
Tawna
PAVILION
OF
&
ECUADOR
2026
Oscar

Tawna & Oscar begins in Andean and Amazonian territories where life unfolds through different rhythms of language, labor, gathering, and memory, and where belonging takes shape through repeated gestures that make a place lived rather than merely occupied. In this context, the earth persists as force and sediment, even as it is continually reworked by extraction and by the ways power reorganizes the terms of living. To perceive or imagine the world is therefore also to ask how it is inhabited, contested, and remade. From within these conditions, the exhibition brings Tawna and Oscar Santillán into a shared field of human and non-human world-making, grounded in Andean and Amazonian histories, territories, and forms of life in which land, memory, ancestors, and non-human presences actively participate in the organization of existence.

Their works attend to the structures of extraction and power that determine which forms of life can endure, be named, or be transmitted, while affirming imagination as a political practice capable of receiving what the world already carries and giving form to what insists within the present. In Tawna, moving image, dreaming, and ceramic-making articulate worlds from within, through memory, desire, and continuity. In Oscar Santillán, science fiction registers what dominant systems cannot contain, including what has been rendered invisible and what has not yet fully come into view. Studio Manuel Raeder joined the project at an early stage, shaping its visual communication, architecture, and atmosphere with a clarity that avoids any exoticizing frame and concentrates attention on the artists' authorship and on the material and conceptual force of their practices.

Kanua: listening practices

Tawna is an anticolonial film collective from Ecuador whose practice is rooted in Amazonian visual narratives and in the defense of territory through image, sound, and collective work. Formed in 2017 by activists, filmmakers, members of Sápara and Kichwa communities, and non-Indigenous Ecuadorian collaborators, the collective works across film, workshops, and community-based production to connect Amazonian territories and their forms of resistance. As part of the Ecuadorian Pavilion, Tawna and Kara Solar Foundation brings to Venice a practice shaped by rivers, memory, sovereignty, and the urgency of producing narratives from within the territories themselves. This proposal grows out of Kanua, Tawna's Amazonian floating film festival, which brought cinema to remote communities in the Ecuadorian Amazon on a solar-powered boat, creating a space for cultural exchange, environmental reflection, and Indigenous self-representation. Kanua demonstrated that a boat can be more than a means of transport: it can become a platform for encounter, listening, and the circulation of stories across communities and waterways.

In Venice, Tawna proposes a day of intimate conversations curated by Manuela Moscoso on the water, to take place the day before the Biennale opening. Across six boat journeys of between 45 minutes and one hour, a small group of up to four people will travel with a member of Tawna and invited guests aboard an electric boat powered by solar panels, in order to hold conversations centered on a specific theme in each ride, such as sovereignties, rivers, aqua-feminism, extraction, capitalism, resistance, multispecies relations, or love. The project imagines the waterways of Venice as a site of encounter with the rivers of the Amazon, opening a temporary space for situated dialogue between distinct yet entangled territories marked by water, commerce, fragility, and struggle. Each journey will function as a live intervention and as a listening device, with the possibility of recording the audio and later turning it into a podcast or sound piece, depending on the strength of the material.

Curated by Manuela Moscoso



Schedule

10:00 AM

Territories of dispossession

Catalina Lozano, Carolina Caycedo, Tawna.

Extraction does not only transform the material substance of a territory. It also reorganizes its images, its narratives, and the conditions through which it can be seen and understood. This conversation can open a space to think about how rivers, bodies, and communities are shaped by regimes of dispossession that operate both on the land and on representation. If extractive violence acts on water, infrastructure, and life, it also acts on the gaze, producing distance, appropriation, and legibility from the outside. From there, the encounter can open onto practices that confront this double operation and restore the image to a more situated relation with memory, territory, and resistance.

11:00 AM

Warmipangui

La Chola + Maria Berrios + Tawna

This journey can open a conversation about forms of relation, desire, and presence that do not seek to become legible within dominant terms of identity, the body, or kinship. *Warmipangui* names a living, situated experience in which femininity, bond, memory, territory, and spirituality

do not appear as separate spheres, but as intertwined dimensions of the same existence. Rather than beginning from fixed categories, the conversation can attend to ways of being together, desiring, and inhabiting that emerge from other languages and sensibilities, and that reshape the relation between intimacy, community, and world.

2:00 PM

Grief in Movement

Stephanie Comilang + Chus Martínez + Tawna

Grief does not stay still. It moves through bodies, landscapes, and forms of memory, gathering pain, tenderness, and clarity along the way. In this conversation, grief is understood as something collective and territorial, carried by rivers as much as by people. It opens a space for thinking about sorrow as a political and emotional force that emerges from rupture and loss, but that also holds the possibility of attention, connection, and persistence.

1:00 PM

Living remains

Mariana Castillo Deball + Pablo José Ramírez + Tawna

There are stories that do not disappear, but remain attached to objects, materials, gestures, and the ways a world continues to be read. This journey can open a conversation about what persists in remains: not as an inert residue of the past, but as active matter that continues to reorganize memory, perception, and forms of knowledge. Between trace, transmission, and reactivation, the encounter can think about how certain narratives survive in matter, in ways of making, and in material culture, and how art allows them to be re-embodied without fixing them completely.

2:00 PM

Politics of space

Amal Alhaag + Guillermo Ruiz de Teresa + Tawna

Space is never neutral. It organizes proximities and distances, distributes bodies, regulates movement, and determines which forms of life can appear, circulate, or remain. This journey can open a conversation about space as contested territory: a web of infrastructures, borders, routes, and exclusions that shapes collective experience, but also of memories, uses, and forms of belonging that resist that organization from within. Between architecture, territory, and movement, the encounter can consider how certain artistic and curatorial practices make visible the tensions between occupation, administration, dispossession, and the right to remain.

3:00 PM

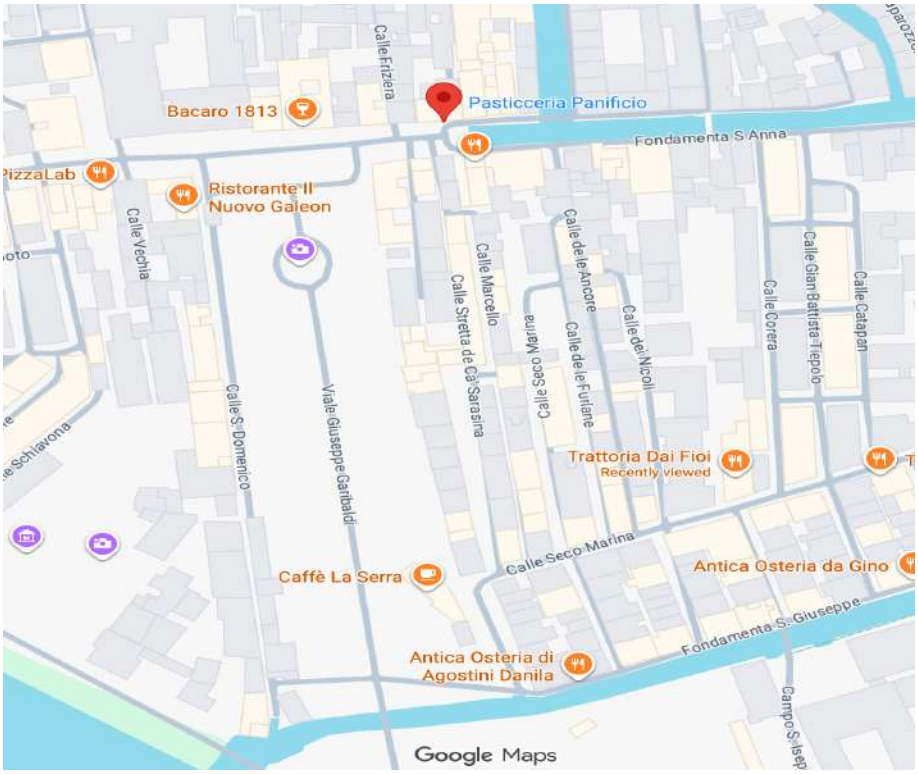
Lo que el archivo no contiene

Tabita Rezaire + Paulo Miyada + Tawna

Not all memory enters the archive, and not every history finds form within its languages. This journey proposes a conversation around narratives that survive in the voice, the image, repetition, absence, and in modes of transmission that do not fully stabilize. Rather than understanding the

archive as authority, this encounter displaces it in order to attend to what exceeds its limits: living memories, wounded histories, partial presences, and forms of knowledge that persist without becoming documented. In this way, the conversation can open onto the relation between art, orality, and counter-memory, and onto the ways certain histories continue to persist even when they have not been fully recorded.

WHERE



Starting and End point Fruit Boat. [Google Location]



BIOGRAPHIES

Tawna

Tawna is an anticolonial film collective from Ecuador, founded in 2017 by activists, filmmakers, members of Sápara and Kichwa communities, and non-Indigenous Ecuadorian collaborators. Its practice brings together film, workshops, and community-based production to work through Amazonian visual narratives, territorial defense, and self-representation. Through projects such as *Kanua*, the collective has developed ways of circulating images and stories in dialogue with rivers, communities, and living memory.

Fundacion Kara Solar

The Kara Solar team is multidisciplinary, intercultural, cross-regional, and Indigenous-led. They are a collective of engineers, communicators, social scientists, and solar technicians. They are united by their commitment to build technological independence, thriving communities, and ecological resilience through solar innovation in the Amazon. Kara means "a vision that becomes real" in Achuar. Their mission is to create solar technologies that equip Amazon communities with new tools to build clean energy autonomy, strengthen cultural resilience, and contribute to the defense of rainforest ecosystems that sustain us all.

Carolina Caycedo

Carolina Caycedo is a Colombian artist born in London and living in Los Angeles. Her murals, books, performances, films, photo-collages, hanging sculptures and installations are gateways into larger discussions about how we treat each other and the world around us. Engaging with issues of water and land stewardship, food sovereignty, and Fair Energy Transition, she inquires into ways of being on Earth that foster sustaining and caring relationships with the natural and built environments.

Catalina Lozano

Catalina Lozano is the Chief Curator at the Museum of Contemporary Art of the Basque Country, Artium Museoa where she has organised exhibitions by Jutta Koether, Carolina Caycedo, Joëlle Tuerlinckx, Patricia Dauder, among others, as well as the group exhibition Looking through a circle in a circle of looks. Her research has focused on the analyses of colonial narratives as well as the deconstruction of the modern division between nature and culture. Other curatorial and editorial projects include the exhibitions Until the Songs Spring (Mexican Pavillion at the 59th Venice Biennial, co-curated with Mauricio Marcin), A Natural History of Ruins (Pivô, São Paulo, 2021), The willow sees the heron’s image upside down (TEA, Tenerife, 2020), Le jour des esprits et notre nuit(CRAC Alsace, Altkirch, 2019, co-curated with Elfi Turpin), Winning by Losing (CentroCentro, Madrid, 2019), Ce qui ne sert pas s’oublie(CAPC, Bordeaux, 2015), A Machine Desires Instruction as a Garden Desires Discipline (MARCO Vigo, FRAC Lorraine, and Alhóndiga Bilbao, 2013-14). She has co-edited several specialised publications and her book and the book The Cure was published by A.C.A. Public in 2018. She is the curator of Amarantus by Mariana Castillo Deball (MUAC, Mexico City, 2021 and Artium Museoa, Vitoria-Gasteiz, 2021) and Replica by Santiago Borja (Museo Amparo, 2022). Between 2020 and 2022, she was Director of Programs in Latin America at KADIST and between 2017 and 2019 she was Associate Curator at Museo Jumex in Mexico City where she developed exhibition projects withBárbara Wagner & Benjamin de Burca, Fernanda Gomes, Xavier Le Roy, and Mathieu K. Abonnenc among other

artists, and organized the exhibition Could Be (An Arrow). A Reading of La Colección Jumex. She was part of the artistic team of the 8th Berlin Biennale in 2014.

La Chola Poblete

La Chola Poblete Argentinian artists lives and works in Buenos Aires, includes watercolor paintings, bread sculptures, and iron structures, which build, not without tension and violence, a repertoire that reproduces, in a key of denunciation and vindication, the dynamics of the cult. Taking up again the tools and formats around which she built her own language and iconography, La Chola intervenes in historical and contemporary imaginaries to explore the ambiguities and undefinable zones of the narratives of the past and the current political discourse. As if she knew that even in the stereotyping and exoticization of the original peoples, their mythical force survives, the artist uses her own body and invents her own mythograms, in graphic interventions that, between the delicacy of drawing and the power of branding, save not only their history, but also their desire for the present.

Stephanie Comilang

Stephanie Comilang is a Filipina-Canadian artist living and working in Berlin. Her documentary based works create narratives that look at how our understandings of mobility, capital and labour on a global scale are shaped through various cultural and social factors. Her work has been shown at the Tate Modern, Hamburger Bahnhof, Sharjah Biennial, Hawai'i Triennial, Haus Der Kunst, and Tai Kwun. She was awarded the 2019 Sobey Art Award, Canada's most prestigious art prize for artists 40 years and younger.

Chus Martínez

CHUS MARTÍNEZ is a curator, writer, and academic with a background in philosophy and art history. She is Head of the Institute Art Gender Nature at the Basel Academy of Art and Design FHNW and Associate Curator at TBA21 (Thyssen-Bornemisza Art Contemporary) in Madrid. Martínez is a board member of CIMAM and serves on advisory boards including Castello di Rivoli and the Deutsches Historisches Museum. Former roles include Chief Curator at El Museo del Barrio, Head of Department at dOCUMENTA (13), Chief Curator at MACBA, and Director of the Frankfurter Kunstverein. She is known for a critical and experimental curatorial practice, and for influential publications and exhibitions on art, ecology, and feminist thought, approaching art as a site of knowledge production and transformation.
In 2025, she served as Artistic Director of the 36th Ljubljana Biennial of Graphic Arts.
She has also curated the Pavilion of Denmark — Things to Come—at the current 61st International Art Exhibition of La Biennale di Venezia with Maja Malou Lyse. Among her most recent exhibitions are A Velvet Ant, a Flower and a Bird at the Potter Museum of Art and Pedagogies of War. Roman Khimei and Yarema Malashchuk by TBA21 at the Museo Nacional Thyssen-Bornemisza.

Mariana Castillo Deball

Mariana Castillo Deball takes a kaleidoscopic approach to her practice, mediating between science, archaeology, and the visual arts and exploring the way in which these disciplines describe the world. Her installations, performances, sculptures, and editorial projects arise from the recombination of different languages that seek to understand the role objects play in our identity and history. Her works result from a long research process, allowing her to study the different ways in which a historical object can be read as it presents a version of reality that informs

and blends into a polyphonic panorama. Seeking to initiate a dialogue with institutions and museums beyond contemporary art, she collaborates with ethnographic collections, libraries, and historical archives. She often produces multiples —books or objects with different uses and formats— to explore how they might generate new territories. Weaving her way through the fields of anthropology, philosophy, and literature, Castillo Deball draws inspiration from a wide range of sources as she engages in the exchange of knowledge as a transforming process for everyone involved. She has been teaching as a professor of Sculpture at Münster Academy of Art since 2015.

Pablo José Ramírez

Pablo José Ramírez is a curator and art writer. He is currently a curator at the Hammer Museum in Los Angeles and previously served as the inaugural Adjunct Curator of First Nations and Indigenous Art at Tate Modern, where he helped strengthen the institution's engagement with Indigenous and non-Western practices. His work has focused on brown histories, non-Western ontologies, Indigenous art, and curatorial forms that displace colonial museum frameworks.

Amal Alhaag

Amal Alhaag is an Amsterdam-based curator, researcher and educator. Her work unfolds through short- and long-term collaborations with people, collectives and institutions. Amal is the initiator, facilitator, and collaborator of various interdisciplinary initiatives and research projects such as Metro54, Sustaining the Otherwise, and The Anarchist Citizenship.

Guillermo Ruiz de Teresa

Guillermo Ruiz de Teresa is a New York-based curator and researcher. His practice sits at the intersection of space, care, and power. Guillermo works as Deputy Director and Curator at Storefront for Art and Architecture, and co-leads the seminar and research project on Public Art as Alimentary Infrastructure at The Cooper Union's School of Architecture.

María Berríos

María Berríos is a Chilean sociologist, editor, and curator. She is the former Director of Curatorial Programs and Research at MACBA, Barcelona. Her work focuses on contemporary art, politics, and culture in Latin America and beyond, with a special interest in collective cultural experiments, internationalist solidarities, and Third World movements of the 1960s and 1970s. She is also a cofounder of the editorial collective vaticanochico.

Paulo Miyada

Paulo Miyada is a curator and researcher of contemporary art. He holds a master's degree in architecture and Urbanism from FAU-USP and has been the Artistic Director of the Instituto Tomie Ohtake (São Paulo, 2020-2026) and an Associate Curator at the Centre Pompidou (Paris, 2021-2025). He was Associate Curator of the 34th Bienal de São Paulo (2020–2021) and the 34th Panorama of Brazilian Art at MAM-SP (2015), as well as Curatorial Assistant for the 29th Bienal de São Paulo (2010).

Tabita Rezaire

Healer, political activist, artist and ancient eternal spirit Tabita Rezaire explores network sciences – organic, electronic and spiritual – as a basis for healing in her work. Rezaire treats oppressive social structures with humour and psychedelic imagery in videos and installation work; feminine sexuality is addressed by dancing in a pink wig, feather bower and shiny leotard (like in Hoetep Blessings) meanwhile the colonial reality of the Internet is questioned by a bright patterned carpet (like in Aquatic Return).

Manuela Moscoso

Manuela Moscoso is the inaugural Executive and Artistic Director of the Center for Art, Research and Alliances (CARA) and curator of Ecuador's national pavilion at the 61st International Art Exhibition - La Biennale di Venezia (2026). She was formerly Curator of the 2ª Bienal das Amazônias (2025), the Liverpool Biennial (2021), and a senior curator at Museo Tamayo. Moscoso's practice spans exhibition-making, publishing, and writing, with a focus on relational, political, and embodied approaches to contemporary art and institutions. in spanish

Kanua Team in Venice Biennial

Giada Lusardi

Giada Lusardi is a curator, educator, and art researcher specializing in contemporary art, cultural history, and visual studies. Her work explores the relationships between art and education, as well as the intersections between art, popular knowledge, and more-than-human forms of relationality. Based between Ecuador and Italy since 2012, she develops a critical, decolonial practice centered on narratives emerging from the cultural intersections between Latin America and Europe, approached from her position as a migrant. Between 2018 and 2023, she served as coordinator of the Visual Arts program at the Pontificia Universidad Católica del Ecuador (PUCE). She has recently developed projects with the Museo Nacional del Ecuador, the Museo Antropológico y de Arte Contemporáneo, and the National Geographic–Lindblad Expeditions (Galápagos). She currently leads the Olga Fisch Project, an interdisciplinary research platform that brings together archives, curatorship, writing, pedagogy, and artisanal knowledge as tools for the production of situated knowledge.

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Venice on Board

Veniceonboard, an amateur sports association founded in 2014 in Venice by a group of friends who share a common passion: the traditional boats of the Venetian lagoon. For this reason, we organise lessons, activities and outings open to everyone — beginners, residents and curious visitors in a simple and friendly atmosphere. No experience is required: all you need is the desire to get in a boat.

CLIMATE: Next week we will have slight rain at different moments and times. Pack some warm clothes, an umbrella, and we will be prepared on the boat with raincoats too.