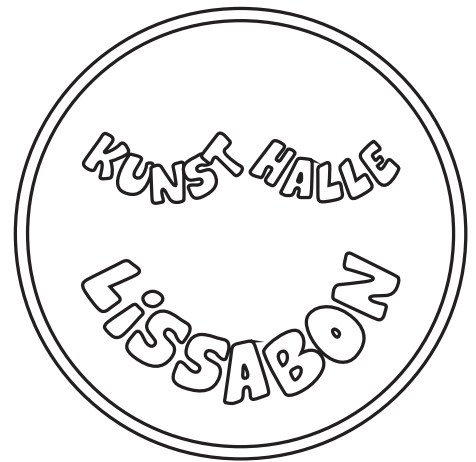


FIFTEEN YEARS OF LOVE AT THE PANGOLIN REPUBLIC

with Ad Minoliti, Amalia Pica, Daniel Gustav Cramer,
Flora Rebollo, Gabriel Chaile, Haris Epaminonda,
Irene Kopelman, Jonathas de Andrade, Luís Lázaro Matos,
Mariana Caló and Francisco Queimadela, Mounira Al Solh,
Nuno Sousa Vieira, Sheroanawe Hakihiiwe, Sol Calero,
Teresa Solar Abboud, Wilfredo Prieto curated by FILIPA RAMOS

18.09.2024
14.12.2024

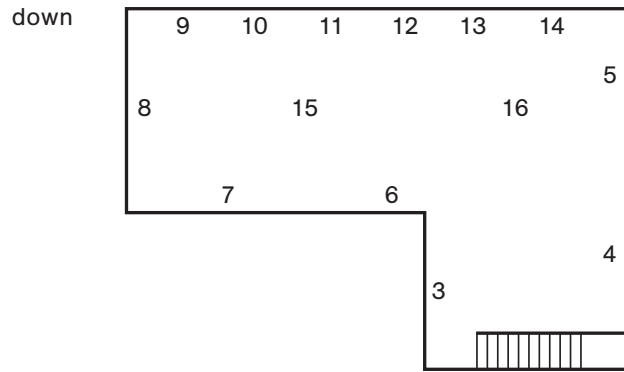
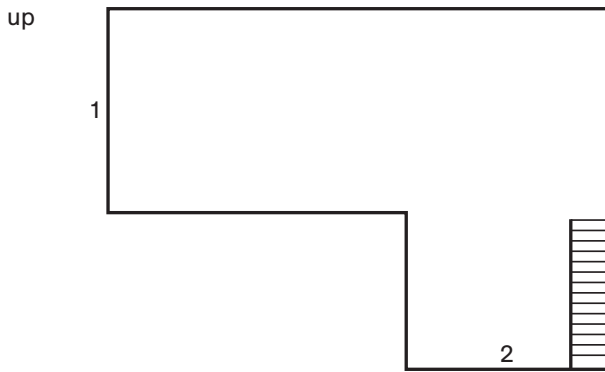


Fifteen years ago, when Kunsthalle Lissabon begun, Portugal's context made few dreams possible. But there was an incredible desire for change and so much to be done. Those years also saw a generational shift, characterised by a new collaborative spirit amongst artists and art workers, united by their drive to reaffirm art's role in society. Many upcoming artists and curators were finding elsewhere what was missed in Portugal, often wondering why there were so many agile art centres out there with a programme that was inclusive, open to experimentation, fun, intelligent and creative, while in Lisbon this was only a mirage. Then Kunsthalle Lissabon appeared, finding its home in a stunning and derelict building in Avenida da Liberdade, alongside a series of other initiatives and studios they shared the space with. The rest is history.

Fifteen years ago, when Kunsthalle Lissabon begun, I was annoyed by its name. Germany, leading the European Union, had imposed major restrictions to the Portuguese economy, putting individuals, families, the arts, businesses and the country's finance in a state of despair. I couldn't find any good argument for using a name with a Germanic association, even if it aimed at filling a gap in Portugal and demonstrating that sometimes you only have to say that something is true for it to come into being. In 2009, Lisboa, Lisbon, Lissabon gained a Kunsthalle, despite all the despites. A Kunsthalle that insisted, persisted, moved forward, hugged, struggled, danced, explored, invented, supported, hosted, was hosted and helped to foster and bring together a scene. I was finally convinced.

Fifteen years ago, when Kunsthalle Lissabon begun, I could not imagine that we would be here, fifteen years later, celebrating the becoming teenager of this institution that will now maybe rebel or discover its hidden talents or face some emotional rushes, typical of its age. Or maybe do something unexpected. I should probably say that I can't wait to see what Kunsthalle Lissabon's next fifteen years will bring. Actually no. What I can't wait is to see what João Mourão and Luís Silva will feel like doing for the next fifteen years. This space is a product of love, of their love and of the love they created around them, which is why this exhibition title speaks of fifteen years of love. First and foremost the title alludes to their love, and then of our love too, we, those who have been touched by and participated in it. *Fifteen Years of Love at the Pangolin Republic* revisits Kunsthalle Lissabon's history, presenting the work of sixteen artists who have exhibited their work across these years, from 2009 until 2023. These fifteen artworks address expressions of love and regeneration, which reveal themselves in various ways, from filial affection and collaboration to forms of solidarity with peers and communities, manifestations of kinship towards other living beings, expressions of self-love and healing or taxonomic classifications of modalities of communicating and declaring love.

Fifteen years ago, when Kunsthalle Lissabon begun, artist Luís Lázaro Matos was still a fine arts student. He would not have guessed that the Pangolin Republic flag that he created later, in 2020, would become an actual instance. This exhibition title also celebrates the fact that love makes anything becomes possible, even Kunsthalles and even Pangolin Republics. As seen, sometimes it's enough to give something a name for it to become true. Just like Kunsthalle Lissabon fulfilled its self-assigned mission over these last fifteen years, I am almost sure that the Pangolin Republic is about to be formed.



01. Luis Lázaro Matos (Évora, Portugal, 1987)
Garage Party, 2024
 Mural painting
 Courtesy of the artist

02. Mariana Caló and Francisco Queimadela (Viana do Castelo, Portugal 1984; Coimbra, Portugal, 1985)
Águas e Espelhos, 2022
 Wood and silk screening structure, film, color, 8'00"
 Courtesy of the artists

03. Flora Rebollo (São Paulo, Brasil, 1983)
Dança do Umbigo, 2020
 Indian ink on paper
 Courtesy of the artist

04. Jonathas de Andrade (Maceió, Brazil, 1982)
Columbófilos (Fanciers), 2023
 Video, color, 10'00"
 Comissioned by Batalha – Centro de Cinema, Porto
 Courtesy of the artist

05. Mounira Al Solh (Beirut, Lebanon, 1978)
مدّ لآب بآ حلاب – In Love in Blood, 2024
 Embroidery and mixed media on textile
 Courtesy of the artist

06. Haris Epaminonda (Nicosia, Cyprus, 1980)
Untitled (Landscape Studies), 2012
 Film, black and white, no sound, 5'56"
 Courtesy of the artist

07. Sheroanawe Hakihiiwe (Sheroana, Venezuela, 1971)
Hii hi henaki prererayoma (árbol sin hojas), 2021
 Acrylic on cotton canvas
 Courtesy of the artist and Fortes D'Aloia & Gabriel, São Paulo / Rio de Janeiro and ABRA, Caracas

08. Ad Minolitti (Buenos Aires, Argentina, 1980)
Biology is Queer – Tribute to Lin May Saeed, 2024
 Mural painting
 Courtesy of the artist

09. Amalia Pica (Neuquén, Argentina, 1978)
Keepsake #9, 2024
 Cotton and wool on linen, 81.5 hours
 Courtesy of the artist and Herald St., London

10. Daniel Gustav Cramer (Düsseldorf, Germany, 1975)
Untitled (Sloth), 2012
 C-print
 Courtesy of the artist and Galeria Vera Cortês, Lisbon

11. Irene Kopelman (Córdoba, Argentina, 1974)
Botryllus Painting – BU, 2022
 Acrylic on canvas
 Courtesy of the artist and Galerie Jocelyn Wolff, Paris

12. Sol Calero (Caracas, Venezuela, 1982)
Dibujo 34, 2018
 Oil pastels on paper
 Private collection

13. Teresa Solar Abboud (Madrid, Spain, 1985)
Displacement figure, 2024
 Pastel and Conté stick on acrylic and paper
 Courtesy of the artist and Galeria Travessia Cuatro, Madrid.

14. Wilfredo Prieto (Sancti Spiritus, Cuba, 1978)
Cien vueltas a su jardín, 2020 (from the *Fake News* series)
 Acrylic on canvas
 Courtesy of the artist and Prats Nogueras Blanchard, Barcelona / Madrid

15. Gabriel Chaile (Tucumán, Argentina, 1985)
Selva Tucumana, 2024
 Reading of *Los Jóvenes olvidaron sus canciones o Terra de Fuego*, a film by Gabriel Chaile, by Andrei Fernández
 Courtesy of the artist and ChertLüdde, Berlin

16. Nuno Sousa Viera (Leiria, Portugal, 1971)
Opaco – Montagem final, 2024
 Construction of the Compact and Mobile Sound Studio as presented and described in the book: (G.B. Weber, *Modern Furniture Construction*, Editorial Presença, 1980, pp. 99/108); using veneered chipboard panels that were part of the work *Hole For All*, 2009 (part of the exhibition *X-office For a Sculpture*, Kunsthalle Lissabon, 2009), water-resistant MDF; metal base with wheels from an office chair produced by the plastics factory SIMALA (the artist's studio between 2001/2021); hardware; inkjet print on cotton paper (featuring two views of the office partition from the first Kunsthalle Lissabon space); acrylic paint on cardboard; copies of the book *Opaco* and one copy of the book *Modern Furniture Construction*.



Biographies