

From mythology to ludic entertainment the labyrinth has been a fundamental trope of human and non-human experience (and survival) for centuries. Notions such as game, challenge, organization, disorganization, attempt, error, despair, confinement, exit, solution, overcoming, form a semantic universe, whose irremediable paradoxicality is undoubtedly borrowed from the vast culture that the labyrinth and its representation, from literature to cinema, helped create. The same lexicon, in its enunciative, performative and affective intentions has been both recurring and necessary to discuss and discern the Covid-19 pandemic.

The Home Made Labyrinth is a transdisciplinary project that addresses this overlapping and coincidence by bringing together artists whose trajectories, forms of expression and age groups are different. The core of the project is an exhibition featured at Balcony Gallery from July to September 2020 and it culminates in the publication of a book which also reflects on the change in relationships and the alteration of the experience of space, in its broadest sense, that took place in a time of pandemic.

The characteristics of this unusual crisis, which has produced (and continues to produce) different degrees of impact at the global scale, have led to the transformation of our relationship with the world, as well as to the emergence (and urgency) of a new visuality and a new adaptation to the environment. This transformation, be it at the personal level (in the relationship with the body and its proximity), or at the social level (in the relationship with the other and distancing measures), has moved from the familiar into the communal or collective sphere. The codes and understandings by which we function are now in the process of changing and our way of thinking, communicating and acting is the reflection of a mutating world.

The works featured in the exhibition examine these issues and illustrate how contemporary art deals with a set of alterations by thinking space, from psychological to urban space during times of pandemic and (de)confinement, while reflecting upon the changes in such relationship-patterns as social distancing, restrictions to movement, and individual and collective experiences.

While the works by Fernão Cruz and Horácio Frutuoso explore personal reflection and the relationship with the body in terms of self-portrayal evocation, those by Sara Mealha and Henrique Pavão look into collective space as an irremediably suspended locus, and into how its experiencing and the interaction with the community occur. The works by Gisela Casimiro and Nuno Nunes Ferreira, focus on the new group relations, from the sphere of labour to the possibilities of neighbourliness, or the sharing, reinvention and application of information. Carla Cabanas, Mané Pacheco and Susana Mendes Silva explore a domestic and personal universe by problematizing issues linked to the memory, usage, labour and work overload of women.

As a whole, the exhibition presents an overlapping that mirrors the complexity of the relationships that are (re)built after the pandemic turning point and their interconnected contribution toward speculative approaches to a reality in the process of constant metamorphosis. More than ever, making the home a labyrinth is now a daily concern.

Ana Cristina Cachola and Sérgio Fazenda Rodrigues

July 2020

## The Home Made Labyrinth

Curated by  
Ana Cristina Cachola  
Sérgio Fazenda Rodrigues

### GROUP EXHIBITION

CARLA CABANAS  
FERNÃO CRUZ  
GISELA CASIMIRO  
HENRIQUE PAVÃO  
HORÁCIO FRUTUOSO  
MANÉ PACHECO  
NUNO NUNES-FERREIRA  
SARA MEALHA  
SUSANA MENDES SILVA

21.07.2020 to 16.09.2020

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