

**NUOVA ICONA**

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**Nuova Icona and Beyond Entropy Africa  
present the exhibition:**

**Mónica de Miranda**

**“no longer with memory but with its future”**

**curator: Paula Nascimento**

**Opening:**

**April 20, 2022, from 5 pm to 8 pm**

The exhibition will be open from **19 April to 29 May, Wednesday to Sunday, 11 a.m. to 7 p.m.**  
**Saturday 23 April Guided tours with the artist and the curator from 5 p.m. to 8 p.m.**

Event on the occasion of the opening of the 59th Venice

**Oratorio di San Ludovico**

Calle dei Vecchi, Dorsoduro 2552, Venice  
(waterbus stop: S. Basilio)

**The project is realised by Nuova Icona, with the support of Fondazione Morra, Naples,  
Calouste Gulbenkian Foundation, Lisbon, Beyond Entropy Africa and AlbumArte, Rome.**

On the occasion of the opening month of the 59th International Art Biennale of Venice, Nuova Icona and Entropy Africa present at the Oratorio di San Ludovico in Venice the solo exhibition of the Portuguese artist of Angolan Origin Mónica de Miranda entitled “no longer with memory but with its future”, curated by Paula Nascimento, which will be inaugurated on 20 April 2022 from 5 to 8 p.m. (open until 29 May).

The exhibition brings together a new body of work by **Mónica de Miranda** an interdisciplinary artist whose research-informed practice investigates convergences between politics, identity, gender, memory, and place, as well as the intricacies of identity construction within her own geographies of affection.

The title of the exhibition reflects on the dialectic relations between past, present, and future through creative engagement with historical traces to project and imagine new futures. It displays a cosmovision towards new modes of understanding human subjectivity, moving forward the necessary discussion around the relations between human dimensions, such as language and politics, and the environment in which we dwell.

The exhibition is structured around a video work "**Path to the Stars**" (2022) - that finds inspiration in Agostinho Neto's homonymous poem and was shot in the River Kwanza, Angola's longest river. The vitality and strength of the ecosystem of the river functions as an analogy between the body and water, and its relationship to history – the river is linked to the history of history of the Atlantic. The film follows the journey of a Heroine from sunrise to sunset, confronted by her own shadow and by different temporalities and micro-narratives, proposing a counter-narrative composed of the complex biographies that overlap and interact: the past and the anti-colonial freedom fighters, the uncertainty of the present and the desire to belong, and projection of the future and the desire to reach a symbiosis with nature, and to unfold the ecological crisis that destroys our own nature. The central piece works structurally and conceptually as a river from which branches and layers of stories and metaphors unfold.

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The exhibition also features photographic work exploring the entanglements between femininity and nature and a word installation. Through an oppositional gaze towards history, Mónica's works advance important discussions about belonging and future-making in the contemporary Anthropocene era.

**The exhibition is accompanied by a publication with a foreword by Vittorio Urbani, and texts by Paula Nascimento, Ana Nolasco, Marisa Moorman and Yara Nakahanda Monteiro.**

### **Mónica de Miranda**

is a Portuguese artist of Angolan origin who lives and works between Lisbon and Luanda. An artist and researcher, her work is based on themes of urban archaeology and personal geography. Monica's practice is interdisciplinary, utilising drawing, installation, photography, film, video, and sound in its expanded forms and within the boundaries between fiction and documentary. She graduated with a major in Visual Arts and Sculpture from Camberwell College of Arts (London) and a PhD in Artistic Studies from Middlesex University (London). In 2019, she was nominated for the New Artist Award at MAAT (Museu de Arte Arquitectura e Technologies) in Lisbon and in 2016 New Photo Bank Award, exhibiting as one of the finalists at the Berardo Collection Museum. Among her exhibitions, the most prominent are: Architecture and Manufacturing, at MAAT (2019); Panorama, Banco Económico (Luanda, 2019); Doublethink: Doublevision, Pera Museum (Istanbul, 2017); Daqui Pra Frente, Caixa Cultural (Rio de Janeiro and Brasília, 2017-2018); Vila Franca de Xira Photography Biennale (2017); Dakar Biennial in Senegal (2016); Casablanca Biennale(2016), Addis Photo Fest (2016); Bamako Encounters – African Biennale of Photography (2015); MNAC (Museu Nacional de Arte Contemporânea do Chiado, 2015); 14th Biennale di Architettura di Venezia (2014); São Tomé e Príncipe Biennale (2013); Estado Do Mundo, Calouste Gulbenkian Foundation (2008). She is one of the founders of the Hangar (Artistic Research Center, Lisbon, 2014).

Her work is represented in several public and private collections, including: Calouste Gulbenkian, MNAC, MAAT, FAS (private collection), the Nesr Art Foundation, and the Municipal Archive of Lisbon.

[www.monicaemiranda.org](http://www.monicaemiranda.org)

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### **TECHNICAL DATA SHEET**

**Exhibition:** no longer with memory but with its future

**Artist:** Mónica de Miranda

**Curator:** Paula Nascimento

**Project direction:** Nuova Icona

**Location:** Oratorio di San Ludovico, Calle dei Vecchi, Dorsoduro 2552, Venice

**Vaporetto / waterbus stop:** S. Basilio

**Opening ceremony:** April 20, 2022, from 5 pm to 8 pm

**Exhibition dates:** April 19 to May 29, from Wednesday to Sunday, from 11:00 am to 7:00 pm

**FREE ENTRANCE** - Super green pass compulsory

**Produced by:** The project is realised by Nuova Icona, with the support of Fondazione Morra, Naples, Calouste Gulbenkian Foundation, Lisbon, Beyond Entropy Africa and AlbumArte, Rome.

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