

RedSkyFalls

Alexandre Estrela

09.05–22.11.2026



La Biennale di Venezia

61. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali

ORGANISATION AND COMMISSIONER

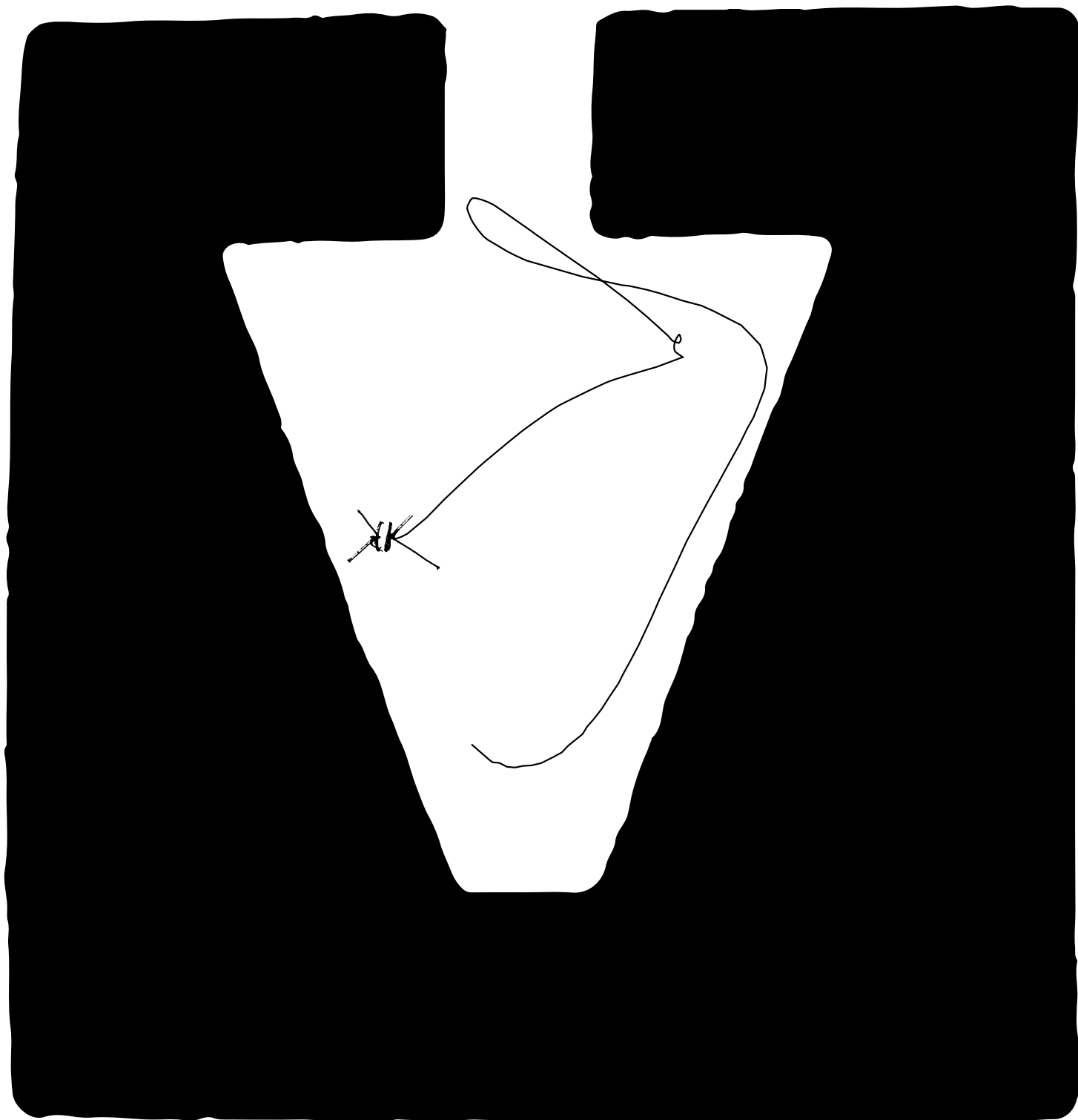


CULTURA, JUVENTUDE
E DESPORTO

*dg*ARTES DIREÇÃO-GERAL
DAS ARTES

CURATED BY ANA BALIZA RICARDO NICOLAU
PORTUGAL PAVILION

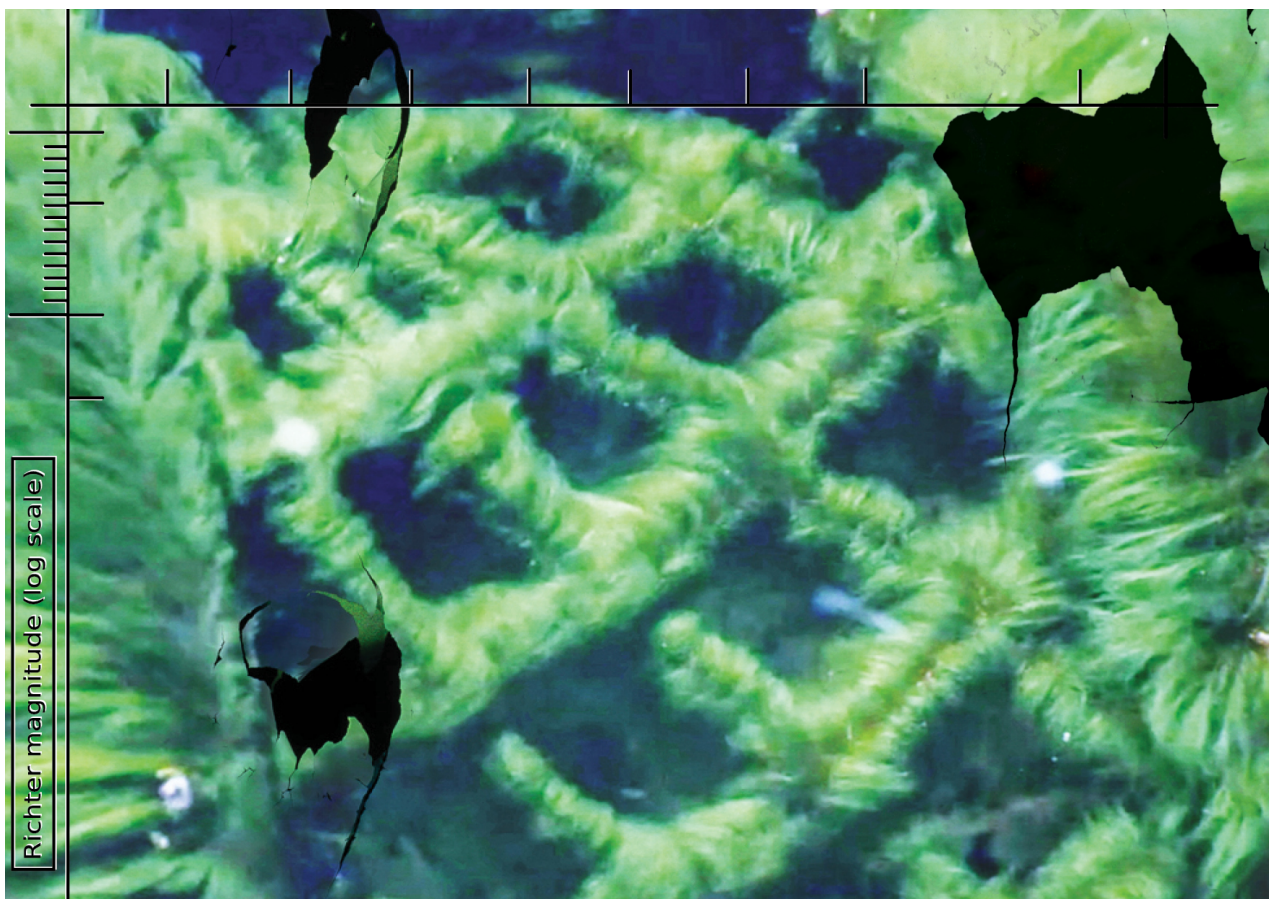
FONDACO MARCELLO CALLE DEL TRAGHETTO 3415 VENICE



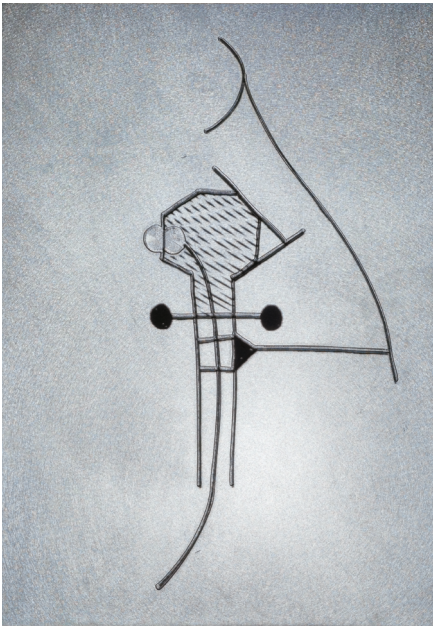
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RedSkyFalls by Alexandre Estrela will represent Portugal at the 61st International Art Exhibition – La Biennale di Venezia. Curated by Ana Baliza | Ricardo Nicolau, it will be held from May 9 to November 22, 2026.

The artist presents a new installation that expands the logic of a homonymous 2019 work, now working as an operating system for new digital beings. The project was selected for the Biennale Arte 2026, structured “In Minor Keys,” as it resonates with the piece’s quieter registers.



Paper screen torn by the sonic vibration of a loudspeaker, 2026
(promotional image for RedSkyFalls, Alexandre Estrela, 2019-2025)



When the red sky falls, paradigms shift between divine providence, science as credo, data as oracle, and new obscurantist myths. Seismographs register these sideways movements, as humanity inscribes environmental and social fracture lines into the Earth's crust. Tectonic manifestations open fissures, not only in the ground but also in thought.

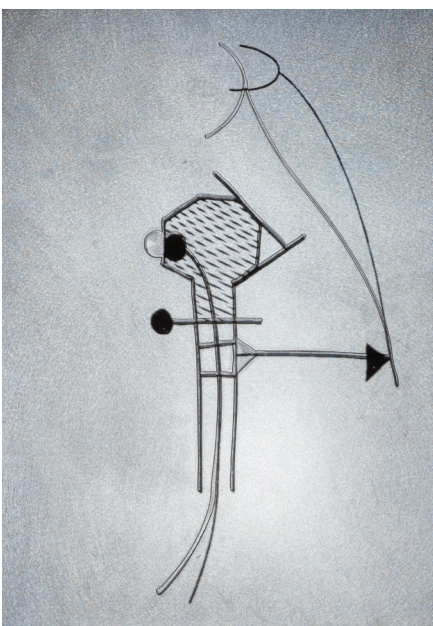
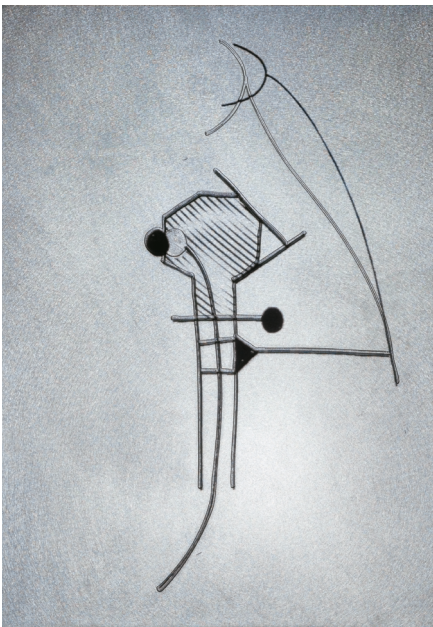
RedSkyFalls proposes a way of experiencing these ruptures by observing a system that responds in real time to events of geophysical scale, both near and distant.

This attention to ruptures is inscribed in a genealogy of pre-digital seismic perception. In zones of tectonic instability, nature becomes a warning system. Frogs abandoning ponds, snakes and worms leaving their holes, bees swarming, and the sudden silence of cicadas are natural anomalies that have become the basis for seismic interpretation. During the Cold War, under nuclear threat, animal and human sensory networks were mobilized as bio-sentinels for seismological monitoring. Too permeable to the interpretation of phenomena as the exception, such a line of research lost momentum in the mid-1990s. The holistic view of earthquakes as a set of geophysical, socio-environmental, and sensory phenomena thus faded. RedSkyFalls recovers this sensitivity, shifting the point of view to an artificial ecosystem.

In RedSkyFalls, the mountainous landscape of a computer desktop serves as a habitat for aquatic plants and small luminous organisms, the RÉPLICAS, nestled inside the grooves of aluminium plates.

Built from a calibrated mix of animal parts drawn from a dark cauldron, each RÉPLICA borrows its vital pulse from the beat of a heart in a fly's leg, the wave of a fish larva's tail, and the quiver of a rat's whisker. This patchwork of movement engraves onto the metal plate a linear fossil that inherits an animal, perhaps digital, intuition. Along this path, light generates figures that continuously fulfil a hollow-graphic fate. Just as catfish thrash their tails in Japan on the threshold of an earthquake, the RÉPLICAS seem to foresee or even induce tremors, so that cause and effect begin to slip.

Under close observation, we can recognize in the behaviour of these artificial sentinels the infra-signals of underground disturbances that every so often erupt in this ecosystem, just as on Earth, in the form of a green piercing call that forces everything into synchronicity.

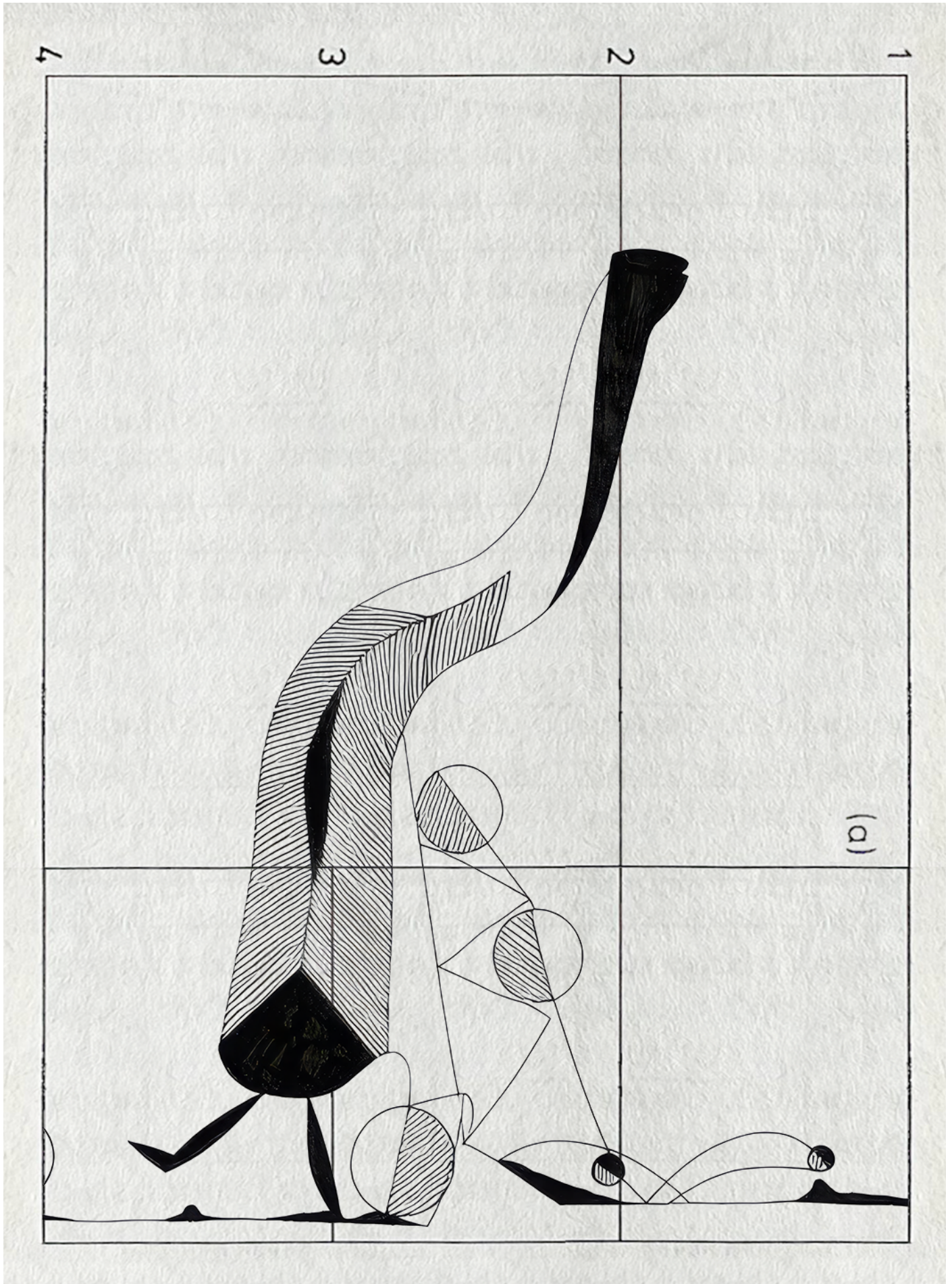


Through the study of fur, fin, and heart responses to seismic changes, RedSkyFalls rehearses a science of particulars. Perceptual recalibration makes attention shift away from a grand narrative to the observation of a quiet game of life played by beings – both natural and artificial – that survive extreme conditions through the laws of interdependence and cooperation.

Seismic energy connects RedSkyFalls to other seismically active geographies through a network of RÉPLICAS, which respond to global seismic activity and nearby events in a perceptibly synchronous manner. In collaboration with the Portugal Pavilion, partner institutions – the Wattis Institute for Contemporary Arts, REDCAT-Roy and Edna Disney CalArts Theater, the Museo de Arte de Lima (MALI), the Museo Universitario Arte Contemporáneo (MUAC) of UNAM, and Galeria Zé dos Bois – each host a reproduction of a RÉPLICA of RedSkyFalls, presented in Venice at the Biennale Arte 2026.

During its seven-month exhibition in Venice, the installation is expanded by the programme SURVEY ON AN S WAVE, organized by Marco Bene. A series of events – talks, concerts, happenings, screenings – proposes a reverberating reading of the piece. In his performative visits, Bene brings with him a Portable Seismic Archive, which temporarily introduces other works and artists into the exhibition, opening and bridging gaps in RedSkyFalls.

Across all its forms, RedSkyFalls proposes a poetic method of survival through the construction of a synchronized relational infrastructure.



Alexandre Estrela, CARTOONS FOR TV [Morto em Veneza], 2026. Courtesy of the artist

OFFICIAL PORTUGUESE
REPRESENTATIONMinister of Culture,
Youth and Sport

Margarida Balseiro Lopes

At a time when the world seems to be living in a permanent state of urgency – between overlapping crises, technological accelerations, and political and environmental unrest – the International Art Exhibition reminds us that there is another way of being. A more attentive, more sensitive, more human way. A space where artistic practices are not limited to illustrating reality: they traverse it, disrupt it, and make visible what so often remains hidden. Under the title IN MINOR KEYS, this edition proposes a deliberate detour: moving away from noise, excess, and immediacy, and tuning the ear to lower, slower, more subtle frequencies.

It is from this territory of resonance and attention that Portugal presents itself in Venice. Not with a manifesto, but with an experience. RedSkyFalls, an installation conceived by Alexandre Estrela, curated by Ana Baliza and Ricardo Nicolau, proposes an encounter with what is almost invisible: vibrations, micro-variations, instabilities in the ground and the air. Minimal signs that, when added together, reconfigure the way we understand our surroundings.

The installation functions as a sensitive and continuous organism, in constant relation with the world. Seismic data captured in real time alters the exhibition landscape and triggers responses in space: accelerations, ruptures, vibrations, pauses. A room breathing to the rhythm of the planet.

Technology operates here as a mechanism of mediation, a way of making the silent audible, of bringing the body closer to what happens beyond its immediate field. At a time when trust in science and information is weakening and misinformation is intensifying, this work insists on the materiality of the real and the need to learn to read it, without mythification or cynicism, with attention and rigour.

More than a data translation device, this installation is also an exercise in approximation. By synchronising ourselves with often distant geophysical events, RedSkyFalls trains us to perceive the world more patiently, a 'science of singularities' made up of clues, small variations and interdependencies, reminding us that what sustains life is not only what imposes itself in the immediate moment but also what persists silently beneath the surface.

By shifting our gaze from the event to the vibration, from the impact to the clue, this work gives us back a crucial idea of time. A time that is neither one of acceleration nor of permanent urgency, but one of attention. For this reason too, this project is particularly relevant to the theme of this Biennial. In minor keys, the territory of restraint and intensity, brings us closer to what is essential.

RedSkyFalls evokes, as myth and memory, the 1755 earthquake. In Venice, a city built on water, vulnerable and resilient, always negotiating with collapse, this moment takes on a particular clarity.

The red sky that 'fell over the seven hills' of Lisbon echoes here as a transversal image: an omen of natural disaster, but also a historical signature of the planet's transformations. Based on this image, the work does not seek to explain the world; rather, it proposes a way of feeling and understanding it. A knowledge that does not seek to dominate chaos but to learn to inhabit it.

A line of continuity is thus drawn between Lisbon and Venice: two cities marked by an intimate relationship with instability and the memory of catastrophes, but also by the capacity for reconstruction and reinvention. This installation invokes this history not as a monument, but as a question. As if each vibration could be read as a warning and as a possibility, not to anticipate the inevitable, but to make us more attentive to the fragile conditions that sustain the present.

Perhaps this is one of the most urgent tasks today: relearning how to distinguish signs. To recognise that what seems distant, minimal or invisible has consequences; and that beneath every grand narrative there is always a vibration that precedes and follows it. It is on this frequency that RedSkyFalls finds us. And it is on this same frequency that Portugal affirms its presence at this International Art Exhibition: not to raise its voice above the world, but to listen with it; tuning in, through minor tones, to possibilities for imagining together.

RedSkyFalls (RÉPLICA)

A seismic transmission
network connecting,
San Francisco, Los Angeles,
Mexico City,
Lima and Lisbon

May–November 2026

WITH EXHIBITIONS AT

REDCAT–Roy and Edna Disney CalArts Theater
Los Angeles, USA 9.05.–5.07.2026

The Wattis Institute for Contemporary Arts
San Francisco, USA 9.05.–21.11.2026

Galeria Zé dos Bois
Lisbon, Portugal 23.05.–22.11.2026

Museo de Arte de Lima (MALI)
Lima, Peru 18.07.–18.10.2026

Museo Universitario Arte Contemporáneo (MUAC), UNAM
Mexico City, Mexico 12.09–22.11.2026

A network of RÉPLICAS across San Francisco, Los Angeles, Lima, Mexico City, and Lisbon extends RedSkyFalls to seismically active geographies, where the work responds to global seismic activity and nearby events in a perceptibly synchronous manner.

Across this network, as in Venice, the RÉPLICAS function as chimeric sentinels that respond to global seismic activity with an animal sensitivity.

In collaboration with the Portugal Pavilion, the partner institutions – Wattis Institute for Contemporary Arts, REDCAT–Roy and Edna Disney CalArts Theater, Museo de Arte de Lima (MALI), Museo Universitario Arte Contemporáneo (MUAC), UNAM and Galeria Zé dos Bois – each host a reproduction of a RÉPLICA from RedSkyFalls, presented in Venice at the Biennale Arte 2026.

SURVEY ON AN S WAVE

Organised by
Marco Bene

Fondaco Marcello
Venice

May–November 2026

Events:
7:30–10 pm

Portable Seismic Archive:
Mondays, 5–10 pm

Broadcast on
RTP/Antena 2 (Portugal)

All the events in this programme respond to the temporal pulse of global seismic activity, being triggered, interrupted, or modulated over the course of their duration.

SURVEY ON AN S WAVE is a five-part parallel programme conceived by Marco Bene, unfolding over the seven months of RedSkyFalls at Fondaco Marcello. Amid quakes and cracks, the programme presents recurring guided tours with a PORTABLE SEISMIC ARCHIVE, radio-wave propagation and floating events on the Venetian lagoon.

Revisiting the 1755 Lisbon Earthquake's Ministerial Survey – a founding gesture of modern seismology – the programme recasts the questionnaire as a speculative device for entering RedSkyFallsology: an uncertain, anti-utilitarian science attentive to subtle oscillations between image, matter and perception.

At its core, the PORTABLE SEISMIC ARCHIVE forms an exhibition within the exhibition, assembling a mutable constellation of works and artists for an experimental reading of the piece guided by Bene. If Enlightenment inquiry sought stable ground, this programme instead invites thinkers and makers to dwell in instability – imagining a 'lightened' alterity capable of unsettling the bedrock of our habitual sense-making, or, at the very least, shaking the pillars of La Serenissima itself.

 PART I OMENS & TREMORS

Vectors of Fate and First Oscillations

Both the unasked and the opening questions of Marquês de Pombal's 1755 Inquiry are revived through and redirected toward RedSkyFalls, attuned to telluric warnings – the strange murmurs that preceded the quake: stillness, red vapours, prophetic chatter, animal agitation – signals suspended between superstition and science.

10.05.2026 GIOVANBATTISTA TUSA

Conference / Performance

MIGUEL ABREU

Concert

11.05.2026 Portable Seismic Archive I

Performative visit by Marco Bene

PART II ENTROPY & ELEGY

Structures in Ruin and Death

We ask how the images of RedSkyFalls act upon matter, and what persists once the tremor has passed. This chapter considers collapse as a constructive force – where fracture, erosion and instability become conditions of form.

15.06.2026 Portable Seismic Archive II

Performative visit by Marco Bene

STANLEY SHTINTER

Film projection / Performance

PART III WATER & ABYSS

Liquid Phenomena and Depths

We descend into submerged territories where tremor meets tide, where mythical creatures and measurement intersect. Here, seismic force is refracted through liquid matter – currents, pressure, resonance – as instability moves from the earth's crust to the oceanic depths.

09.09.2026 ALEXANDRE ESTRELA

Ruin Marble

Installation and live sound performance by Gabriel Ferrandini

Presented at Cinema Galleggiante

www.cinemagalleggiante.it/en

10.09.2026 LAIA ESTRUCH

Aquatic Sound Performance

GAVIN BRYARS, YURI BRYARS, JAMES WOODROW,
PIETRO BARTOLINI, EMANUELE WILTSCH BARBERIO,
GIACOMO SALIS

Concert

14.09.2026 Portable Seismic Archive III

Performative visit by Marco Bene

PART IV ECHOES & SILENCE

Aftershocks and Stillness

Through its RÉPLICAS, RedSkyFalls responds to the aftershocks and memories of past earthquakes. This chapter turns to reproducibility, latency and the charged interval between events – the silence in which tremors are recorded, repeated and inscribed into history.

01.11.2026 WALTER BENJAMIN
Radio Stories for Children:
The Lisbon Earthquake (1929–1932)
Reading session by Nu No

Portable Seismic Archive IV
Performative visit by Marco Bene

POST BROTHERS
Presentation / Conference

Nu No
Concert / Performance

PART V ASHES & REPAIR

Fire, Resistance and Memory

Here we turn to fire, then endurance and reconstruction: what sustains an installation and a city after catastrophe. Repair appears not as restoration but as continuation – a fragile persistence shaped by resources, memory and ashes.

13.11.2026 VON CALHAU!
Performance

GIULIA VISMARA
Concert

14.11.2026 CHARLEMAGNE PALESTINE
Concert / Performance

16.11.2026 Portable Seismic Archive V
Performative visit by Marco Bene

JASON FULFORD
Presentation / Lecture

SISMO-SINAL
Galeria Zé dos Bois
Lisbon

May–November 2026

SISMO-SINAL is a mediation and creation programme that proposes an experimental approach to the work, experienced at a distance and in synchrony with the installation in Venice. Through a RÉPLICA installed at Galeria Zé dos Bois (ZDB), which also responds to seismic activity, workshops and guided tours in collaboration with ZDB's Education Department will take place over the seven months of the exhibition.

23.05.–22.11.2026

RÉPLICA

Exhibition synchronised with the installation in Venice

Guided Tours (5 per month)

Accessible Guided Tours (2 per month)

Sept. 2026

WORKSHOPS

Conversion of seismic impulses into visual, sonic, and tactile forms. Led by artists and scientists, with the participation of MA students at ESAD/Caldas da Rainha.

Scientific supervision: João Frazão (Neurogears) and Matheus Farias (Moita Lab, Champalimaud Research)

Artistic supervision: Elisa Pône, Igor Jesus, Marfox, Joana da Conceição, Von Calhau!

Oct.–Nov. 2026

WORKSHOP Exhibition

Curatorial supervision: Natxo Checa

EXHIBITOR ALEXANDRE ESTRELA is an artist whose work explores the perception of still and moving images through the manipulation of objects and projections, in search of a poetic language. He is Portugal's official representative at Biennale Arte 2026, with the multimedia installation RedSkyFalls. Recent solo exhibitions include A NATUREZA ABORRECE O MONSTRO, Culturgest, Lisbon (2024); FLAT BELLS, MoMA, New York (2023); ALL AND EVERYTHING, Museo Rufino Tamayo (2020); RODA LUME, MuHKA, Antwerp (2016); POCKETS OF SILENCE, Museo Reina Sofía, Madrid (2015); and MEIO CONCRETO, Serralves Museum of Contemporary Art, Porto (2013).

The artist is represented by Galería Travesía Cuatro (Madrid, CDMX, GDL).

MICKEY MOUTH, 2025

<https://vimeo.com/1115786833>

Computer-generated video projection on a painted wooden screen.
Sound: Alexandre Estrela, using an instrument programmed in Max by Borja Caro.

TAPE WORM, 2024

<https://vimeo.com/1117396087>

Single-channel computer-generated video projection on an engraved aluminium screen.
Sound: Field recordings by Martim Melo.

FLAT BELLS, 2023

<https://vimeo.com/976503231>

Five-channel computer-generated video, eight-channel audio, and four engraved aluminium plates.

RUIN MARBLE, 2021

<https://vimeo.com/810187360>

Video projection on a prepared wooden screen with a brass structure.
Video: HD MOV, colour, continuous loop, stereo sound.
Sound: Gabriel Ferrandini and Pedro Tavares; programmed by Borja Caro; stereo.

CURATORS ANA BALIZA is a curator, designer, and editor. She is the curator of the Portugal Pavilion at Biennale Arte 2026. She co-directs the far0 programme (since 2022), previously known as Oporto (2012–2020), a platform for artistic research and dissemination. At the Calouste Gulbenkian Foundation, she curated Robin Fior’s first exhibition (2019) and served as artistic director of DANÇA NÃO DANÇA (2024). She is the founder of “Amigos de”, a society dedicated to preserving rare artist species.

RICARDO NICOLAU is a curator and editor. He is the curator of the Portugal Pavilion at Biennale Arte 2026. Since 2006, he has been Deputy Director of the Serralves Museum of Contemporary Art, where he curates solo exhibitions – including those by Ricardo Valentim, Nora Turato, Von Calhau!, and Charlotte Moth – and collection-based shows, notably ZÉRO DE CONDUITE, 2018; AUTO-EDIÇÃO no Porto, 1999–2019, 2019; QUE SAIS-JE?: Livros e edições de artista, CAPC Bordeaux, 2015 / Serralves, 2016; and AUTO DOS ANFITRIÕES, 2026. At Serralves, he has also organised O MUSEU COMO PERFORMANCE since 2015. He has collaborated with Ana Jotta on the publications JOTTA DOSSIER (2009), ENTREVISTA PERPÉTUA (2017), and ANA ANA ANA (2024).

ORGANIZER OF
SURVEY ON AN S WAVE

MARCO BENE is a curator and researcher. Organizer of SURVEY ON AN S WAVE for the Portugal Pavilion at Biennale Arte 2026. He was a researcher in the Art and Curatorial Practice programme at The New Centre for Research & Practice. Selected projects include João Maria Gusmão’s ANIMAL FARM (2024, 99 Canal/ZDB); Alexandre Estrela’s ELECTRIFIED SHADOW PICTURES (2022, MoMA); and CAEBD (Foreign & Domestic and the Emily Harvey Foundation, New York, 2025), part of an ongoing five-part curatorial project.

THEME OF THE BIENNALE IN MINOR KEYS is the theme of the 61st International Art Exhibition of La Biennale di Venezia, proposed by Cameroonian-Swiss curator Koyo Kouoh. In her curatorial text, Kouoh writes that the minor keys “refuse orchestral bombast and goose-step military marches,” and imagines “an archipelago of oases: gardens, courtyards, compounds, lofts, dance floors” – intimate, convivial worlds shaped by artists that offer sustenance, especially in difficult times. She frames the exhibition as an experience “more sensory than didactic,” inviting visitors into quieter registers that unsettle dominant narratives.

PORTUGAL PAVILION Portugal has participated regularly in the International Art and Architecture Exhibitions of La Biennale di Venezia since the 1980s; without a permanent pavilion, its official representation is largely nomadic. This year’s exhibition takes place at Fondaco Marcello (from the Arabic FUNDUQ), an old merchant warehouse on the Grand Canal, historically linked to the storage and trade of goods such as tobacco and silk. This venue previously hosted Portuguese contributions to the International Art Exhibition of La Biennale di Venezia by Ângela Ferreira (2007), João Maria Gusmão and Pedro Paiva (2009), and Francisco Tropa (2011).

COMMISSIONER Directorate-General for the Arts (DGARTES) is the body of the Portuguese Republic that coordinates and implements policies to support the arts in Portugal, with a focus on promoting and enhancing artistic creation, as well as ensuring universal access to the arts.

As part of its strategic mission to promote Portuguese artistic creation internationally, DGARTES aims to affirm the talent, diversity, and relevance of Portuguese creators in prestigious cultural contexts worldwide. DGARTES is responsible for commissioning Portugal’s representation at the International Art and Architecture Exhibitions of La Biennale di Venezia, among the most relevant and renowned international stages for contemporary art and architecture, following the strategic guidelines defined by the Ministry of Culture, Youth and Sport within the scope of External Cultural Action.

RedSkyFalls

Alexandre Estrela

Curated by

Ana Baliza | Ricardo Nicolau

Fondaco Marcello, Venice

09.05-22.11.2026

Connected via seismic energy
to RÉPLICAS exhibited in
Los Angeles, USA

REDCAT - Roy and Edna Disney
CalArts Theater
9.05 - 05.07.2026

San Francisco, USA

The Wattis Institute for
Contemporary Arts - California
College of the Arts
9.05 - 21.11.2026

Lisbon, Portugal

Galeria Zé dos Bois
23.05 - 22.11.2026

Lima, Peru

Museo de Arte de Lima (MALI)
18.07 - 18.10.2026

Mexico City, Mexico

Museo Universitario Arte
Contemporáneo (MUAC), UNAM
12.09 - 22.11.2026

ORGANISATION

Ministério da Cultura, Juventude
e Desporto
Margarida Balseiro Lopes

COMMISSIONER

Direção-Geral das Artes
Américo Rodrigues,
Director-General

DIRECÇÃO-GERAL DAS ARTES

Executive Production and
Communication: Catarina
Correia, Raquel Monteiro,
Sofia Isidoro

Local architect (Venice):

João Lacerda Moreira

Press translation:

KennisTranslations, S.A

INSTALLATION

Animation, generative systems
and sound: Ian Duclos

Animated sequences: Rui Almeida

Soundscape: Miguel Abreu

Scientific consulting: Laboratório
de Neurogenética da Locomoção
(NOVA Medical School);
Moita Lab, Vasconcelos Lab,
Orger Lab (Champalimaud
Research); Instituto Português
do Mar e da Atmosfera (IPMA)

PROJECT

Executive production:

Mariana Vitale

Studio management and production:

Patrícia Assis

Editorial assistance:

Paloma Portela

EXHIBITION

Architecture: Space Collectors

Production and installation:

ArtWorks

On-site architectural supervision:

Paolo Piccinin

Audiovisual installation:

Ian Duclos, Francisco Antão

COMPLEMENTARY ACTIVITIES

* Survey On An S Wave *

Programme of events,
performative visits with the
Portable Seismic Archive

Fondaco Marcello, Venezia

09.05-22.11.2026

Curated by Marco Bene

Production: Alessandra Messali

Sound and recording technician:

Mattia Biadene

With contributions from:

Giovanbattista Tusa, Miguel Abreu,
Stanley Shtinter, Laia Estruch,
Gavin Bryars, Yuri Bryars,
James Woodrow, Pietro Bartolini,
Emanuele Wiltsch Barberio, Giacomo
Salis, Gabriel Ferrandini, Nu No,
Post Brothers, Von Calhau!,
Giulia Vismara, Jason Fulford,
Charlemagne Palestine,

With works kindly lent by:

Emily Harvey Foundation Venice
Fundação de Serralves
and the artists

* SISMO-SINAL *

Creation and Mediation
Programme

Galeria Zé dos Bois, Lisbon

09.05-22.11.2026

Production: Galeria Zé dos Bois

(ZDB)

Guided tours: ZDB Education
Department, Anaisa Raquel
(accessible tours and
audio description)

Workshops

Scientific supervision:

João Frazão (Neurogears)
and Matheus Farias (Moita Lab,
Champalimaud Research)

Artistic supervision: Elisa Pône,
Igor Jesus, Marfox, Joana
da Conceição, Von Calhau!

With participation from MA students
from ESAD/Caldas da Rainha

CATALOGUE

Graphic design: Ilhas Studio

Editorial coordination:

Sara de Chiara

Publisher: Daisy Editions

Distribution: Idea Books

and Les Presses du Réel

COMMUNICATION

Graphic identity: far0

Communication design: Ana Resende
Studio

Web developer: Joel Domingues

Translations: Paloma Portela,

Sara de Chiara

MEDIA

Audiovisual editing and
documentation:

Hugo Botelho Rodrigues

Radio announcements: Natxo Checa

Audio description for TV:

Gabriel Abrantes

Social media: Maria Mendes

PRESS

National press: Beatriz Vasconcelos

International press:

Close Encounters PR,

Nadia Fatnassi

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Institutional partners: AICEP,

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Cooperação e da Língua, I.P.

Institutional partners (RÉPLICAS):

REDCAT - Roy and Edna Disney
CalArts Theater, The Wattis
Institute for Contemporary
Arts - California College of
the Arts, Galeria Zé dos Bois,
Museo de Arte de Lima (MALI),
Museo Universitario Arte
Contemporáneo (MUAC), UNAM

Production partners: Emily

Harvey Foundation, Fundação

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Cinema Galleggiante ~ Acque

Sconosciute, ESAD.CR - LIDA/IP

Leiria

Scientific partners: NOVA Medical

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Instituto Português do Mar e

da Atmosfera (IPMA)

Production support: ArtWorks, Space

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Valchromat, Gráfica Maiadouro,

Pato em Pequim, Vision RIP,

far0, Parterre, Nua Cider

Editorial partners: Contemporânea,

Electra, A Batalha, Wrong

Wrong, Le Monde diplomatique

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Antena 2, Antena 3, Canal180,

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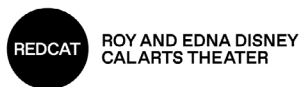
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INSTITUTIONAL PARTNERS (RÉPLICAS)



PRODUCTION PARTNERS



SERRAVES



NOVA MEDICAL SCHOOL

Champalimaud Foundation



PRODUCTION SUPPORT



PARTERRE



gh Gráfica Maiadouro



EDITORIAL PARTNERS



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MEDIA SUPPORT



PRESS LINKS

Press Kit

<https://bit.ly/redskyfalls-press-kit>

Press Release (word)

<https://bit.ly/redskyfalls-press-release>

Images of the Piece

<https://bit.ly/redskyfalls-photos>

Portraits of the Artist and Curators

<https://bit.ly/redskyfalls-portraits>

Other Works by the Artist

<https://bit.ly/redskyfalls-other-works>

NATIONAL PRESS

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#BiennaleArte2026

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PORTUGAL PAVILION

Fondaco Marcello

Calle del Traghetto 3415 Venice

<https://maps.app.goo.gl/p342E57gp2f17kEL9>



Photo: Paula Melâneo