

B O C A



performative arts visual arts music cinema

Biennial of Contemporary Arts Camino Irreal

Lisboa

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Madrid

10.09.2025 – 26.10.2025

CAMINO IRREAL

BoCA 2025 arrives as the cultural event that best represents the Iberian art scene, encompassing diverse artistic disciplines — performance, visual art, music and cinema — and over 30 cultural institutions across Lisbon and Madrid — theatres, museums, cultural centres, cinemas and monuments. Through this borderless cultural and geographical reconfiguration, the Biennial builds a stage that is both singular and plural, reflecting voices from the artistic and cultural fabric of both countries and fomenting contemporary artistic production in an international context. By inviting artists from diverse backgrounds to try out new collaborations and formats, enter into dialogue with communities and journey across artistic terrain, BoCA embraces the encounter with the “other” as a political and artistic practice of alterity. It is in this context that BoCA has commissioned and presents unique projects — including world and national premieres — that challenge borders, be they geographical or political, creative or experimental.

From accounts that depict the relationship between territory and identity, to experiments that rewrite hegemonic narratives, each project in our programme travels along roads of flight, transformation and discovery. Be it in the anxiety of borders, the revelation of memories or the construction of worlds where the real and unreal intertwine, the BoCA 2025 programme proposes a journey that challenges conventional perceptions and invites us to reflect on the position of the artist and the spectator in a world in perpetual drift: an Unreal Road (Camino Irreal).

Originally, the term Camino Real emerged in Spain to describe an official network of royal roads that developed from the 16th century onwards, based on routes — Roman, medieval and commercial — that already existed. Connected to the consolidation of the monarchy and the expansion of the overseas empire, these highly protected “regal (real) roads” were privileged pathways for pilgrimage and communication, contributing significantly to the spread of language, religion and Spanish culture through the colonies.

For BoCA 2025, I proposed — in step with the spirit of our times and following the essence of BoCA — a distortion of the ‘regal’ (‘real’) into the ‘unreal’, resulting in the title of this edition: Camino Irreal or Unreal Road. On one hand, this is a road that embraces diversions from official, conventional routes, inviting us to lose ourselves and explore imagination and resistance, thus encouraging the creation of new realities. In a world in which polarisation and post-truth influence our perception of what is real, and in which our beliefs and values are drowned out by noise, the unreal arises as a place of refuge, listening and care. The Unreal Road is a fertile ground for reimagining the world through artistic acts. The Unreal Road alludes to both a physical and geographical shift, which in this edition is represented by the biennial operating between Lisbon and Madrid, but also a symbolic and discursive shift, in alignment with BoCA’s curatorial identity. In 2025, we continue to invite artists to risk deviation, suggesting new pathways and ideas within their creative practice far from the areas they are used to working in, while also proposing a range of artistic dialogues, of meetings halfway, between one and the other, between artists in Portugal and Spain.

The BoCA 2025 programme encompasses three strands that translate the artistic and institutional relationships activated between Lisbon and Madrid. The first is the revival of working partnerships between Portuguese and Spanish artists, such as in the project by Elena Córdoba and Francisco Camacho, which dates back to an artistic residency they undertook in 2015 at Festival Citemor, and which they now pick up again, ten years later, to consolidate that original gesture; Tânia Carvalho also reunites with Rocío Guzmán, here as part of a series of residencies leading to a new work. The second strand relates to an appreciation of the sparse institutional relationships maintained between Lisbon and Madrid, an example of which is the close partnership between Cinemateca Portuguesa and Filmoteca Española, who host the film cycle “Tainted Love” by João Pedro Rodrigues and João Rui Guerra da Mata. The third strand consists in the forging of new artistic relationships and institutional partnerships, namely co-productions and exchanges between institutions in Lisbon and Madrid, spanning theatres, museums, cultural centres, cinemas and heritage sites. This enmeshed dynamic between the two cities and countries reveals the richness and complexity of an Unreal Road that unfolds, defying geographical and conceptual borders and conveying artistic production into new territories.

Tiago Rodrigues, Patrícia Portela, Angélica Liddell and Rodrigo García have created original performances for the Museu Nacional do Prado, in Madrid, “Words and gestures: for a performative collection at Museo del Prado”, entering into a close dialogue with the museum via a nighttime walking route that connects the languages of theatre, dance and painting. Within the same concept of dialogue between performance and visual art, we present, with TBA, a meeting between two other artists: Spanish stage writer and director Alberto Cortés and Portuguese painter João Gabriel. They have created the piece “Os Rapazes da Praia Adoro”, which imagines the meeting of two bodies as an encounter between cultures, on an imaginary beach equidistant between Lisbon and Madrid.

In a format new to his career, we have invited Dino D’Santiago to write an opera, “Adilson”. With a libretto based on an original text by Rui Catalão and under the musical direction of Martim Sousa Tavares, the work is, in the artist’s words, “a portrait of a society that makes a bureaucracy of existence and a labyrinth of personal identity”, addressing the real-life story of Adilson and other migrants kept waiting, year after year, for documents to prove their identity, dignity and freedom. The acts of waiting and immigrating are also depicted in the work of Colombian photographer Felipe Romero Beltrán, which we present for the first time ever in Portugal. Using the body as a metaphor, “Dialecto” brings together video works, installation and photography in a political and poetic exhibition that portrays the bureaucratic oppression faced by Moroccan teenagers on their arrival in Spain. What defines, and who defines, where we belong? Raquel André, in her film-concert “Belonging”, questions the idea of belonging via the mapping — genetic, social, political, cultural and intimate — of various individuals. May a border constrain the development of relationships and identities, but also, conversely, provide terrain for fluidity and permeability to the other? Through research conducted in the field, in the zone of friction and cultural coexistence at the Iberian border, Niño de Elche & Pedro G. Romero have worked with local musicians and historians on a collaborative project that seeks to restore folk culture’s potential for hybridity, conflict and reinvention. This concert and conference-performance will be presented in both Lisbon and Madrid, as will the joint concert between Portuguese multidisciplinary artist Tânia Carvalho and Andalusian artist Rocío Guzmán, who explore — between Portuguese and Spanish, between melancholy and

forcefulness — the affinity between their musical languages and performative worlds. Memory is also a site where paths cross — and it is through impressions and details they hold in their memory, as spectators of each other's pieces, that the choreographers and dancers Elena Córdoba and Francisco Camacho have created “Uma ficção na dobra do mapa”. Also between memory and the present, visual artist Ana Pérez-Quiroga presents her first film. Asking the question “¿De qué casa eres?”, it is a portrait that explores the connection between mother and daughter, based on the story of Angelita Pérez.

Angolan artist Kiluanji Kia Henda offers us a striking look at the diaspora and the search for a “north” that often ends up an illusion. In “Coral of Bodies without North”, the artist invites us to walk through a labyrinth that reflects the experience of migration as a “pemba/mbindi”, a kind of bewitchment that traps us in a vicious cycle of departures and homecomings. In both the stage piece, at TNDMII, and the large-scale installation presented at Praça do Carvão, outside MAAT, the metallic maze invites the public to become foreigners, exploring displacement and uncertain destinations.

In BoCA 2025 we present a set of works with a profound interest in exploring spirituality and rituality, reinterpreted through diverse lenses. In “13 Alfinetes”, a short film commissioned from João Pedro Rodrigues and João Rui Guerra da Mata and shot between Lisbon and Madrid, faith and devotion are filtered through an ironic, sensual gaze, questioning the place of the sacred in a secularised world. Marcos Morau revisits, in “Totentanz”, the medieval tradition of the “danse macabre” as a collective ritual for our times, confronting us with the fragility of life and the mystery of mortality in a world where violence has been normalised. The Spanish choreographer Candela Capitán debuts in Lisbon with the piece “SOLAS” — a dive into the digital world that reveals the alienation and eroticisation of the female body in an era of hypervisibility, questioning rituals of surveillance and exposure on social networks. Finally, “Ocean Cage” marks the return of Chinese artist Thianzuo Chen to Lisbon, in dialogue with Indonesian choreographer and dancer Siko Setyanto. This immersive piece transports us to an ancestral whale hunting ritual on the Lamalera coast, in Indonesia, exploring interspecies interdependence and the search for a justice that is more than human, bringing together tradition, ecology, spirituality and technology. Premiering in Portugal, the Catalanian musicians and choreographers Aurora Bauzá & Pere Jou present “A Beginning” at the Panteão Nacional, a piece that blends song and choreography to explore the tension between individual and collective, in a sensory, poetic experience. Through these non-linear pathways, these works challenge us to question our beliefs and rituals, confront our fears and reimagine our place in the world.

Further exploring the interdependence between artistic practices and the natural world, BoCA has invited artist Adriana Proganó to create an installation for a natural public space. “Echoes of whispers, plimplim” invites the audience not only to see but to listen, expanding their sonic perception via the soil. Meanwhile, “Yo No Tengo Nombre”, a performance-installation presented by Catalanian collective El Conde de Torrefiel in the Estufa Fria over various daily sessions, inverts the relationship between observer and observed, suggesting a means by which nature can become protagonist and narrator. For its part, the performance series “Quero ver as minhas montanhas”, inspired by the legacy of Joseph Beuys and his vision of art as a driver of social change, features artists such as Isabel Cordovil and Gemma Luz Bosch treading the pathways of the “self”, their own mountains, through ephemeral interventions in natural spaces in Lisbon and Madrid.

The poetry of Mexican artist Elvis Guerra, delivered in Zapotec language, invites us to follow an “Unreal Road” through language and culture, exploring the muxe identity and the traditions of the Isthmus of Tehuantepec, reviving ancestral memories and upholding their inheritance. The performance of Guatemalan artist Naufus Ramírez-Figueroa, “De Espiral em Espiral”, traces an “Unreal Road” through time, revisiting colonial letters as symbols of control and resistance, subverting the scars of the past and conjuring a spiral of renewal. Meanwhile, Lisbon-based Spanish artist Julián Pacomio, with “Toda la Luz del Mediodía” and “Os Teus Mortos”, offers a solar cycle: exposing the different intensities of sunlight and its influence on body and spirit, he invites us to embrace darkness as a fertile space for transformation and honouring the dead.

BoCA 2025 also pays homage to those who forge new, defiant paths, setting an example of courage, inspiration and resilience. Transforming the Panteão Nacional into a kind of expanded courtroom, Milo Rau and Servane Dècle present “The Pelicot Trial”, a tribute to Gisèle Pelicot that transforms shame into denunciation and pain into a fight against gender violence. “Alcindo Monteiro”, by Argentinian Gabriel Chaile, travels to Madrid — an oven-sculpture that keeps alive the memory of a Portuguese youth murdered in a racist attack, activated through performances by local artists and communities in the neighbourhood of Lavapiés. And with “The Spirit Lamp”, Chrystabell invokes the visionary legacy of David Lynch in a performance-concert, presented in Lisbon, that reveals the mystery and love running through the close musical collaboration the two kept up for over a quarter of a century.

JOHN ROMÃO
Curador

ARTISTS

Adriana Proganó^{PT}
Alberto Cortés^{ES}
Alberto Cortés^{ES} & João Gabriel^{PT}
Ana Pérez–Quiroga^{PT}
Angélica Liddell^{ES}
Aurora Bauzà & Pere Jou^{ES}
Candela Capitán^{ES}
Chrystabell^{USA}
Deborah Krystall^{PT}
Dino D’Santiago^{PT}
El Conde de Torrefiel^{ES}
Elena Córdoba^{ES}
Elena Córdoba^{ES} & Francisco Camacho^{PT}
Elvis Guerra^{MX}
Felipe Romero Beltrán^{CO/FR}
Gabriel Chaile^{AR/PT}
Gemma Luz Bosch^{ES}
Isabel Cordovil^{PT}
João Pedro Rodrigues & João Rui Guerra da Mata^{PT}
Julián Pacomio^{ES/PT}
Kiluanji Kia Henda^{AO}
Maria Reis^{PT}
Marcos Morau^{ES}
Milo Rau^{CH} & Servane Dècle^{FR}
Naufus Ramírez–Figueroa^{GT}
Os Espacialistas^{PT}
Patrícia Portela^{PT}
Pedro G. Romero & Niño de Elche^{ES}
Raquel André^{PT}
Rodrigo García^{AR/ES}
Seba Calfuqueo^{CL}
Sofia Dias e Vítor Roriz^{PT}
Tânia Carvalho^{PT} & Rocío Guzmán^{ES}
Tiago Rodrigues^{PT}
Tianzhuo Chen^{CN} & Siko Setyanto^{IDN}
Tristany Mundu^{PT}

LISBOA

Teatro Nacional D.Maria II
Centro Cultural de Belém
Culturgest

CAM – Centro de Arte Moderna Gulbenkian

MAAT – Museu de Arte, Arquitetura e Tecnologia

MAC/CCB – Museu de Arte Contemporânea e Centro
de Arquitetura

Teatro do Bairro Alto

Galerias Municipais EGEAC – Galeria Quadrum

Panteão Nacional

MNAC – Museu Nacional de Arte Contemporânea do Chiado

Cinemateca Portuguesa

Carpintarias de São Lázaro

Teatro da Garagem / Teatro Taborda

Academia das Ciências de Lisboa

Estufa Fria de Lisboa

Sociedade Nacional de Belas Artes

Cinema Fernando Lopes

8 Marvila

A Voz do Operário

MADRID

Museo Nacional del Prado

Nave de Ternerias

TBA21 Thyssen-Bornemisza Art Contemporary /

Museo Reina Sofía

Museo Nacional del Traje

Teatro de la Abadía

La Casa Encendida

Esta es una plaza

Filmoteca Española

Réplika Teatro

Sala Berlanga

INAEM / Compañía Nacional de Danza

Goethe-Institut Madrid

Gabriel Chaile ^{AR/PT} *Alcindo Monteiro*

Esto es una plaza / La Casa Encendida, Madrid
Installation: 13.09 – 13.10

13.09

Batucada Batuko Tabanka, Batucada Sico Bana, Mayra Adam Chale

20.09

Agnes Essonti, Megane Mercury

11.10

Gabriel Chaile, Estefanía Santiago



The oven-sculpture “Alcindo Monteiro” by Gabriel Chaile pays tribute to the Portuguese youth of Cape Verdean origin who was murdered in 1995, in Lisbon, in a racist attack that became a symbol of the anti-racist struggle. After its presentation in Lisbon, at MAAT / EDP Foundation, the work is now presented for the first time in Madrid, at the Esta es una plaza space in Lavapiés, in partnership with La Casa Encendida. Across three afternoons, the installation will form part of a public programme featuring concerts, performances and, of course, food.

Following its inauguration in Lisbon, at the Praça do Carvão of MAAT – Museum of Art, Architecture and Technology, as part of BoCA 2023, the work is being presented for the first time in Madrid, in partnership with La Casa Encendida, at the space Esto es una plaza, in the Lavapiés neighbourhood.

Over the course of three afternoons, the installation will be accompanied by a public programme featuring musical and performative activations, expanding the dialogue between artistic practices, territory, and local communities.

“Alcindo Monteiro” is a work commissioned and produced by BoCA for the 2023 Biennial, having premiered in the exterior square of MAAT – Museum of Art, Architecture and Technology, in Lisbon.

Felipe Romero Beltrán^{CO/FR}

Dialeto

Museu Nacional de Arte Contemporânea do Chiado, Lisboa
Carpintaria de São Lázaro, Lisboa
10.09 – 28.09



In “Dialecto”, Colombian artist Felipe Romero Beltrán draws on the poetics of social photography, documentary, performance and choreography to question, socially and politically, the dead time that young migrants confront when trapped in the bureaucratic intricacies of the Spanish judicial system.

Presented in full for the first time, between MNAC and Carpintarias de São Lázaro, “Dialecto” follows three young Moroccan migrants over the course of three years as they are exiled in Kafkaesque limbo in Seville, in the south of Spain. When migrant minors enter the country illegally and cannot yet be considered adults, they enter the custody of the State, which submits them to an almost three-year-long process to obtain legal status.

In this state of suspension and liminality, the artist approaches the body as a metaphor: through a language carefully articulated between photography, performance and choreographic collaboration, the weight of dead time is felt on the shoulders of these young people, speaking to their memories, journeys and the humiliating mundanity of waiting as an immigrant. Bringing together video works, installation and photography, “Dialecto” opens new documentary pathways that take a critical look at oppressive bureaucratic practices, not only in Spain, but also in Portugal.

Naufus Ramírez-Figueroa ^{GT}

De Espiral em Espiral

Museo Nacional Centro de Arte Reina Sofía, Madrid
11.09, 12.09

MAC/CCB Museu de Arte Contemporânea, Centro de Arquitetura, Lisboa
20.09



“De Espiral en Espiral” is the new performance by visual artist Naufus Ramírez-Figueroa, commissioned by TBA21 and co-produced by BoCA, as part of the artist’s solo exhibition at Museo Reina Sofia. The piece continues his work dismantling hegemonic narratives, positioning performance as a site of tension between official history and outsider practices.

Taking as its starting point the deck of cards — a colonial artifact strictly regulated by the Spanish Crown as a means of economic and symbolic control — Ramírez-Figueroa follows a winding path between imposition and deviation, power and witchcraft. In the hands of the women in his family, these same cards, once an accessory of entertainment and imperial earnings, become fortune telling tools, instruments for survival and the transmission of occult knowledge.

“De Espiral en Espiral” invokes this deviation as a form of resistance: through an intimate gesture, the imperial logic is subverted. The performance transforms the stage into a space where the political and the emotional interweave, and where the artist’s body becomes a medium between temporalities, geographies and languages.

In a time when the colonial past continues to echo, “De Espiral en Espiral” suggests an attentive reading of its scars — not as a lifeless archive, but as a living spiral that insists on reappearing.

João Pedro Rodrigues & João Rui Guerra da Mata ^{PT}

Malamor / Tainted Love

Cinemateca Portuguesa, Lisboa
11.09 – 15.10

Filmoteca Española, Madrid
13.09 – 23.10



Malamor / Tainted Love is the name of a film cycle that brings together BoCA, Cinemateca Portuguesa and Filmoteca Española in a collaboration dedicated to cinema as an affective, political, unclassifiable territory. João Pedro Rodrigues and João Rui Guerra da Mata are the latest to join Cinemateca Portuguesa's "Guest Directors" series with a carte blanche in the form of a mirror: a selection of their own films in dialogue with works by other directors that span decades, geographies and cinematic genres.

Inspired by both the song *Tainted Love* and Carlos Drummond de Andrade's neologism "malamar", this cycle — comprising around 60 films spread over 25 screenings — offers a vertiginous itinerary through desire and disenchantment, love and its reverse. From António Giménez-Rico to Almodóvar, John Waters to Fassbinder, and from Lucio Fulci to Tsai Ming-Liang and Derek Jarman to Jean-Luc Godard, the selection reveals a radical and at times disconcerting love for film, where the pleasure of discovery overrides the conformity of the canon.

The cycle runs simultaneously in both Lisbon and Madrid through September and October, and includes two brand new works: the world premiere of the short film "13 Alfinetes", commissioned by BoCA and shot between Lisbon and Madrid, and the film installation "Sem Antes Nem Depois", on show at the Sociedade Nacional de Belas Artes.

João Pedro Rodrigues & João Rui Guerra da Mata ^{PT}

Sem Antes Nem Depois

Sociedade Nacional de Belas Artes, Lisboa

11.09 – 10.10



Drawing on their film “Where Is the Street? or “With No Before and After”, which they shot in 16 mm in the middle of the pandemic, the two filmmakers now present an installation establishing a dialogue with the film “Os Verdes Anos” (1963), the debut feature by Paulo Rocha that founded the New Portuguese Cinema movement.

“Sem Antes Nem Depois” is a film installation by João Pedro Rodrigues and João Rui Guerra da Mata, organised by the Portuguese Film Archive, in partnership with the BoCA biennial and the National Society of Fine Arts, as part of the “Malamor/Tainted Love” film cycle, that summons the past to interrogate the present. Rather than a remake or a nostalgic tribute, it consists in the friction between two times and two gazes: Lisbon in 1963 and Lisbon between 2019 and 2021; rebellious youth, mutating geographies, accumulating silences. The directors themselves describe these films as dizygotic twins from the same birth — works separated by six decades that, placed side by side, mutually illuminate and confront each other.

The installation presents the audience with this sensitive juxtaposition: side by side, two images of the same city, two rhythms, two modes of listening to time and urban space. What has changed? What remains the same? And, above all, how do we see (or re-see) reality through cinema?

“Sem Antes Nem Depois” is an act of expanded editing, where cinema becomes installation and the onlooker is invited into a fold between eras — not in order to compare, but to be surprised by a world no longer the same, despite still being our own.

Dino D'Santiago ^{PT} *Adilson*

Centro Cultural de Belém, Lisboa
12.09 – 14.09

Theatro Circo (Braga)
19.09

Teatro das Figuras (Faro)
25.10

Teatro Aveirense (Aveiro)
07.11



For this original production commissioned by BoCA, Dino D'Santiago was challenged to write a brand new opera bringing together history, culture and multicultural Portuguese identity.

“Adilson” is a five-act opera directed by Dino D'Santiago, based on the original text “Serviço Estrangeiro” by Rui Catalão and musical direction by Martim Sousa Tavares. We follow the journey of a man of African descent, born in Angola to parents from Cape Verde, who has lived in Portugal for over 40 years without ever obtaining Portuguese citizenship. D'Afonsa to his friends, Nuno to his family, Adilson on his passport, his life plays out between waiting rooms, delayed hearings and a bureaucratic maze that prevents him from being fully recognised by the country he has always called home.

More than an individual, Adilson represents thousands of people who have been left behind by the system. The opera transforms the act of waiting into poetry, and invisibility into an act of resistance. At its culmination, we hear a shout that echoes far beyond the stage: “I’m not Portuguese. I’m Portugal. A country in waiting.”

Addressing themes of social injustice, discrimination, human fragility and hope, Dino D'Santiago's first foray into the world of opera will also mark 50 years since the end of Portugal's military presence on colonised lands in African territory.

Julián Pacomio ^{ES/PT}
Toda la Luz del Mediodía

Teatro Nacional D. Maria II, Sala Estúdio Valentim de Barros – Jardins do Bombarda, Lisboa
13.09, 14.09



“Todo la luz del Mediodía” is the second part of the Trilogia do Sol (Sun Trilogy), a long-term project by Julián Pacomio, an artist born in Estremadura and based in Lisbon. Following a dawn that was confused with the end of a rave — in *Apocalipse entre amigos ou o dia simplesmente* — Pacomio now turns his attention to midday, that highest of hours when the light falls vertically onto the world and everything appears exposed, with no shadow.

In this piece, the solar zenith also summons its opposite: tiredness, torpor, withdrawal. The midday sun not only illuminates — it weighs heavily. It is in that moment that the body abandons verticality and delivers itself to the horizontality of the siesta, like an exhausted donkey that lies down in the shade. The work operates in this transition: from an excess of energy to quietude, from hyper-exposure to erasure.

“Toda la Luz del Mediodía” seeks to bring this solar hour indoors. How can we translate for the theatre a light that is both physical and symbolic? How can we stage a time that, paradoxically, is static and intense? The piece is a choreography of near-nothingness, a look at the body on the point of collapse — between heat and repose, visible and erased.

With this second chapter, Pacomio continues his singular investigation into time, light and the body as a tangible landscape, where the stage becomes a site of radiation and hope.

Adriana Proganó ^{PT}
Echoes of whispers, plimplim

Galerias Municipais EGEAC – Galeria Quadrum, Lisboa
19.09 – 26.10



Commissioned by BoCA, Adriana Proganó has created “Echoes of whispers, plimplim”, her first installation made for a natural, outdoor space. This work forms part of a series of collaborations between BoCA and Galerias Municipais EGEAC, consisting of installations commissioned for the space outside Galeria Quadrum, and restarting a series begun in 2017 (Musa paradisiaca, “Casa-animal”) and 2019 (Tania Bruguera, “Narciso”).

Proganó’s installation combines sculpture and sound to explore the relationship between listening and the body. Through three figurative sculptures positioned in green space, the public is invited to hear sounds emanating from unexpected places, expanding the scope of their listening to include what comes from the earth.

Winner of the EDP New Artists Award in 2021, and with a practice that spans painting, sculpture and installation, Adriana Proganó constructs an imaginary world that holds a mirror up to established norms and structures, creating characters and objects that traverse territories and proposing new forms of relating with space.

Tianzhuo Chen ^{CN} & Siko Setyanto ^{IDN} *Ocean Cage*

Culturgest, Lisboa
19.09, 20.09



The fascinating universe of Chinese artist Tianzhuo Chen returns to Portugal following his striking debut appearance at the opening of BoCA 2017.

“Baleo! Baleo!” When this call echoes down the coast of Lamalera, in Indonesia, it means the fisherman have spotted a whale and that their ancestors will appear to give their blessing to the village. The ocean opens up to present its gifts. This destiny-defying summoning has existed for centuries, between struggle, devotion and redemption.

The performance “Ocean Cage” is inspired by the stories of the inhabitants of Lamalera, revolving around questions of solidarity, economic coexistence and ecosystems on their way to extinction. The audience is invited to dive into this world and rethink the interdependent relationships between species and a kind of justice that goes beyond the human.

In an immersive set created by the visual artist and director Tianzhuo Chen, “Ocean Cage” combines installation, dance and cinema, establishing a performance space in which Siko Setyanto takes on a range of characters. This vortex of visual art, choreography and music — featuring contributions by Indonesian musicians Kadapat and Nova Ruth — weaves together tradition and ecology, spirituality and technology.

Kiluanji Kia Henda ^{AO} *Coral dos Corpos sem Norte*

TNDMII / Sala Estúdio Valentim de Barros – Jardins do Bombarda
20.09, 21.09

MAAT – Museu de Arte, Arquitetura, Tecnologia, Praça do Carvão, Lisboa
Installation: 04.10 – 03.11
Performances: 05.10, 12.10, 19.10



At the invitation of BoCA, Kiluanji Kia Henda creates a project that takes on two distinct formats: first, a theater show, presented in partnership with the D. Maria II National Theater, then a large-scale installation that includes occasional performative activations, presented in partnership with MAAT.

In the Angolan desert, originally the bottom of an ocean, travellers who return to their homeland are sometimes the target of “pemba/mbindi”, spells intended to keep them in their community and prevent them from leaving again. “Coral dos Corpos sem Norte” considers migration as a process of pemba. Leaving as returning. The journey as staying at home. A curse that follows our every step and carries us back to where we started. A pathway of concentric circles with no beginning and no end.

The diasporic condition, be it forced or chosen, is part of the human condition. However, through these movements, instead of paradise we encounter militarised hellscapes. In particular, those who believe that the European continent offers a new life are met with an appalling reality. According to the artist, since the Enlightenment, Europe has tried to build an image of reason, peace, and morality, being the supremacist force that colonised the African continent, a continent that even after independence, failed to achieve a place of peace to shelter its people. The Mediterranean Sea thus became a graveyard of bodies without a destination. A graveyard of lives lost in the desperate attempt to cross over.

Kiluanji Kia Henda. *The Geometric Ballad of Fear (Sardegna) IV*, 2019.
Courtesy of artist, Galleria Fonti, Nápoles.

Elena Córdoba ^{ES} & Francisco Camacho ^{PT}
Uma ficção na dobra do mapa

Nave de Ternerias del Centro Cultural Casa del Reloj, Madrid
22.09

Carpintaria de São Lázaro, Lisboa
27.09, 28.09



“Uma ficção na dobra do mapa” is a reunion in which memory, fiction and the body act as archival sites. Ten years on from the first meeting between the two choreographers and dancers Elena Córdoba (Spain) and Francisco Camacho (Portugal), a new fold is added to their map of shared paths and affections. This is an invitation by BoCA to revisit a founding gesture — the moment when these two artists met, not as biographies but as vestiges of each other.

For years the two only knew each other through their work. Theirs was an indirect dialogue, mediated by choreographies, attendances, tensions. In 2014, Festival Citemor proposed an encounter: to create something based on the impressions and details they recalled from the other’s pieces. The result was a radical exchange of bodies and trajectories — Francisco in the body of Elena, Elena in the body of Francisco. A fiction built on the delicate fold between two artistic maps.

Now, they return to this moving territory, conscious that memory is always shifting and that time changes everything — including the way we experience what we create. This new iteration of “Uma ficção na dobra do mapa” does not seek to reconstruct the past, but to observe how it resonates today. What remains? What has been lost? What is reconfigured? Together on stage, the two artists focus on this re-encounter with the other through the mirror of the piece — a dance between echoes, transformations and potential new fictions.

Tiago Rodrigues ^{PT} com Sofia Dias & Vítor Roriz ^{PT},
Patrícia Portela ^{PT}, Angélica Liddell ^{ES}, Rodrigo García ^{ES}
*Palavras e gestos: para uma coleção performativa
no Museu do Prado*

Museo Nacional del Prado, Madrid
27.09, 28.09, 05.10



In partnership with the Museo Nacional del Prado in Madrid, BoCA is proposing the cycle “Words and Gestures: towards a performative collection at the Museo del Prado”. With an interdisciplinary approach that includes the visual arts (works from the museum’s collection), theater (original texts by Iberian playwrights) and dance (some of the performers), the cycle offers a tour of four new creations in their world premiere.

“Words and Gestures” is a cycle that invites four theater artists - Tiago Rodrigues (PT) with Sofia Dias & Vítor Roriz (PT), Patrícia Portela (PT), Angélica Liddell (ES) and Rodrigo García (AR/ES) - to write and direct creations inspired by works from the Prado Museum’s collection: “Perro semihundido” by Francisco de Goya, “El 2 de mayo de 1808 en Madrid o La lucha con los mamelucos” and “El 3 de mayo en Madrid o Los Fusilamientos” by Francisco de Goya, the eight Muses of Villa Adriana and “Marte” by Diego Velázquez, respectively.

Presented in four different rooms, each performance, lasting approximately 30 minutes, is a collective journey that the public is invited to take, in a closed-door, night-time Prado Museum.

I want to see my mountains

Lisboa & Madrid



In 2021, on the centenary of Joseph Beuys, BoCA launched the project “The Defence of Nature”, a ten-year proposal based on the action 7,000 Oaks to think about ecology as an artistic and collective gesture. Inclusive and participatory, the project invites citizens to plant trees and name them, in a practice that extends Beuys’ idea that ‘we can all be artists’. This initial gesture is followed by the creation of performances, meetings and debates, combining artistic programming with the creation of natural spaces.

It was in the context that the cycle ‘Quero Ver as Minhas Montanhas’ (I want to see my mountains) was born in the same year, curated by Delfim Sardo and Sílvia Gomes. Artists such as Sara Bichão, Diana Policarpo, Dayana Lucas, Gustavo Sumpta, Gustavo Ciríaco, Musa paradisíaca and Berru collective created interventions in natural landscapes in Lisbon, Almada and Faro.

In this 5th edition of the BoCA Biennial, the cycle returns to reaffirm its vocation of crossing geographies and practices. Four Artists, including Isabel Cordovil and Gemma Luz Bosch, take on the challenge of revisiting Beuys’ legacy from their own mountains - real, symbolic or interior. Between the visual and performing arts, each unprecedented and ephemeral intervention takes place simultaneously in Lisbon and Madrid, drawing a ‘path’ between the two cities and proposing new affinities between art and nature.

Isabel Cordovil ^{PT}
Historia do Escudo

Goethe-Institut Madrid, Madrid
27.09

Biblioteca Nacional de Portugal, Lisboa
28.10



From the Bronze Age to the environmental urgencies of the present, this performance investigates the evolution of the shield as an object of protection, transforming defense into a poetic and political gesture. Through a narrative that crosses archaeology, activism and fiction, the work reveals the continuity between shields that protect human bodies and those improvised to defend non-human bodies, such as urban trees.

The starting point for the research is the 2004 Madrid protests, in which demonstrators created human barriers to save the trees on the Paseo del Prado. Inspired by this act, the performance projects a new chapter for this story: the presentation of an “Anti-Felling Shield” designed for the 2025 controversy in Lisbon, where the jacaranda trees on Avenida 5 de Outubro are under threat.

The performance invites the public on a reflective walk, starting at the Goethe-Institut in Madrid and the National Library in Lisbon, towards the site of the action, collectively reimagining the relationship between care, resistance and public space.

Gemma Luz Bosch^{ES}

El Sonido del Barro

Parque de El Retiro, Madrid
28.09

Lisboa
25.10



Fascinated by the sonic textures that clay can generate, Gemma Luz Bosch creates ceramic instruments that transform matter into music. In this performance, the artist takes the audience on an intimate journey, where each vibration awakens listening and invites you to land in a natural space in the heart of the city. A sensory encounter that fuses craftsmanship, sound and landscape, revealing the poetry hidden in the molded earth.

Ana Pérez-Quiroga ^{PT}

¿De qué casa eres?

Cinema Fernando Lopes, Lisboa
01.10



Visual artist Ana Pérez Quiroga has made her debut film and a complementary performance that extends our relationship with said film. Between personal stories and collective memory, “De qué casa eres?” draws on the life of Angelita Perez — one of almost 3,000 Spanish children exiled to the Soviet Union during the Spanish Civil War — to outline a map of emotion, distance and survival. From the Russian internment camps, where she lived between the ages of 4 and 24, to the songs and stories she shares with the director, her daughter, the film is an act of passing down between the generations, where to remember is also to reinterpret.

Associated with the screening of the film at the Fernando Lopes Cinema of Universidade Lusófona, as part of the Cineclube program and the “Great Artists on Campus” cycle, the performance created for BoCA 2025, “De qué casa eres? – performance #1”, extends this cartography of memory onto the stage. A gaming table, a lamp, a bench: elements that evoke the intimacy of home and the space of play. Wearing the blue coverall that runs through the film, the artist displaces these symbols into a territory between the lived and the imagined, between homeland and country of exile, between presence and absence.

Here, the action on stage not only evokes memories: it activates new possibilities of relating between mother and daughter, individual and history, turning the stage into a space of listening and invention.

Pedro G. Romero & Niño de Elche ^{ES}

Descomposición / Choro

CAM – Centro de Arte Moderna / Fundação Calouste Gulbenkian, Lisboa
03.10

Museo Nacional del Traje, Madrid
09.10



Commissioned by BoCA, this project brings together Niño de Elche — a singular figure in the Spanish music and performance scene who identifies as “ex-flamenca” — and Pedro G. Romero — a visual artist and researcher, winner of Spain’s 2024 National Award for Plastic Arts — in a work presented in two formats: a conference-performance with Pedro G. Romero, and a concert with Niño de Elche and folk musicians from the Iberian “Stripe”.

At a time when folk culture still bears the traces of its instrumentalization by the Iberian dictatorships, this project recovers its original meanings: hybrid, fluid, permeable to others. During a period of research and writing in the Iberian border region, between Portugal and Spain, Pedro G. Romero and Niño de Elche activated collaborative practices that challenge the fossilised forms of tradition and expose its friction with the present, transporting the two between the fandango and Portuguese tango, and the viola campaniça and Sephardic liturgy. More than collection or reinterpretation, the project acts as an artistic and political gesture: restoring folk culture’s power as a site of hybridisation, conflict and reinvention.

With “Descomposición/Choro”, Pedro G. Romero reconstructs and exposes sonic connections mapping the relationships linking community folk cultural practices to the Iberian landscape, both physical and emotional. This conference-performance is an act of listening to the border not as a line of separation, but as a vibrant zone of confluence and conflict, where music, language and collective practices continue to (re)write stories still to come.

Niño de Elche & Pedro G. Romero ^{ES}

El cante rasgueado

Anfiteatro ao ar livre / CAM-FCG, Lisboa
Concerto: 04.10

Museo Nacional del Traje, Madrid
Concerto: 11.10



In the ‘stripe’ that separates — or unites — the south of Portugal, Huelva and Extremadura, sound operates as a link in a chain between geographies and histories. There we hear the cante alentejano with its viola campaniças, the fandango cané in Alosno chanted by groups of men over the incessant strumming of guitars, or even the luso-extremaduran tangos and jaleos handed down by Portuguese Romani communities. It is in this permeable territory that Niño de Elche and Pedro G. Romero have developed the performative concert “El Cante Rasgueado”, through a process of on-site research with local musicians and historians. More than collection or reinterpretation, the project acts as a gesture of reinvention: mapping the lines of continuity and friction between the folk practices coexisting at the Iberian frontier, opening space for new forms of listening, appropriation and connection. In this context, singing and strumming are not only technical or expressive gestures — but collective acts, ways of being with others. From this starting point, Niño del Elche and Pedro G. Romero reactivate the community potential of folk culture in a brand-new concert with musicians challenging traditional forms.

Alberto Cortés^{ES} & João Gabriel^{PT} *Os Rapazes da Praia Adoro*

Teatro de la Abadía, Madrid
03.10, 04.10

Teatro do Bairro Alto, Lisboa
25.10, 26.10



“The boys from Adoro Beach” is a result of a joint commission from BoCA and Teatro do Bairro Alto. A new work that opens a unique dialogue between two artists from Portugal and Spain, and between two artistic fields, theatre and painting.

In the paintings of João Gabriel we catch glimpses of ghosts wandering on the beach. In the pieces of playwright and stage director Alberto Cortés, words and bodies find each other and reveal themselves like landscapes. Out of this encounter emerges a vision of two male bodies, one Portuguese and one Spanish, who meet on a beach halfway between Lisbon and Madrid, precisely 312.45 kilometres from each city. This beach, named Praia Adoro, becomes a kind of odyssey, a hole in space-time and a queer paradise.

On Praia Adoro, these two bodies come together, merging in the intimacy offered by the hidden corners of nature’s cruising spaces. They come together to find each other, their sexual encounter an intimate act seeking to settle outstanding debts between two countries that exist with their backs turned. Taking as a reference point the intimacy found in the audiovisual archive of 70s and 80s pornographic films that inspires João Gabriel’s paintings, words overlay these bodies to imagine a different form of gay contact, one imbued with tenderness and poetry. New ways are posited of understanding sex between men, perhaps as a current need for it to be a healing act. Because that is what they desire.

Tristany Mundu ^{PT}
Essays from a city around a city

Espaço BoCA, Lisboa
04.10



“Ensaaios de uma cidade volta de uma cidade” is an acoustic performance that proposes a sensitive reflection on the movements of the city and its margins. The performance creates a space for listening and contemplation, where identity, collective memory and the relationship between center and territory intersect. A sound and performance essay that echoes the different layers of belonging and displacement that inhabit the urban space.

Tristany Mundu is a Portuguese transdisciplinary artist, musician, performer, visual artist, producer, creative director and curator of Angolan descent. Through his transdisciplinary art, he expresses his way of feeling, creating a multiplicity of rhythms, with raw sounds and diverse visual stimuli, representing all the cultures in which he feels inserted. He is a member of the Unidigrazz collective. In 2018 he released the single “Rapepaz”. “Meia Riba Kalxa”, his first album, released in 2020, gives voice to a series of everyday experiences that surround him.

El Conde de Torrefiel^{ES}

Yo No Tengo Nombre

Estufa Fria, Lisboa
9.10 – 15.10



With this work, the Catalan theatre collective El Conde de Torrefiel expands the boundaries of theatre and installation, creating an immersive experience where sight is transformed into imagination — and imagination into responsibility. “Yo No Tengo Nombre” is a performance installation that invites the audience into an exercise of contemplation and displacement. Presented in the Estufa Fria in Lisbon, this dramatised natural landscape becomes the protagonist: it is both setting and character, narrator and silence. An LED screen appears in this space like a breach — or a caption — that transforms nature into discourse, offering the audience a language that, rather than belonging to the landscape, cuts across it.

The projected text alternates between poetic and prophetic, between fiction and reality, revealing the tense relationship between human beings and their natural origins. What stories does nature tell about us? What fictions feed our perspective on nature? “Yo No Tengo Nombre” proposes a radical reversal of the traditional position of the observer/spectator: what if it were nature that looked at us, named us, interpreted our gestures?

Displayed outside, the LED screen does not explain, it makes things appear. It does not translate, it amplifies. It is a thinking surface that vibrates in contrast with the living silence of the environment. A collective reading of the landscape that becomes a tangible political gesture, shining a light on the imperceptible and on the narrative mechanisms — cultural, historical, mythological — that shape our perception of the natural world.

Deborah Krystall ^{ES}

Romi Ibérica

Espaço BoCA, Lisboa
09.10



The unavoidable figure of transformism in Portugal has a name, and it can only be Deborah Krystall. The alias of Fernando Santos, artistic director and performer at the iconic Finalmente Club, has given rise to its fundamental principle: “you may call it madness, but we believe that what we do is culture”.

Her career is inseparable from the recent history of Lisbon’s queer scene. After 25 April 1974, transformism moved beyond carnival, theatre and private parties to establish itself as a public spectacle. It was in this context that Deborah Krystall consolidated her rigorous and original work. Together with her team, she imposed rules of quality and structure on the shows, insisting on the distinction between the character on stage and the artists’ personal lives. The goal was clear: to be recognised as art, not as marginality.

With *Romi Ibérica*, the performer takes us on a sensory journey through the musical roots of the Iberian Peninsula. Between grace and deception, between the fate of the fado singer and gypsy freedom, the performance transforms the stage into a mixed territory, where music becomes theatrical gesture. Accompanied by a guest dancer, Deborah Krystall summons the intensity of the body in motion, prolonging the vibrato of each song in dance.

At BoCA Bienal, *Romi Ibérica* is presented as a concert-performance, revealing the rigour and inventiveness that Deborah Krystall has been asserting for decades at the iconic Finalmente Club in Lisbon. An invitation to breathe in the living memory of the Iberian axis, where every song and every gesture carries the indomitable beauty of a destiny that is sung to continue to exist.

Chrystabell^{USA}
The Spirit Lamp

Music by David Lynch & Chrystabell and Film by David Gatten

A Voz do Operário, Lisboa
10.10



Chrystabell — singer, actress and long-time muse of one of the most emblematic multidisciplinary figures of the North American cultural scene — presents “The Spirit Lamp”, a piece that transports us to a place where music and image become luminescence, mapped by the creative memory of David Lynch. Accompanied by the filmmaker’s instrumental compositions, Chrystabell’s voice moves like an ethereal presence, guiding us through atmospheres that shift between dream and vigil.

The piece begins with Lynch’s own voice, introducing her as a character in a love story — an intimate gesture that opens a window to a world of organic images created by the experimental filmmaker David Gatten. Between shadows and flashes of light, these visions speak to the music, conjuring a sensory landscape that expands and contracts like a thought or a recollection.

“The Spirit Lamp” is more than a concert or a projection: it is an invocation. A place in suspense, where time dissolves and the legacy of Lynch resounds in the present, reanimated by the voice of a performer who fully inhabits its mystery.

Milo Rau ^{CH} & Servane Dècle ^{FR}
The Pelicot Trial – Tribute to Gisèle Pelicot

Panteão Nacional, Lisboa
11.10



“Shame must change sides”. With these words, and with her insistence on a public trial, Gisèle Pelicot became a symbol for the fight to end violence against women. This case of rape in Mazan, a small city in the south of France, revealed how ordinary men of all ages and social backgrounds were capable of committing an inhuman crime: the repeated violation of an unconscious woman.

Conceived as a performative vigil, the stage transforms into an expanded courtroom, where the judgement is reconstructed from hundreds of hours of witness statements, evidence, interviews, forensic analyses, photographic records, collages and academic texts. Milo Rau’s dramatization, written in collaboration with the stage writer and activist Servane Dècle, does not try to reconstitute the facts, but to create an architecture of listening, memory and resistance.

At a time when justice so often becomes a stage for re-victimisation, “The Pelicot Trial” restores the dignity of voice to the silenced. The audience, acting as a witness, passes through an emotional and political topography that renders visible the landscape of trauma. In the symbolic setting of the National Pantheon, this project revives art’s public function: to make us see, feel and, above all, remember.

João Pedro Rodrigues & João Rui Guerra da Mata ^{PT}

13 Alfinetes

Cinemateca Portuguesa, Lisboa
15.10

Filmoteca Española, Madrid
23.10



Commissioned by BoCA, “13 Alfinetes” is a new short film by João Pedro Rodrigues and João Rui Guerra da Mata, a work of fiction that blends devotion, desire and spectres. Drawing inspiration from a miracle attributed to Santo António and filtered through the restless gaze of the two directors, the film draws on this legend to construct a contemporary tale of faith, revenge and disillusionment.

The narrative spans overlapping geographies and timeframes: from medieval Lisbon where everything begins, to an 18th century Madrid reflected in the paintings of Goya, to today’s Lisbon where miracles no longer happen — or perhaps they have only changed form. With an ironic, profoundly sensual gaze, “13 Alfinetes” explores the place of the sacred in a secularised world, enacting the persistence of myths and the drives that feed them.

Shot between Lisbon and Madrid, the film is also a baroque love letter to cinema, where the theatricality of gestures, the exuberance of settings and the tension between visible and concealed produce a ritual, profane ambience. The title harks back to an old madrileña love charm, evoking the intimate and violent dimension of faith as both body and fiction.

The world premiere of “13 Alfinetes” closes the film cycle Malamor / Tainted Love, signalling a new chapter in this collaboration between two of the most irreverent figures in contemporary Portuguese cinema.

Elvis Guerra^{MX}

Ramonera

Espaço BoCA, Lisboa
15.10



The Mexican poet Elvis Guerra, who identifies as a muxe — a third gender distinct from male and female and recognised by the Indigenous Zapotec people since time immemorial — conducts a poetry reading in Zapotec.

Elvis Guerra will present his book *Ramonera*, to be published in Portugal in October 2025 by Orfeu Negro, marking the first bilingual edition published in Portugal in the Zapotec language and in Portuguese. In this context, Elvis presents poems drawing on his personal experiences and cultural identity.

This poetry recital, which features Portuguese translation, will be accompanied by an audiovisual experience immersing the audience in the cultural richness of the Isthmus of Tehuantepec, a region in Oaxaca, Mexico, known for its lively traditions and linguistic diversity.

Tânia Carvalho ^{PT} & Rocío Guzmán ^{ES}
Nossas Mãos / Nuestras Manos

Teatro da Garagem / Teatro Taborda, Lisboa
16.10

Sala Berlanga, Madrid
17.10



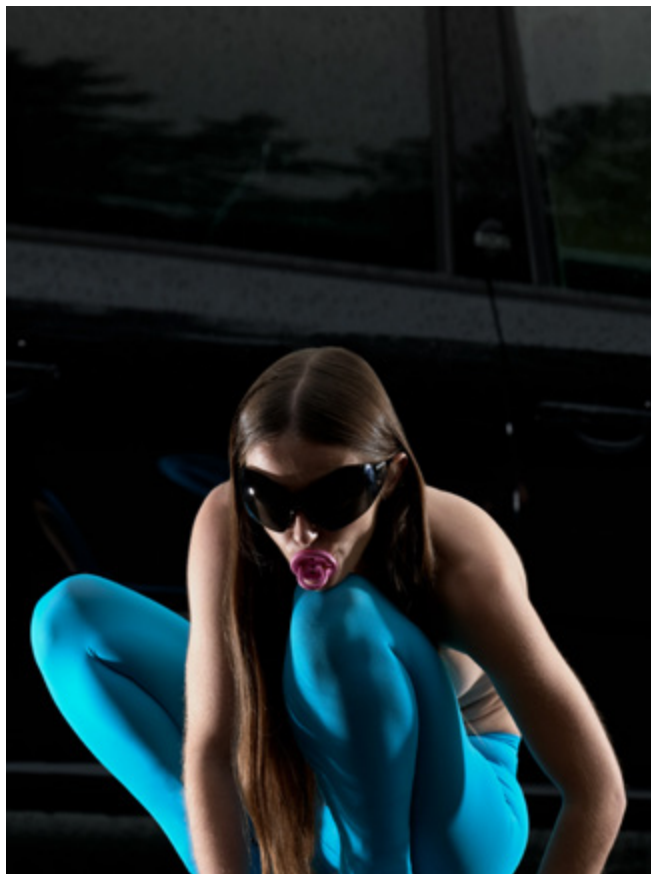
Tânia Carvalho and Rocío Guzmán meet on stage for an intimate concert, complex and emotive, where their voices — distinct from each other in origin and texture — intertwine in an unexpected and profoundly harmonious dialogue. This encounter reveals not the fusion but the coexistence of the Portuguese and Spanish artists, between melancholy and force, between the fragility of gestures and the power of presence.

Both these artists have pursued singular careers at the meeting point between music and stage, and here they create a space for mutual listening — where the audience is invited to join them. There is a subtle melancholy that runs through each song, almost cinematic in quality, as if each moment were the soundtrack to an interior place, a shared memory. Tânia Carvalho's voice, at times whispered, at others firm, echoes the inflections of the Portuguese songbook; Rocío Guzmán, in turn, evokes the roots of flamenco and Andalusian tradition, filtered through a delicate, contemporary approach. Together, they build a common language made of silence, timbre and vibration.

More than a concert, this piece is a meeting between two ways of giving voice to the world. An act of friendship and listening, where difference transforms into sonic understanding and music becomes a territory of communion.

Candela Capitán ^{ES} *SOLAS*

8 Marvila, Lisboa
16.10



Through a mix of choreography, immersive installation and performance, the Spanish choreographer Candela Capitán, from Seville, explores alienation, eroticisation and the automatization of desire in digital environments, where the body is trapped between constant vigilance and exposure.

The performance “SOLAS” addresses the over-exposure of the female body in the digital era. In this choreographic construction, five performers, five computers and a streaming platform share the same space — physical and virtual. These women performers contemplate themselves as they are observed, in a production that takes on the gaze, repetition and vigilance.

Across stage and screen, “SOLAS” develops a post-internet aesthetic: the lights of mobile devices, futuristic bodies, Apple computers, domesticated eroticism. Everything here is surface, reflection, pixels. The choreography expands into the online world, not only occupying digital space but denouncing it. With a soundtrack by Brazilian artist Slim Soledad, the performance explores the erosion of identity on social networks, the aestheticization of desire and the monetisation of the female body in the immaterial marketplace of data.

“SOLAS” is both an exercise in visibility and a ferocious critique of the ways that female bodies are captured, reproduced and emptied of meaning in the endless cycle of images. It questions hyper-individualism, the narcissism of the algorithm and the impenetrability of a culture where everything is on show but little is understood. Here, the body is not only observed, it also regains its disruptive potential as a territory both political and palpable under hyper-visible conditions.

Raquel André ^{PT}

Belonging / E di / Pertenencia / Zugehörigkeit / Pertença / 絆

Réplica Teatro, Madrid

17.10, 18.10



Directed by Raquel André, 'Belonging | E di | Pertenencia | Zugehörigkeit | Pertença | 絆' is a journey through possible encounters with the feeling of belonging.

Meeting people, getting to know their personal stories, their lives, their memories full of future. This show, which could be a performance film, suggests an immersion in the complexity of the idea of belonging. From the importance of genetic mapping of human populations through DNA tests, to the ethical, political, geographical, social and economic problems of this same data, to narratives about belonging as a feeling and, yes, a property to be urgently mapped. A show where images and live music form attempts to capture the feeling of belonging, are poetic movements of telling someone's personal story.

Maria Reis ^{PT}

Suspiro...

Espaço BoCA, Lisboa
18.10



The singularity of Maria Reis's voice within the landscape of contemporary Portuguese song has been recognized through awards from the Portuguese Society of Authors and Rádio Futura in the categories of best album and best popular music. At the heart of this journey lies *Suspiro...*, her latest album, which continues a cycle of growth between intimacy and risk, now marked by a lyrical and musical maturity that only experience and attentive listening can bring. Created in close collaboration with musician and producer Tomé Silva and recorded in the domestic intimacy of a bedroom, the album is an exercise in both restraint and openness: a breath that starts within and projects itself outward.

On stage, *Suspiro...* unfolds as a mosaic of emotional states and sonic landscapes: from intimate whispers to electrified energy, from hypnotic dance rhythms to the disarming honesty of pure lyricism. Maria Reis stages an expanded form of song that, while radically personal, calls forth collective recognition. Moving between acoustic and electric guitars, distilled rhythms, and suspended vocal harmonies, she creates songs that are at once confession and invitation, blending fragility with pop luminosity.

At BoCA Biennial, the concert goes beyond a mere album presentation: it affirms itself as the celebration of a new breath for song — a *suspiro* already heard as the breathing of the future.

Julián Pacomio^{ES/PT} *Os Teus Mortos*

Espaço BoCA, Lisboa
19.10



“Os Teus Mortos” is the final chapter of the Trilogia do Sol (Sun Trilogy), a project by Julián Pacomio investigating the varying intensities, mythologies and dramaturgies of sunlight over the course of the day. After dawn (“Apocalypse entre amigos ou o dia simplesmente”) and midday (“Toda la Luz del Mediodía”), “Os Teus Mortos” dives into dusk and the night closing in, that dense transition when light disappears and the body begins a different vibration.

Developed on a residency at Espaço BoCA, this new work sees nighttime not as absence or fear, but as a fertile, sensory site where darkness brings joy, shelter and new beginnings. Inspired by popular expressions such as *lubricán* and *lusco-fusco*, Pacomio elaborates an aesthetic for that moment when the world loses its outline and the air gets thicker.

On the border between text and performance, words and choreography, “Os Teus Mortos” presents a staging of blindness: an expanded vision out of darkness, where the invisible is no longer absence but dramatic material. The public presentation resulting from this artistic residency will be a rite of passage, a gesture that embraces the end of the day as a site of vitality, beauty and the reinvention of our dead – and our ways of living with them.

Aurora Bauzà & Pere Jou ^{ES} *A BEGINNING #16161D*

Panteão Nacional, Lisboa
24.10, 25.10



The internationally recognised Catalan artists Aurora Bauzà and Pere Jou show their work in Portugal for the first time. They introduce us to the fascinating, immersive, transdisciplinary language they have developed at the boundary between dance and music, in which vocal physicality and stage presence merge. At BoCA's invitation, they have conceived a remake of their piece "A Beginning", adapted to the grand architecture of the National Pantheon. The setting provides body and resonance, shaping an immersive experience that amplifies the choral and choreographic dimensions of the piece.

"A Beginning" is a journey between darkness and light, where body, voice and light are woven together in a sensory, vocal choreography. Five dancer-singers bearing portable lamps breathe, walk and talk, in a composition where the body that sings dissociates itself from the body that moves. The piece connects visual movement and resonant sound, opening up space for a reflection on the tension between the individual and the collective, the intimate and the monumental.

Marcos Morau / La Veronal ^{ES}

Totentanz

Academia das Ciências de Lisboa, Lisboa
24.10, 25.10



A leading name in European contemporary dance, Marcos Morau and his company La Veronal present “Totentanz”, a show conceived for unconventional spaces where death — that age-old figure, feared yet fascinating — takes centre stage. Drawing inspiration from the medieval tradition of danse macabre (“dance of death”), the performance invokes a collective ritual for our times: a nameless mourning, a meditation on the fragility of life and its indiscernable end.

In a society that has normalised violence yet cast aside its rites, “Totentanz” proposes a choreography that dives into the unknown. Two inert bodies, almost ghosts, mark the threshold between worlds — they are guides, perhaps relics, perhaps only masks. The audience is involved from the very start in a session of choreographic spiritualism, where movement and sound operate as devices for summoning. Fear is not warded off, it is choreographed.

Between celebration and collapse, the piece sketches an emotional journey that defies logic: what does it mean to die in a world that has already lost the meaning of life? Death, so often pushed away, here becomes an active presence, a critical lens, a dancing figure.

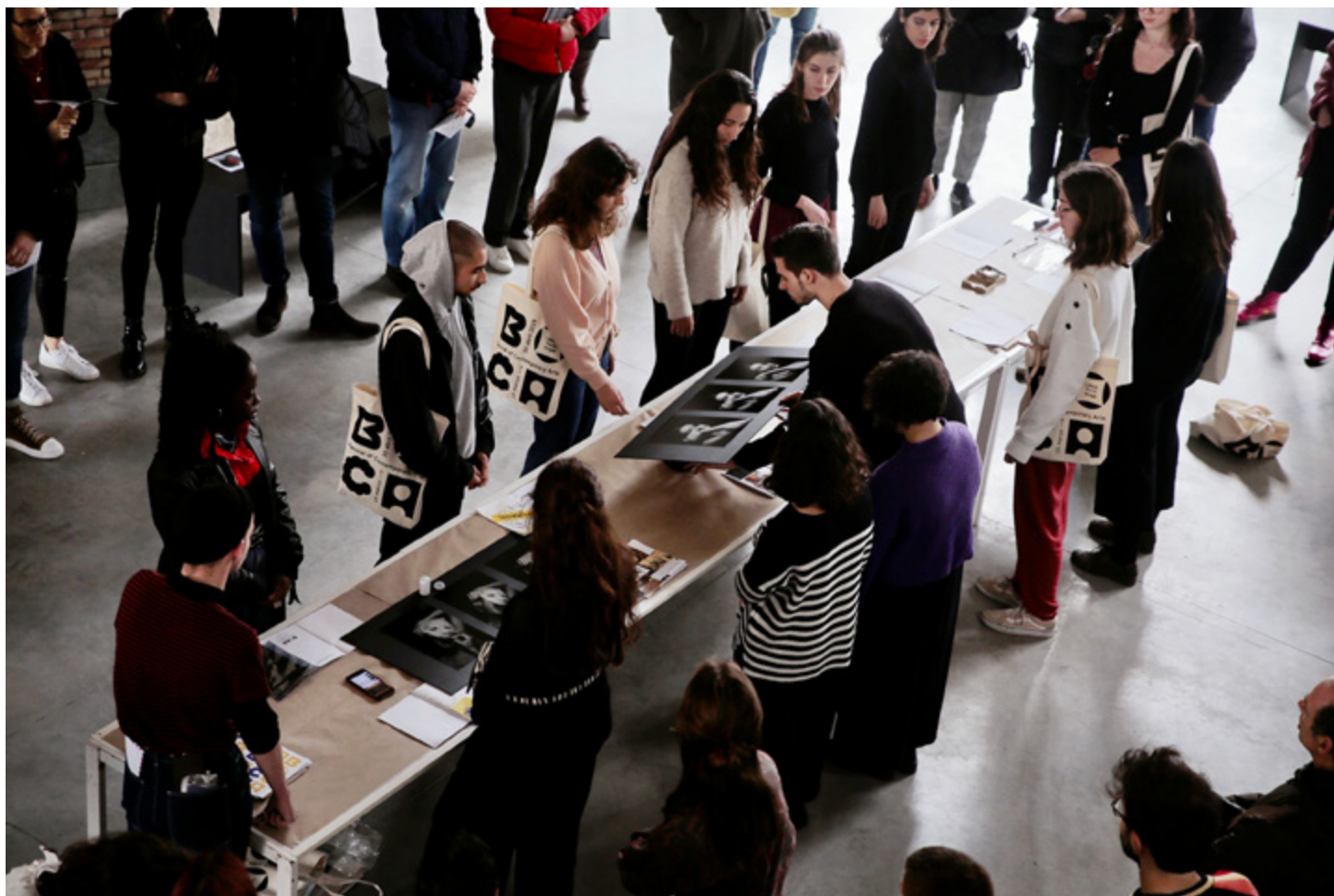
With “Totentanz”, Marcos Morau and La Veronal return to the power of gestures as a means of thinking, and to the stage as a place of remembrance. A show that does not seek answers, but rather invokes questions that have haunted us for centuries: where are we going, who are we, and what remains after the final dance?

Creation resulting from BoCA Sub21

Public presentations:

Goethe-Institut
25.10

Espacio BoCA
26.10



BoCA Sub21 is a participatory and experimental project that began in the first edition of BoCA, in 2017, in which a collective of young people aged between 16 and 21 follow the biennial's programme and the issues it raises. In 2025, two groups will be formed, each in one of the biennial's cities: Lisbon and Madrid.

Participants will have the opportunity to explore themes from BoCA 2025 that reflect their common realities, interests and challenges, following projects in development, visiting the biennial's venues and partners, and fostering creativity and collaboration. The result of this artistic and reflective laboratory, in constant relation to the dynamics of the biennial, will be the creation of a transdisciplinary artistic presentation that will take place in each of the cities, celebrating the identities of each group and the intersections between them.

Os Espacialistas

Mappa: Concetto Spaziale

Espaço BoCA
10.09 – 26.10



Designed for Espaço BoCA in Lisbon, the scenographic installation entitled “Mappa: Concetto Spaziale” was created to be the biennial’s meeting point, a space that hosts concerts, performances, talks, workshops, a store and moments of conviviality.

It is an inhabited map,
a frontier,
a path,
a meeting square,
a hortus conclusus,
a baroque fold and wrinkle,
a zigzag, a detour,
and a folio of Lucio Fontana.
It is interior and exterior.
It is time, body, and space.
It is a space of spaces within a space.
It is Barragán-pink.
It is a sum of corners and edges.
It is a set of Euclidean golden circles,
Pleated à la Issey Miyake,
in Muybridgean movements.
It is a journey,
an “Camino Irreal” (unreal path) with departure, walking, and arrival.
OS ESPACIALISTAS

ESPAÇO BoCA

From 10 September to 26 October, Espaço BoCA hosts a regular programme, including concerts, performances, talks and workshops.

Conceived by the collective Os Espacialistas, the space will also serve as a meeting point for the biennial.

10.09 – 26.10

Os Espacialistas

Mappa: Concetto Spaziale | Scenographic installation

quarta-feira 22.10

18H | Seba Calfuqueo^{CL}

Talk with the artist

sábado 04.10

21H30 | Tristany Mundu^{PT}

Essays from a city around a city |

Concerto-performance

22.10 – 25.10

Seba Calfuqueo^{CL}

Situar el Cuerpo | Performance and Visual Arts Workshop

quinta-feira 09.10

21H30 | Deborah Krystall^{PT}

Romi Ibérica | Concert, Performance

sábado 25.10

16H | Partilha Pública

Public presentation of the workshop

Situar el Cuerpo | Performance

sábado 18.10

21H30 | Maria Reis^{PT}

Suspiro... | Concert

domingo 26.10

18H | BoCA Sub21

Participatory project for artistic thought

and creation | Performance and Visual Arts Workshop

domingo 19.10

18H | Julián Pacomio^{ES/PT}

Os Teus Mortos | Creation in process

Box office, information and shop

Thu–Fri 3:30pm–7:30pm

On event days: Opens 2 hours before the programme begins

Address: Entrance via Rua do Instituto Industrial 14, 1200-225 Lisbon

BoCA SUMMER SCHOOL 2025

WORKSHOPS LISBOA

Daniel Tércio
Dance and Ecology

Alberto Cortés
Theatre

Elena Córdoba
Dance

Seba Calfuqueo
Performance

WORKSHOPS MADRID

Sofia Dias & Vítor Roriz
Dance

Dino D'Santiago
Music

TALKS / MASTERCLASS

Naufus Ramírez-Figueroa^{GT}

Kiluanji Kia Henda^{AO}

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Seba Calfuqueo^{CL}

Apoio institucional / Apoyo institucional



Financiamento / Financiación



Apoio ao programa educativo / Apoyo al programa educativo



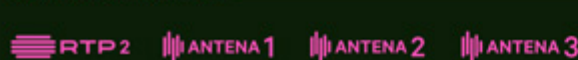
Apoios / Apoyos



Parcerias de programação / Alianzas de programación



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