espaço Campanhã (2017–2019), and worked as a producer at Mau Maus — Visual Contamination Centre, in Lisbon (2008–2010). Her recent curatorial projects include *Evas* (Kubik Gallery, 2024) and the co-curation of *Guerrilla Shout-Out! Graphic Archive of Alice Neel* (Rampa, 2022). Carmo's research centers on the history of moving images, with notable contributions such as organizing the Experimental Film Cycle at UMAIA (2023–2024), coordinating *Feixe de Luz: Escultura Projetada, Cinema Exposto* (Centro de Arte Oliva, 2022), and her involvement in the *CineVidearte – Catalogue of Films and Videos by Portuguese Artists* project (FBAUP/IHA/NOVA-FCSH, 2019–2020). She is currently participating in the seed project *The Moving Image in Portuguese Art* (1950–2010) (2ADS.2024.IMAP) (2024–2026).

## PARALLEL PROGRAM

**22 ABR – 18H30**  
Performance  
Juliana Julieta

**28 ABR – 17H00**  
Guided tour  
with Vera Carmo

**22 e 23 MAR**  
Workshop  
Juliana Julieta  
16mm Film and Non-Toxic Developing – Experimental Processes of Non-Toxic Development

## EXHIBITION CREDITS

**curation**  
Vera Carmo

**production and assistant**  
Mariana Vilanova

**installation**  
Kiko Pedras  
Marcelo Reis

**design**  
Atelier d'Alves

**support**  
Associação Earthsea  
Aderno Associação Cultural  
FBAUP  
IPCI  
RPM Wines&Spirit

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Isabel Carvalho  
José Roseira  
Júlio Moreira  
Leonor Lloret  
Maria Lucília Nogueira  
Museu de História Natural e Ciências da UP  
Pedro Carneiro  
Pedro Correia  
Ricardo Leite  
Sofia Pereira  
Rui Murka

## RAMPA CREDITS

**members**  
Alexandra Balona  
Ana Clara Luz  
Joaquim Moreno  
Mariana Vilanova  
Mário Moura  
Nuno Coelho  
Nuno de Campos  
Paula Parente Pinto  
Sérgio Alves  
Sério Rebelo  
Susana Gaudêncio  
Vera Carmo

## CONTACTS

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## OPENING HOURS

Wednesday – Saturday  
15h-19h

22.02 — 05.04.24

CURATED BY  
VERA CARMOJOANA PATRÃO  
JULIANA JULIETA  
JULIETTE MENTHONNEX  
MARIANA VILANOVA

In July 2023, the newspaper Público reported the discovery of a rare fossil of a primitive plant, approximately 300 million years old, in the heart of Buçaco. The finding was identified by paleontologists Pedro Correia and Sofia Pereira. Quoted in the same publication, Pedro Correia explained: «The fossil in question belongs to an extinct primitive conifer that once existed in the Al-geriz region, in the Buçaco mountain range, when Portugal was a ‘tropical country’ during the formation of the supercontinent Pangaea, long before the existence of dinosaurs»<sup>1</sup>

The reference to dinosaurs is somewhat ironic, as it underscores the widespread lack of knowledge about the planet’s history: the researcher felt the need to mention these great reptiles—ingrained in the collective imagination thanks to writer Arthur Conan Doyle and filmmaker Steven Spielberg—because they offer the most effective image for evoking the vastness of geological time.

Joana Patrão participated in a residency at the Buçaco National Forest, an experience that serves as the foundation for *Equinócio*, presented here. The installation highlights the relationship between the diversity of species found in the forest, with a particular focus on tree-sized Phillyrea (a native species whose age is impossible to determine), as well as traces of fossilized flora—its imprints etched into limestone formations, remnants from a time predating the formation of the mountain range, when this territory lay beneath the sea. According to Joana Patrão, «the importance of a connection with geological time holds the potential to recalibrate temporal and perceptual scales, which is fundamental in the climate crisis we face today»<sup>2</sup>

Human detachment from nature is not an ancestral condition but rather the result of specific historical processes that have gradually reshaped the experience of the natural world. In Western society, successive forms of mediation between humans and nature have reinforced an artificial dichotomy between nature and culture, whose roots can be traced to monotheistic religions that reconfigured the sacred, placing it outside the natural world. The Old Testament teaches that God created man in His image and granted him dominion over the earth. In this regard, it is worth recalling that the Buçaco Forest was once a space reserved exclusively for men and forbidden to women, under penalty of excommunication, as decreed by Pope Gregory XV in a papal bull dated July 23, 1622.

The secular movements that later replaced religious centrality did not restore agency to nature. On the contrary, its objectification intensified under the influence of modern science and rationalist thought. With the rise of the market as the dominant framework, a new form of mediation emerged: the natural world was reduced to a commodity, integrated into a global system of exploitation.

II

«Do you remember Mrs. Maria? She had gone to a village where there was a fire. She went with another woman to help put it out. On their way back, they spotted three flames. They threw stones at the fire to extinguish it, but it began to grow, forcing them to retreat. Then, they saw three red snakes emerging from the flames and passing by them»<sup>3</sup>

This excerpt, taken from Juliette Menthonnex’s short film *The Three Flames*, recalls childhood tales in which good and evil are sentient entities. The red snakes embody the image of absolute evil, while the advancing, unrelenting fire stands as a metaphor for hell. Mrs. Maria undoubtedly belongs to those communities that still converse with the land, recognizing in the landscape more than inert matter. These are people who still know the properties of plants, distinguishing those that heal from those that poison, identifying which fruits must be picked at the exact mo-

ment of ripeness and which must remain on the tree to develop their full flavor. They are those who, when faced with a predator or a venomous snake, do not retreat out of fear but because they have learned to negotiate life with other presences, understanding that survival is built on mutual recognition.

In the 1970s, as the first signs of the environmental crisis emerged, some researchers began to question the paradigms underlying contemporary Western societies. Among them, several women in academia revisited communal ways of life in which female participation in resource management and collective care played a central role. These communities often proved to be more sustainable and ecologically balanced. Scholars such as Carolyn Merchant, Vandana Shiva, and Maria Mies critically examined how modern scientific and economic thought relegated both nature and women to the domain of utility, establishing a direct connection between the two. In Shiva’s words: «The violence intrinsic to the methods and metaphors used by global agribusiness and biotechnology corporations is a violence against nature’s biodiversity and women’s expertise and productivity. The violence intrinsic to the destruction of the freedom to save and exchange seeds through IPR monopolies is inconsistent with women’s diverse, non-violent ways of knowing nature and providing food security»<sup>4</sup>

III

Vandana Shiva writes from her local context in India because, while most exhibitions focused on ecology frame the crisis in global terms, it is, in fact, the often imperceptible and cumulative local transformations that precede environmental collapse. Across the planet, small agricultural and semi-industrial communities have undergone changes in their ways of life over the past century that, on one hand, contributed to the comfort of many but, on the other, triggered harmful consequences—now evident in geological, ecological, and public health issues.

A 1990s academic dissertation by Maria Manuela Neiva de Melo mentions a report dated 1685, included in a book of pastoral visitations from the parish of Apúlia covering the period from 1680 to 1790, in which the construction of a drainage canal was advised to prevent the encroachment of sand dunes that threatened the region’s most fertile agricultural lands. Far from being a definitively resolved issue, the problem was eventually addressed through the refinement of the masseiras technique—fields created by excavating ditches surrounded by sand barriers and protected by vineyards along their edges. This method reduced the impact of sea winds and created a favorable microclimate for cultivation.

The construction of masseiras was carried out almost exclusively by women and children, who were paid daily wages at half the rate of men. They dug the sand, built the embankments, and transported sargassum collected from the beach to fertilize the soil. This heavy and repetitive labor was carried out to the rhythm of traditional songs, which alleviated fatigue and marked the cadence of their movements.

For the development of *De Areia e Sal*, Mariana Vilanova has closely followed the Sargaceiros community of Casa do Povo de Apúlia, conducting research on the native flora of coastal areas and its relationship with traditional practices. *De Areia e Sal* bears witness to the extent to which the logic of productivity and efficiency has imposed itself upon the rhythms of nature, the tides, and the songs. Today, masseiras, now rare, have been replaced by walled fields or greenhouses, where the artificial regulation of natural cycles compromises biodiversity, alters soil dynamics, and intensifies pressure on water resources—reflecting a production-oriented logic that disregards the ecological balances that once sustained these landscapes.

IV

The climate emergency of the 21st century has, at last, imposed the necessity of a radical deconstruction of knowledge hierarchies. One of the most radical concepts to emerge from this urgency is that of “saber-prazer” (a free translation from Spanish), which asserts the primacy of a sensitive, intuitive, and sensual form of knowledge. This is a mode of knowing acquired through emotions—often aesthetic or sublime—that shape our experience of the world.

Paisagens Ruderaias, a kinetic sculpture by Juliana Julieta, composed entirely of films developed through phytograms, offers a poetic conclusion to the exhibition journey. By deconstructing the quintessential narrative system of modernity—cinema—and minimizing any narrative interference that aligns with human logic, the work opens a path toward a worldview in which nature assumes the role of a speaking subject, transcending the figure of the author or artist.

The separation between humans and nature, far from being inevitable, is a social construct—a mechanism that, just as it was established, can also be dismantled. Political ecology and decolonial thought suggest that alternative modes of relating to the world are possible, that nature can be recognized as a subject rather than an object, and that the boundary between the human and the non-human is far more porous than we have been led to believe. The challenge, then, is not only to reclaim a lost connection but to fundamentally rethink the very terms of that loss.

<sup>1</sup> [author’s translation]Lusa, «Descoberto fóssil de planta primitiva com cerca de 300 milhões de anos no Buçaco», Público, 28 de julho de 2023, <https://www.publico.pt/2023/07/27/ciencia/noticia/descoberto-fossil-planta-primitiva-cerca-300-milhoes-anos-bucaco-2058288>.

<sup>2</sup> Joana Patrão para Vera Carmo, 17 de novembro de 2023.

<sup>3</sup> Juliette Menthonnex, *As três Chamas* (Suíça, Portugal, 2023).

<sup>4</sup> Vandana Shiva, *Staying Alive Women, Ecology and Development* (1988; repr., Boston, MA: South End Press, 2010).

1. Juliette Menthonnex  
*As Três Chamas*, 2023  
Vídeo Full HD, cor, som, 21'

2. Mariana Vilanova  
*De Areia e Sal*, 2025  
Installation: Full HD video, color, stereo sound, loop, green residues

3. Joana Patrão  
*Equinócio*, 2025  
Installation: 3 video projections [a) 4K, color, sound\*, 4'33"; b) Full HD, silent, 10'22"; c) 4K, color, sound, 4'1"'], *Cordaites fossil* Reading of excerpts from Bernarda Ferreira de Lacerda’s work, *Soledades de Buçaco* (1634)

4. Juliana Julieta  
*Paisagens Ruderaias*, 2025  
Installation: Phytograms on 16mm film using non-toxic processes, motor, pulleys, suspensions suspensões

