

09.05 – 22.11.2026

La Biennale di Venezia

61. Esposizione
Internazionale
d'Arte
Partecipazioni Nazionali

61st International Art Exhibition
of La Biennale di Venezia

ALEXANDRE ESTRELA REDSKYFALLS

Portugal Pavilion

TRAVESÍA CUATRO

Richter magnitude (log scale)

4

3



Alexandre Estrela

(1971. Lisbon, Portugal)

Alexandre Estrela's work is an investigation on the essence of images that expands spatially and temporally through different supports. In his videos and installations, Estrela examines the subject's psychological reactions to images in their interaction with matter. Each piece has several layers to which we are initiated step by step. The works are not just there to be watched, but rather to be unfolded. Each piece convokes synesthetic experiences, visual and sound illusions, aural and chromatic sensations that function as perceptive traps, leading the subject toward conceptual levels. With this strategy Estrela is constantly problematizing the elements that constitute the act of perceiving, splitting vision into further sensible dimensions towards the unseen and the unheard.

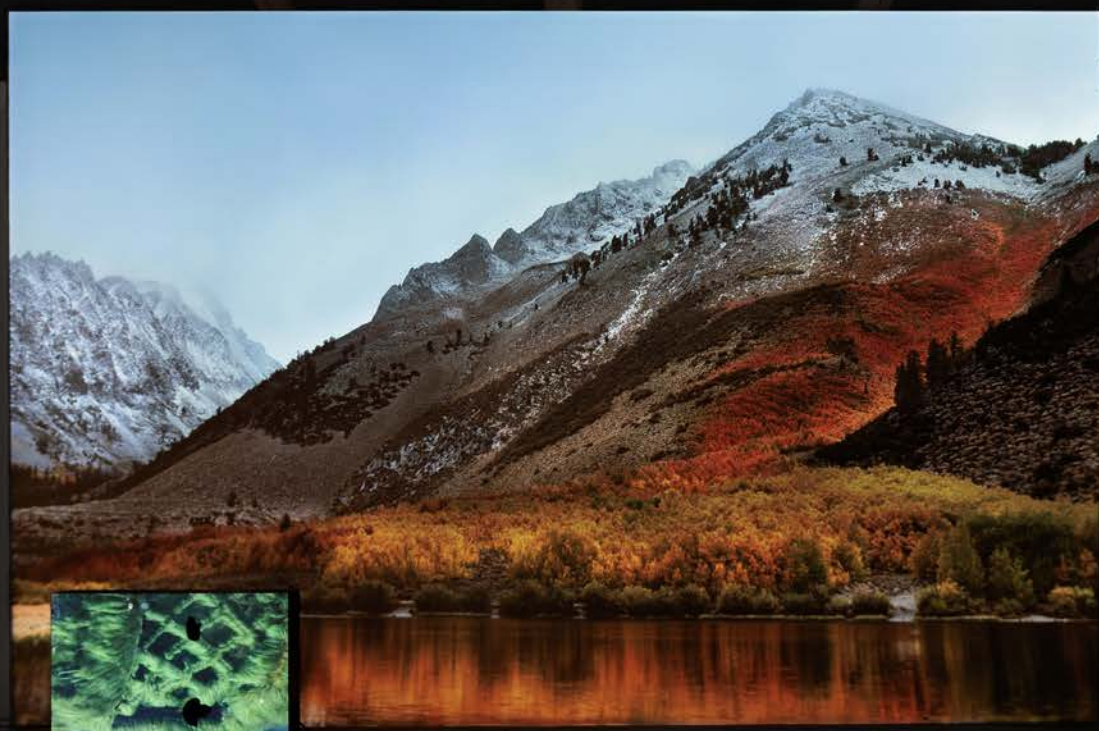
Further selected solo exhibitions include *ViewSonic*, Travesía Cuatro Madrid, 2024; *A NATUREZA ABORRECE O MONSTRO*, Culturgest, Lisbon, 2024; *Flat Bells*, The Marie-Josée and Henry Kravis Studio, MoMA, New York (2023); *Mickey Mouth* (con René Bertholo), UpperCut, Lisbon (2023); *A Third Reason*, Rialto6, Lisbon, 2022; *Forgotten Sounds of Tomorrow*, Galeria Bruno Murias, Lisbon, 2022; *Día Eléctrico* (with João Maria Gusmão) at Travesía Cuatro CDMX, 2021; *All and Everything*, Rufino Tamayo Museum, Mexico City, 2020; *Um Mês Acordado*, curated by Gerard Faggionato at Indipendenza, Rome, 2019; *All and Everything*, Den Frie, Copenhagen, 2019; *Volta Grande*, curated by Luiza Teixeira de Freitas at Pivô, 2019, São Paulo; *Métal Hurlant*, curated by Sérgio Mah at Fondation Gulbenkian, Paris, 2019; *Lua Cão* (with João Maria Gusmão + Pedro Paiva), a project initiated in 2017 by Galeria Zé Dos Bois in Lisbon, that traveled to the Kunstverein München, and concluded at La Casa Encendida in Madrid in January 2019; *Knife in the Water*, 2018, at Travesía Cuatro, Madrid; *Ouro Mouro*, 2018, at the Quetzal Art Centre, Vidigueira, Portugal; *Baklite*, 2017, at CAV Centro de Artes Visuais, Coimbra, Portugal; *Cápsulas de silêncio*, 2016, within the Fisuras Program, at the Reina Sofía Museum, Madrid; *Roda Lume*, 2016, at the Museum of Contemporary Art of Antwerp, M HKA, Belgium; *Meio Concreto*, 2013, at Museu Serralves in Porto, Portugal; *Um homem entre quatro paredes*, 2013, at the Pinacoteca do Estado de São Paulo, Brazil; *The Sunspot Circle*, 2013, at The Flat Time House, London, United Kingdom, among others.

The artist has also participated in numerous group shows in institutions and biennales such as: *Points de rencontres*, Centre Pompidou, Paris, 2019; *Anozero – Bienal de Arte Contemporânea de Coimbra*, 2017, curated by Luíza Teixeira da Freitas; *L'exposition d'un Rêve*, 2017, at Gulbenkian Foundation Paris, ACMI Melbourne and TATE Modern, a project by Mathieu Copeland; *Hallucinations*, Documenta 14, 2017, Athens, a festival curated by Ben Russel, etc.

His work is included in the following international collections: Fundación Museo de Arte Reina Sofía (Spain); Colección Inelcom (Spain); Museo Rufino Tamayo (Mexico); Fundação Calouste Gulbenkian (Portugal); Museu Nacional de Arte Contemporânea – Museu do Chiado (Portugal); Fundação Telecom (Portugal); Fundação Serralves (Portugal); António Cachola Collection (Portugal); MAAT – Museum of Art Technology and Architecture (Portugal); Taguchi Art Collection (Japan); Fundación CALOSA, Irapuato, Guanajuato, (Mexico); Collection Centre Pompidou (France); Coleção Teixeira de Freitas (Portugal); Collection du Frac Bretagne (France); Collection of Maria João and Armando Cabral (Portugal), among others.

Since 2007, Alexandre Estrela is the director and co-curator, together with Ana Baliza, of a non-profit art venue in Lisbon called farO (formerly known as Oporto).

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RedSkyFalls

Portugal Pavilion

61st International Art Exhibition of La Biennale di Venezia

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

Under close observation, we can recognize in the behaviour of these artificial sentinels the infrasignals 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.

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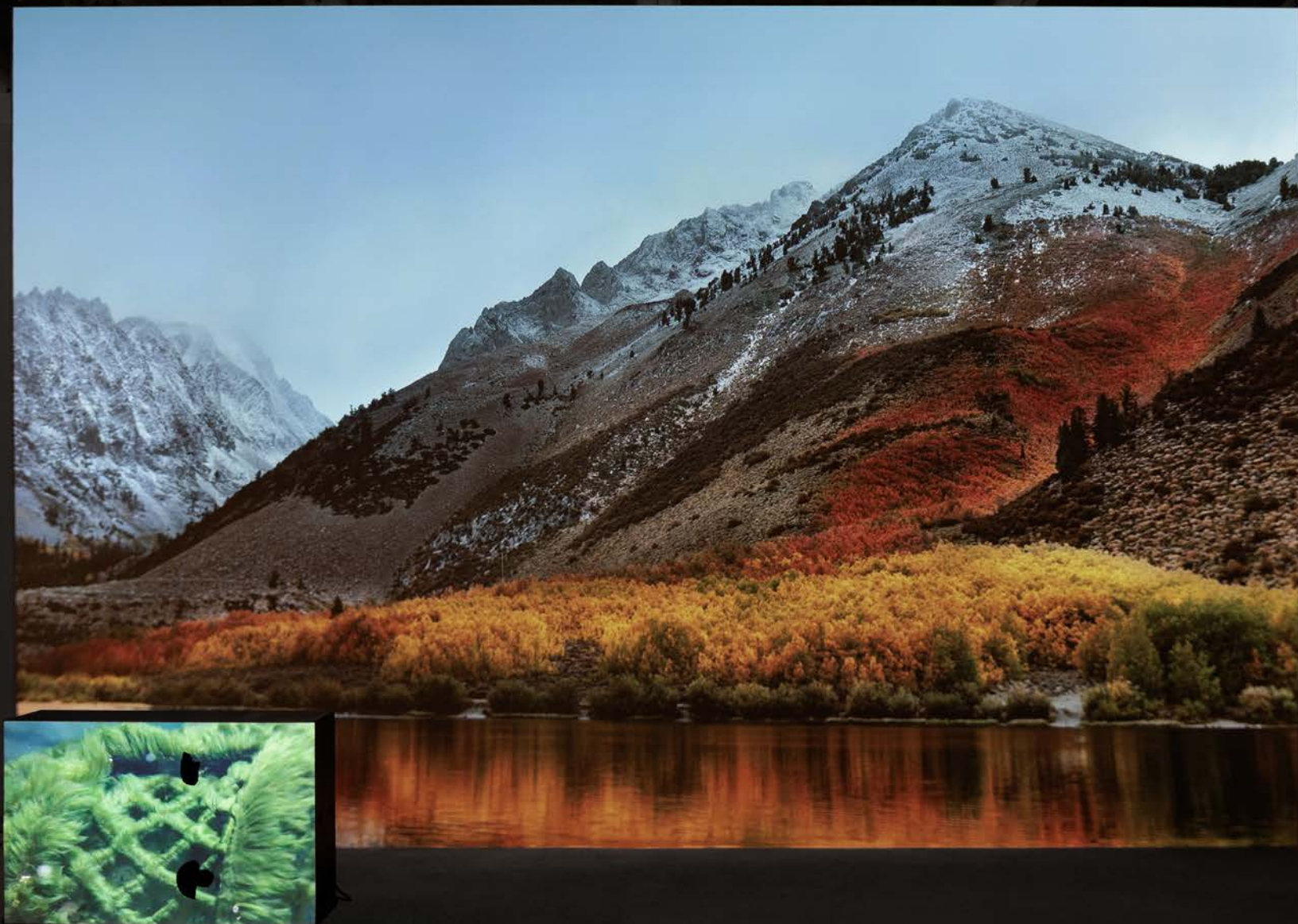
Alexandre Estrela
RedSkyFalls
(complete installation)
2019 — 2026
Variable dimensions
AE110

Computer-generated
multichannel audiovisual
installation triggered by
global seismic activity
Video projection of a default
macOS High Sierra desktop
screenshot, colour
Video projection over
paper-covered loudspeaker,
colour, mono sound
Video animation modulated
by animal behavioural data,
projected onto engraved
aluminium plates, colour,
mono sound





TRAVESÍA CUATRO



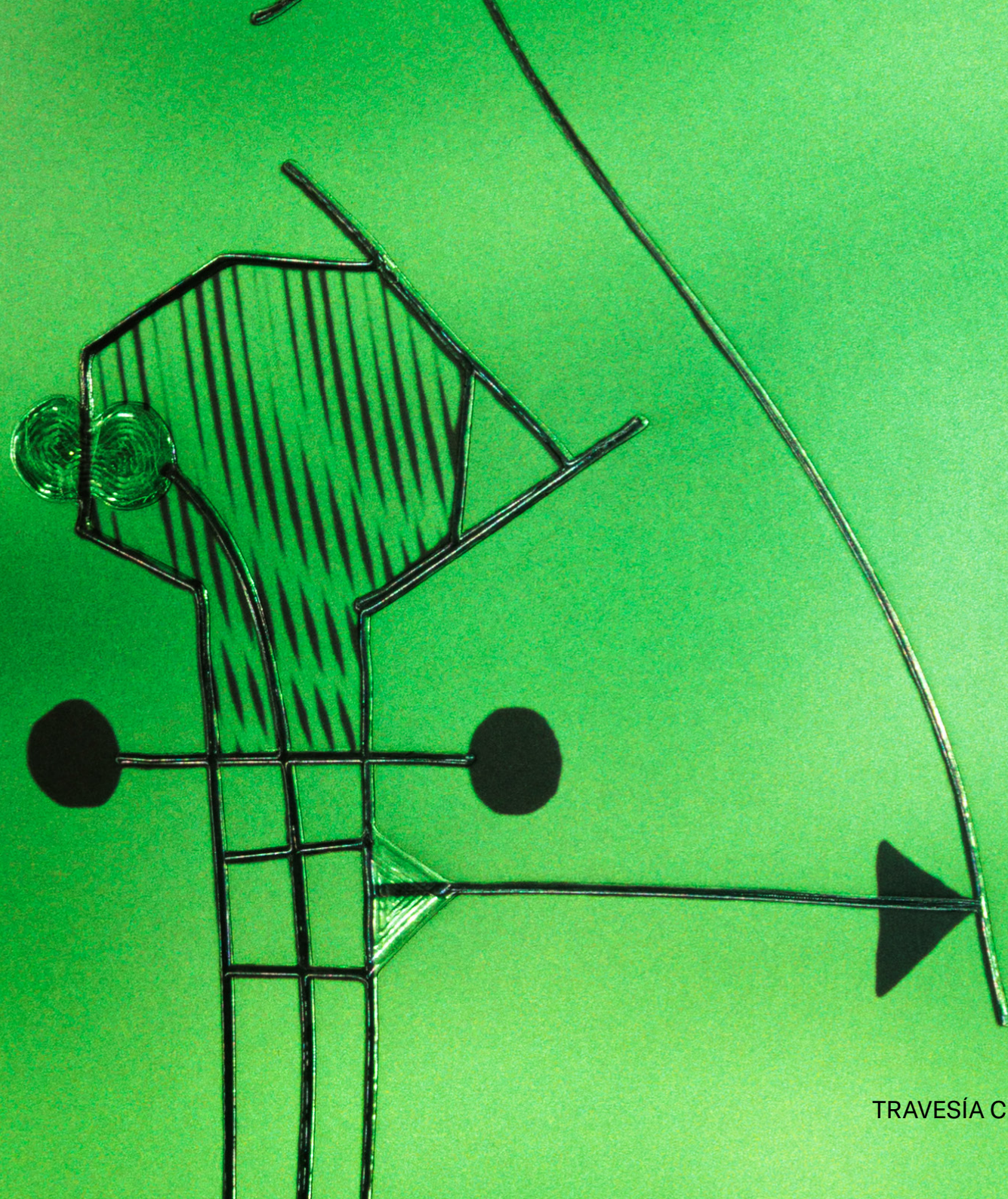
TRAVESÍA CUATRO



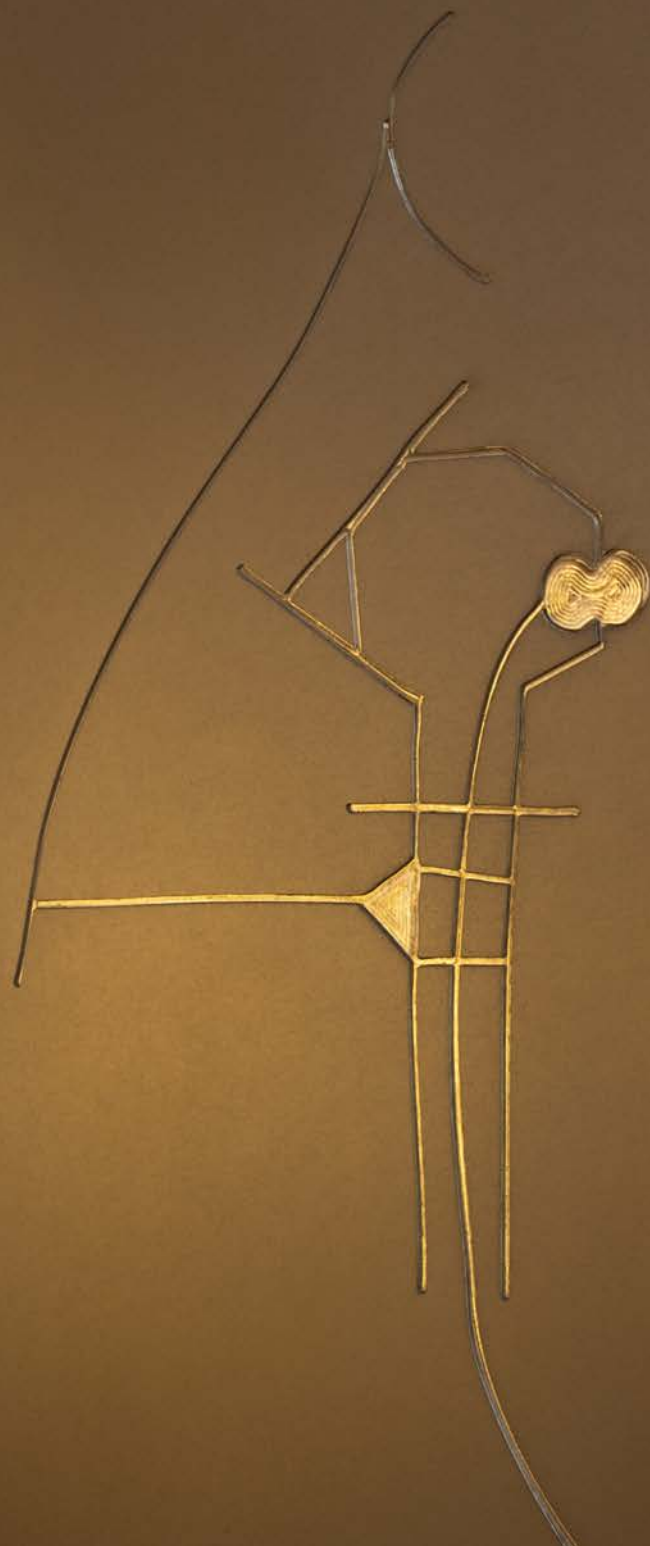
TRAVESÍA CUATRO

Alexandre Estrela
Réplica (zebrafish larva)
2025
Video projection on
aluminium engraved plate,
mono sound, endless
50 × 35.4 × 1 cm (DIN A3+)
19.7 × 13.9 × 0.4 in
AE110-001.1





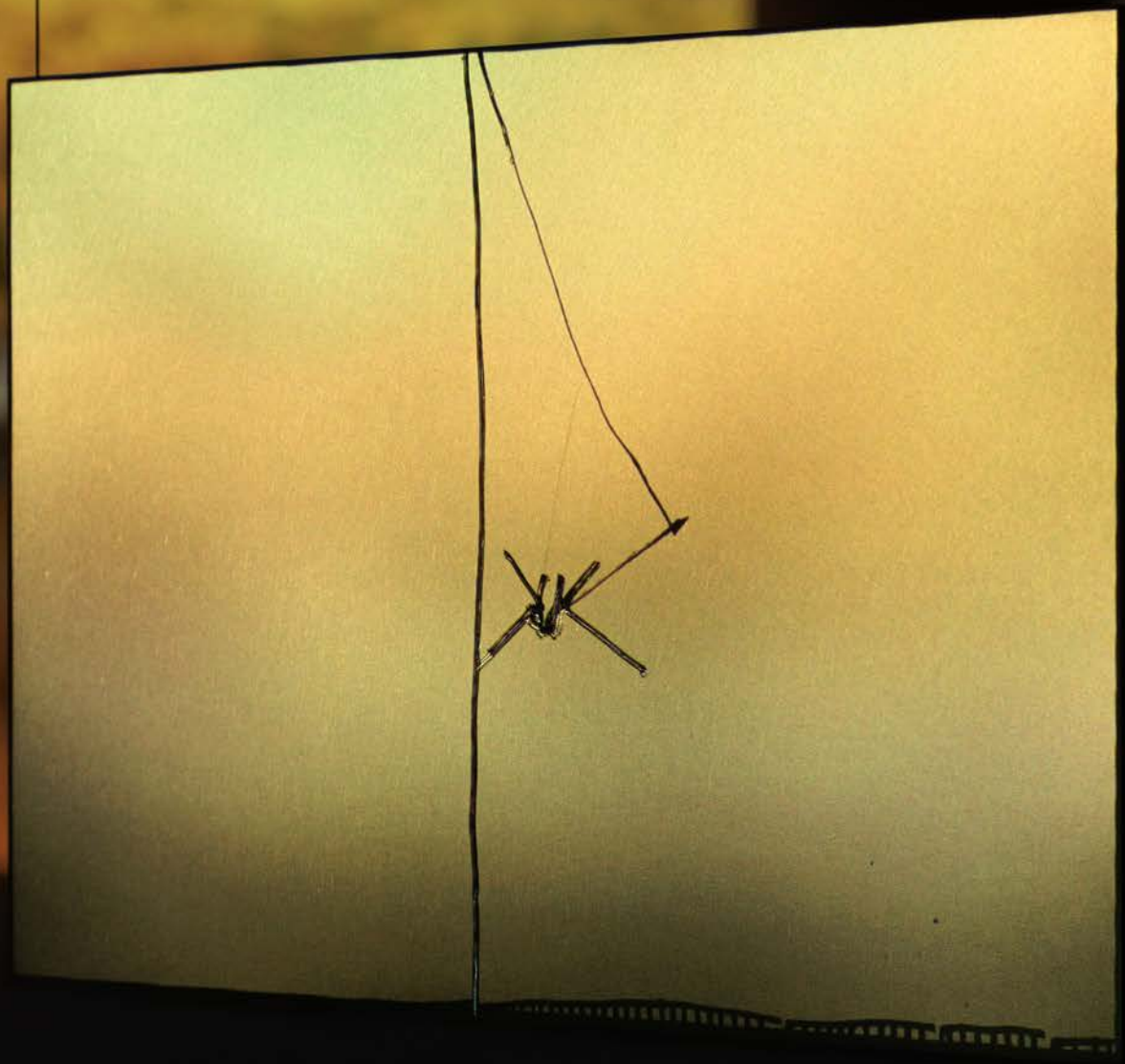
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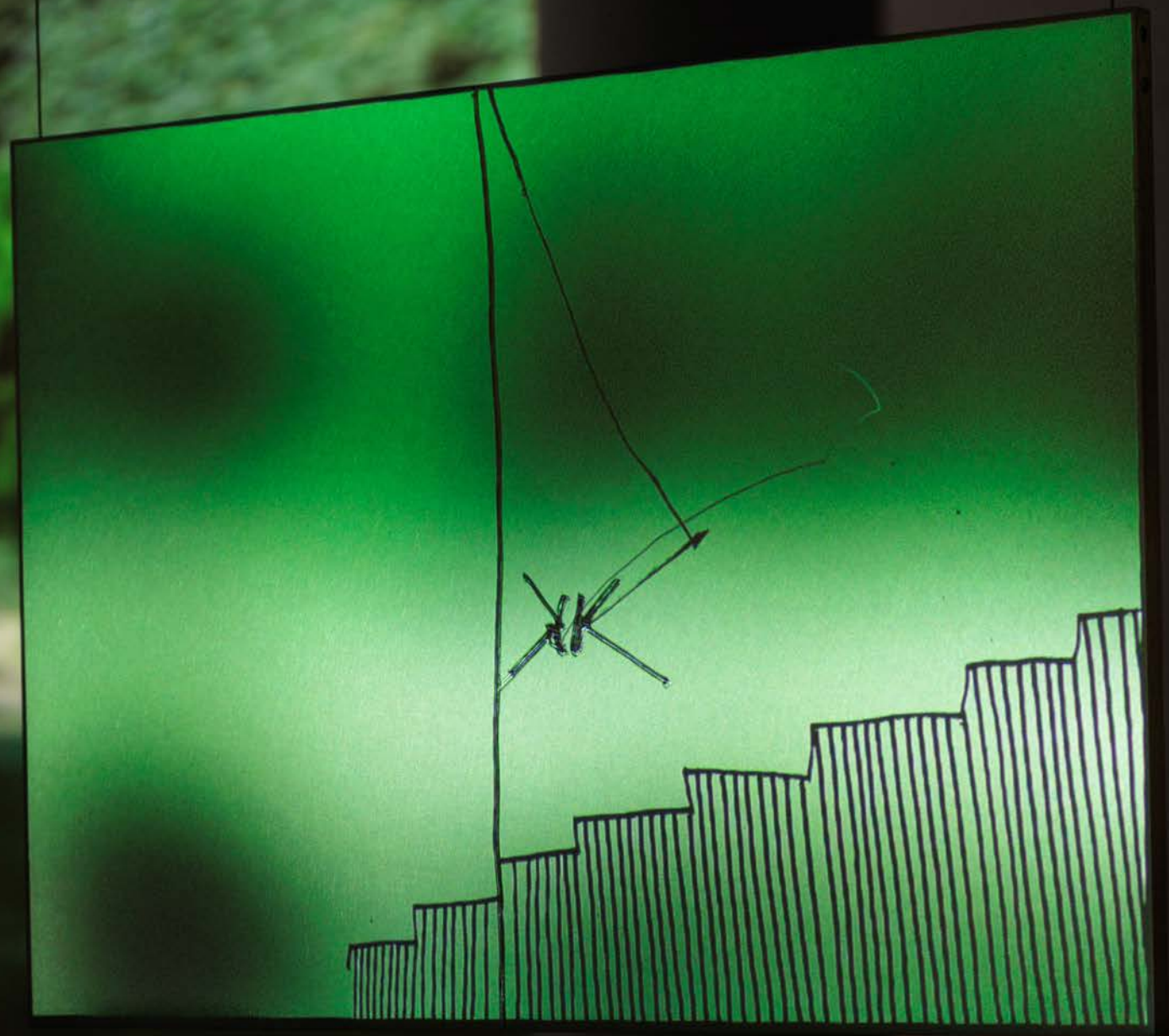


TRAVESÍA CUATRO

Alexandre Estrela
Réplica (fruit-fly)
2026

Video projection on
aluminium engraved plate,
mono sound, endless
29.7 × 42 × 1 cm (DIN A3)
11.7 × 16.5 × 0.4 in
AE110-001.2

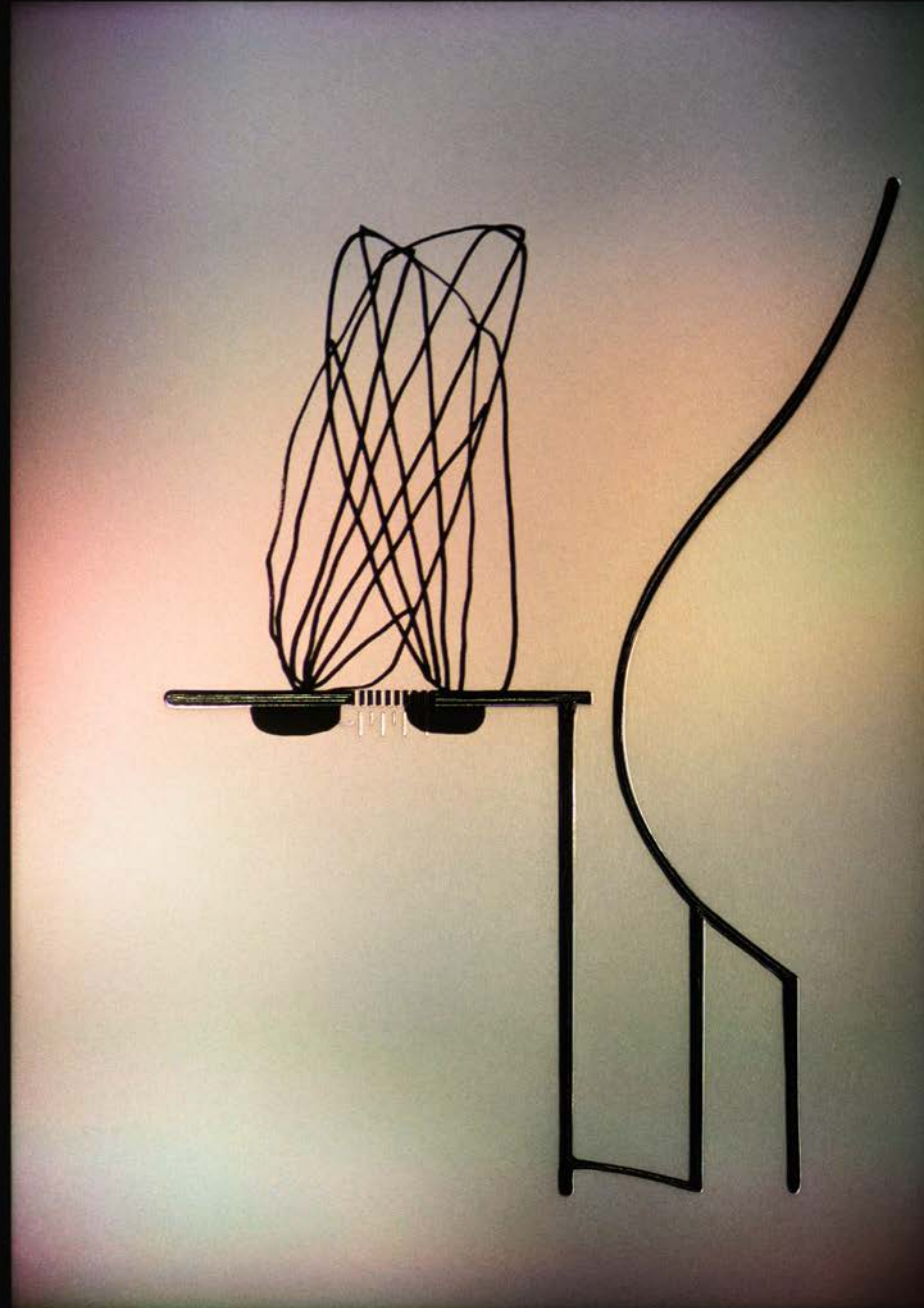




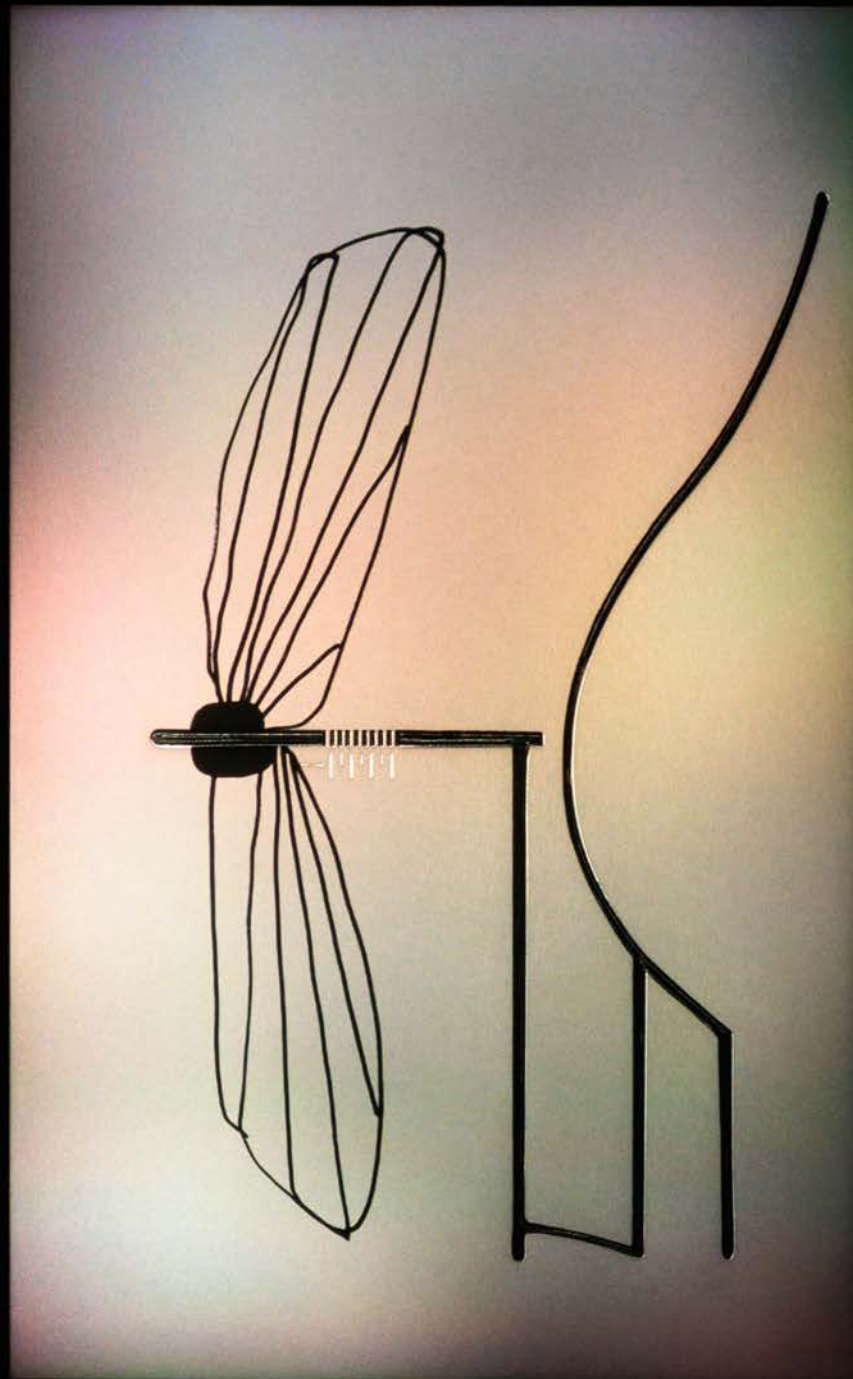
TRAVESÍA CUATRO



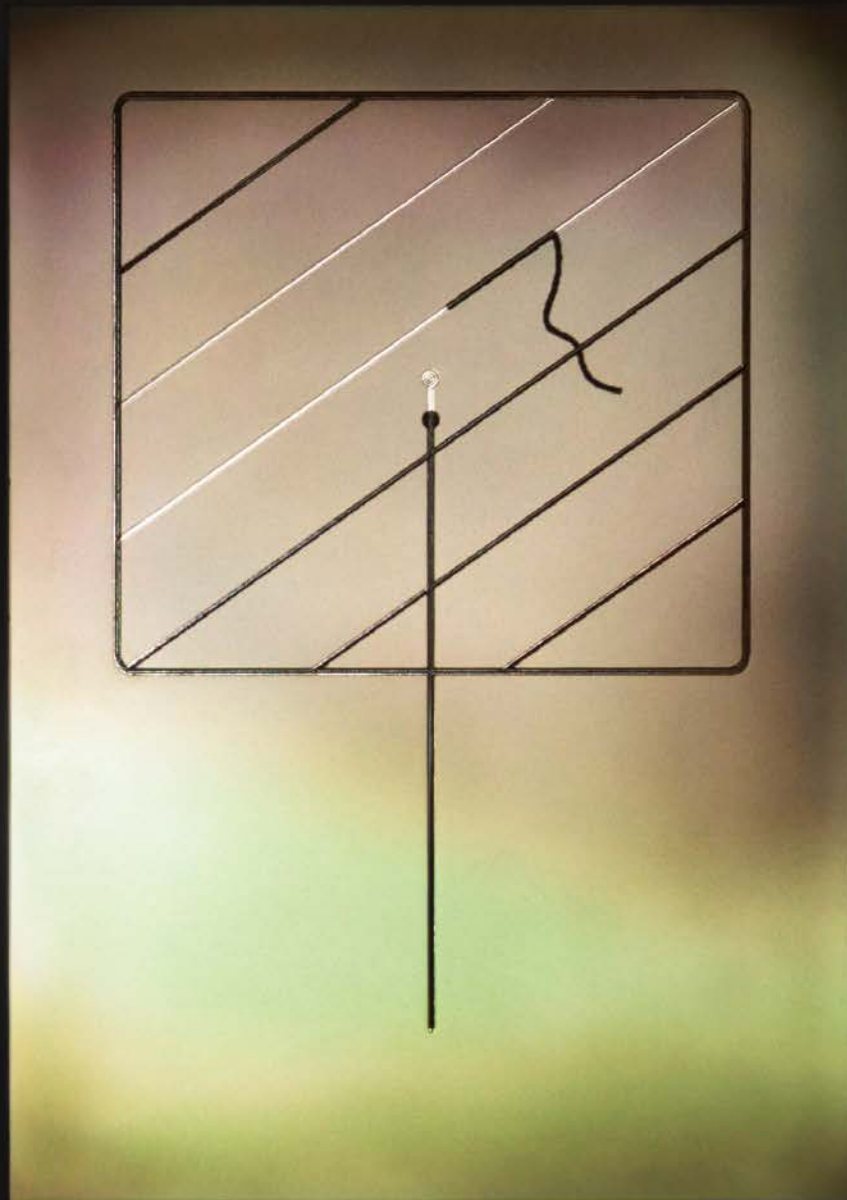
Alexandre Estrela
Réplica (dragonfly)
2026
Video projection on
aluminium engraved plate,
mono sound, endless
59.4 × 42 × 1 cm (DIN A2)
23.4 × 16.5 × 0.4 in
AE110-001.3







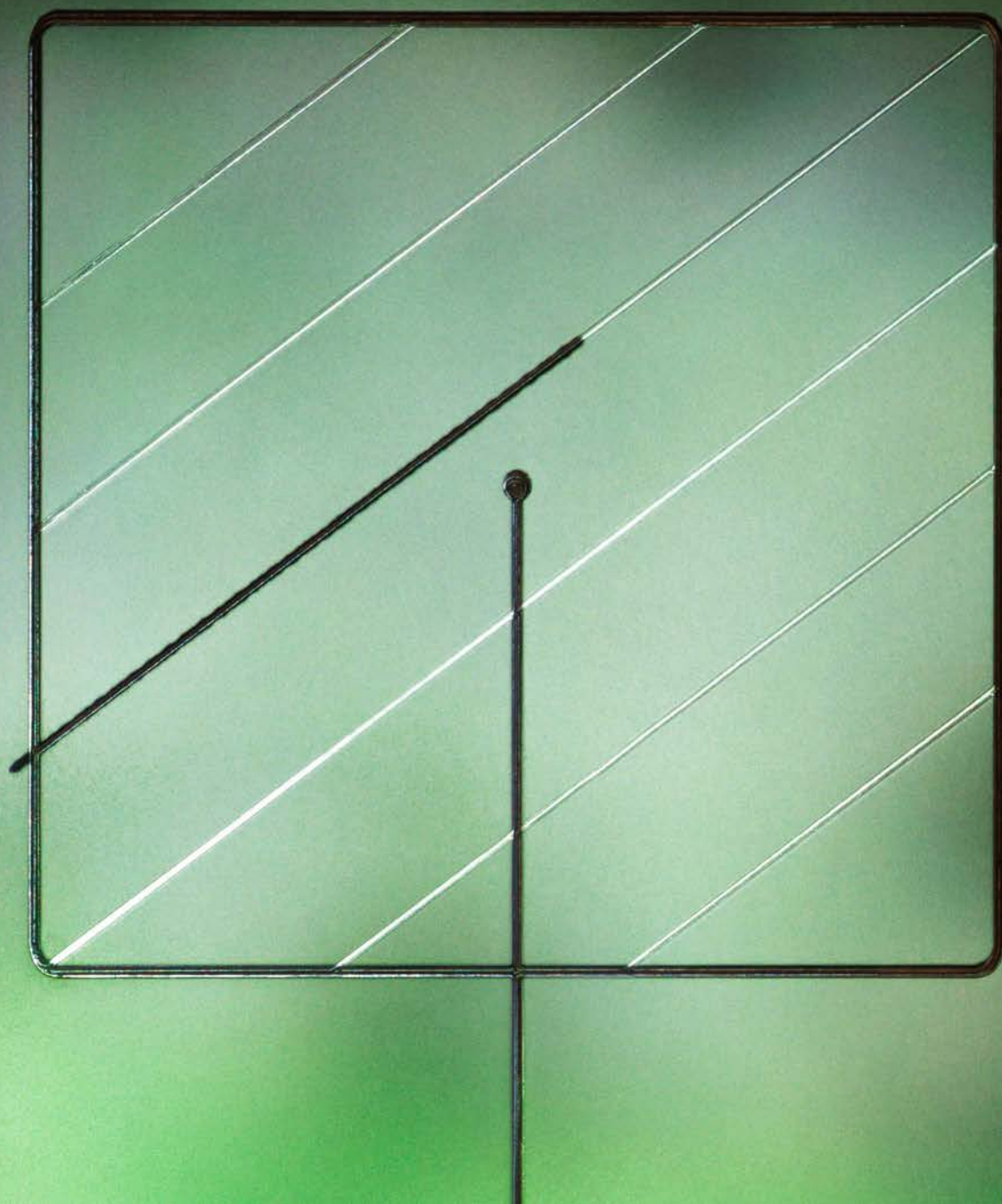
Alexandre Estrela
Réplica (griddled worm)
2026
Video projection on
aluminium engraved plate,
mono sound, endless
85 × 60.1 × 1 cm (DIN A1)
33.46 × 23.66 × 0.39 in
AE110-001.4



TRAVESÍA CUATRO

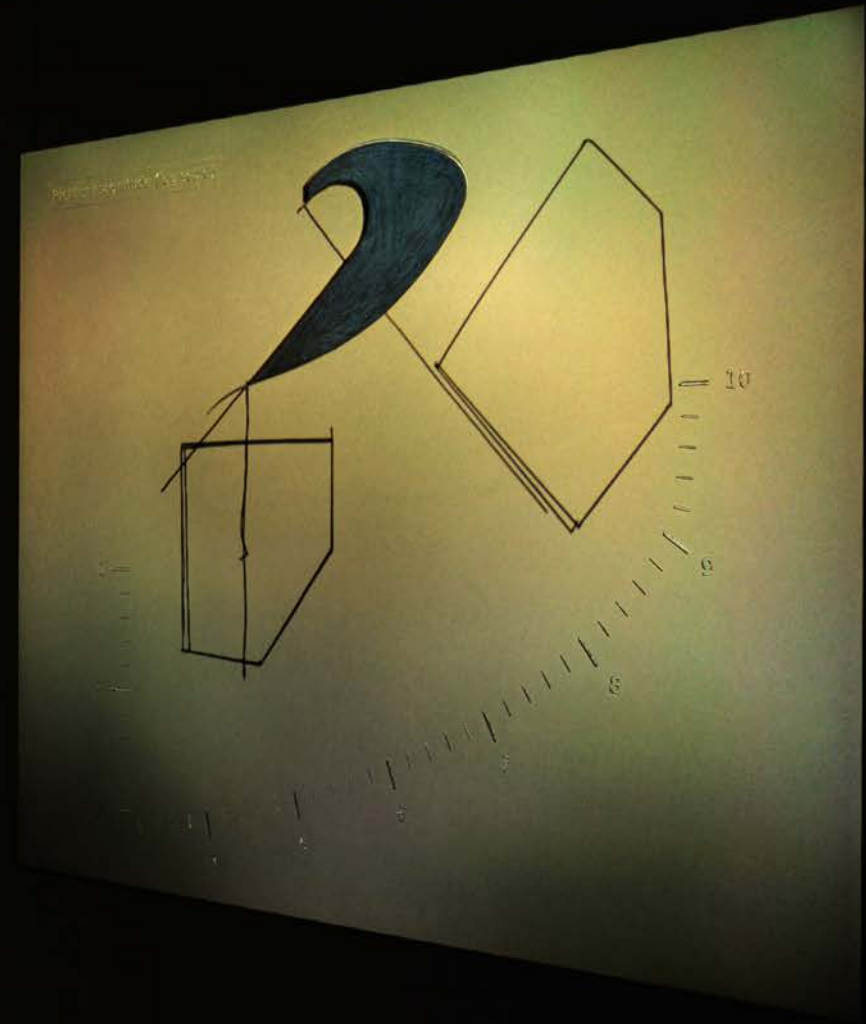


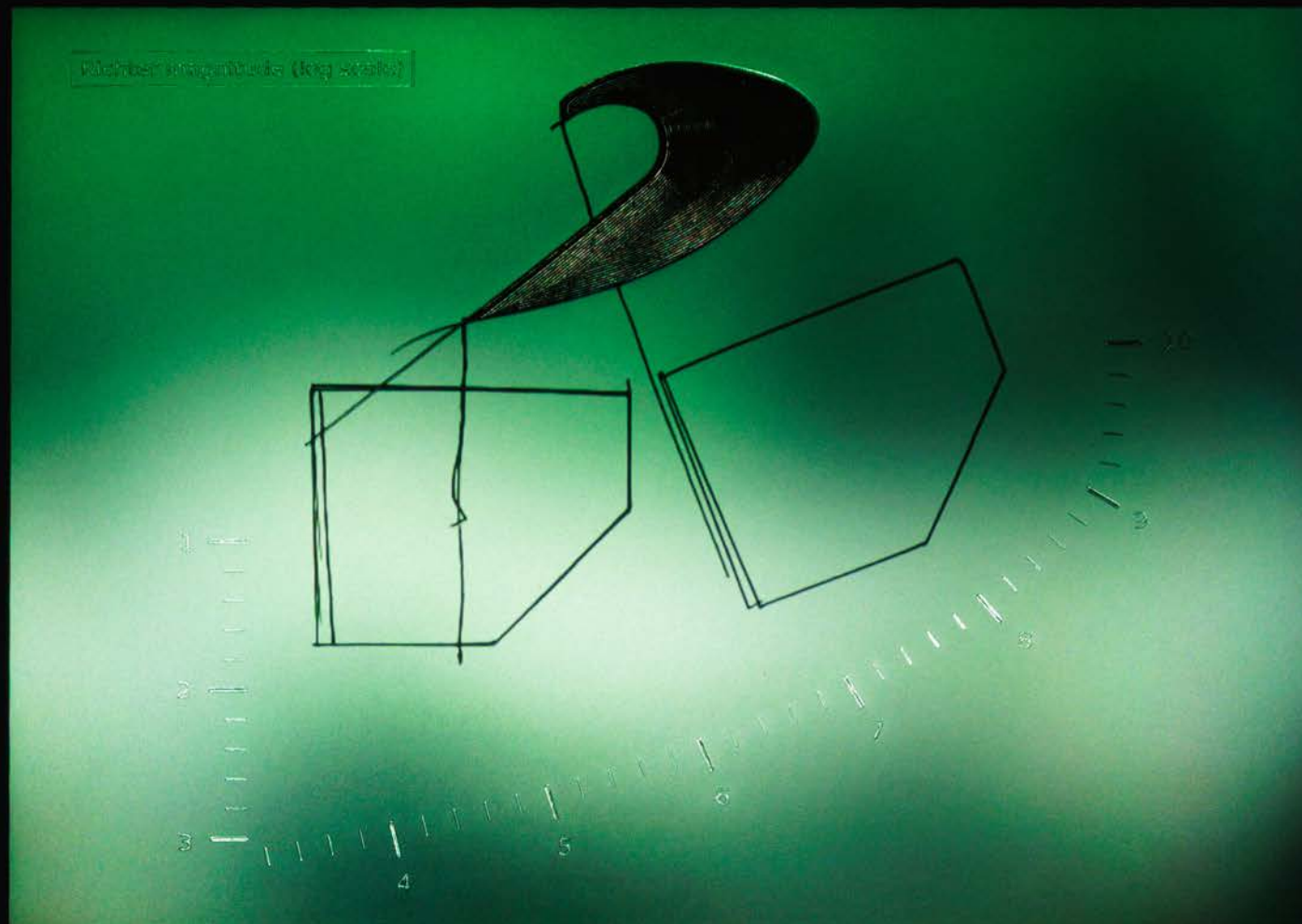
TRAVESÍA CUATRO

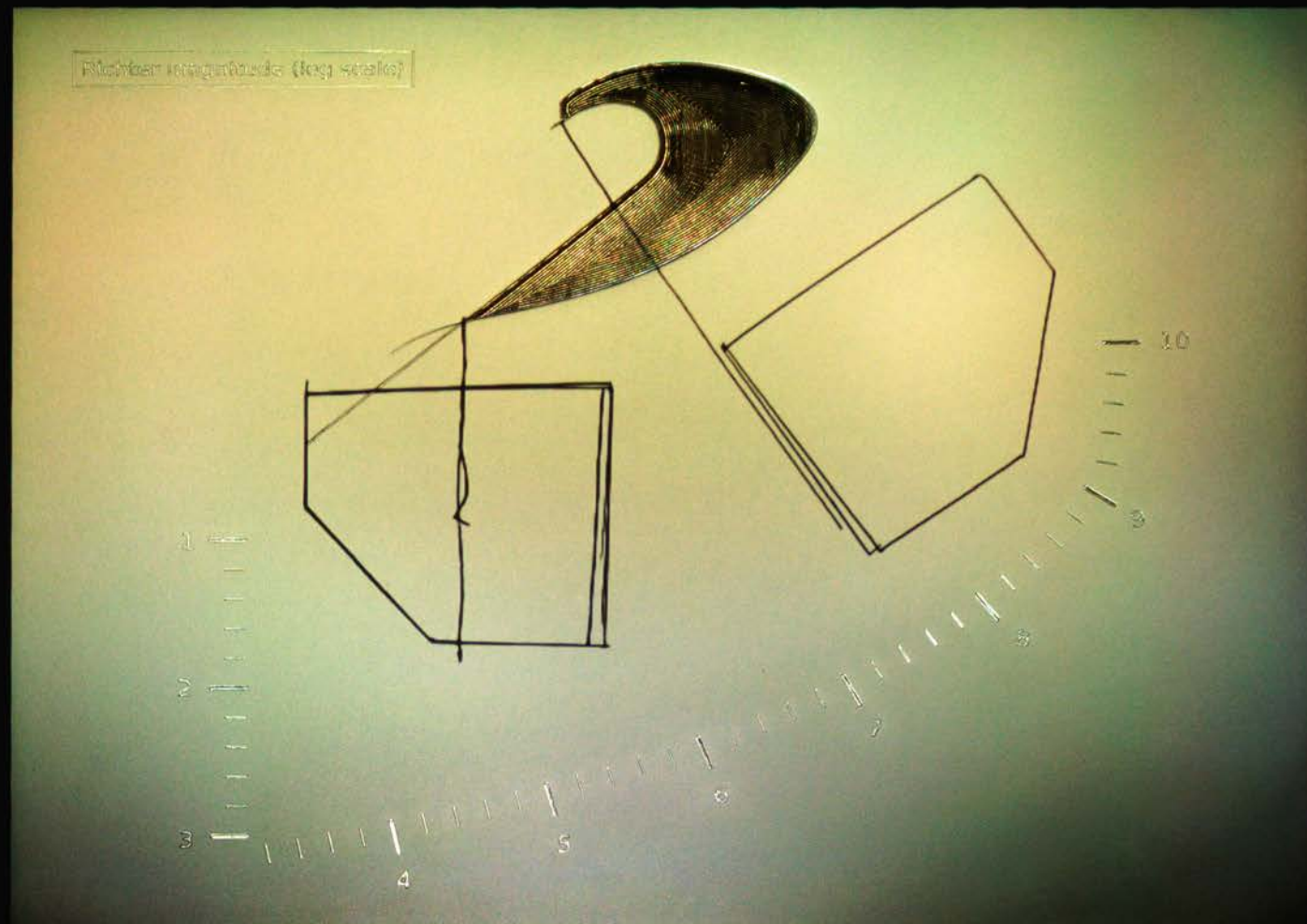


TRAVESÍA CUATRO

Alexandre Estrela
*Réplica (weathervane /
[Hans] Richter scale)*
2026
Video projection on
aluminium engraved plate,
endless
42 × 59.4 × 1 cm (DIN A2)
16.5 × 23.4 × 0.4 in
AE110-001.5







Alexandre Estrela
*Barómetro (lateral
interference)*

2024

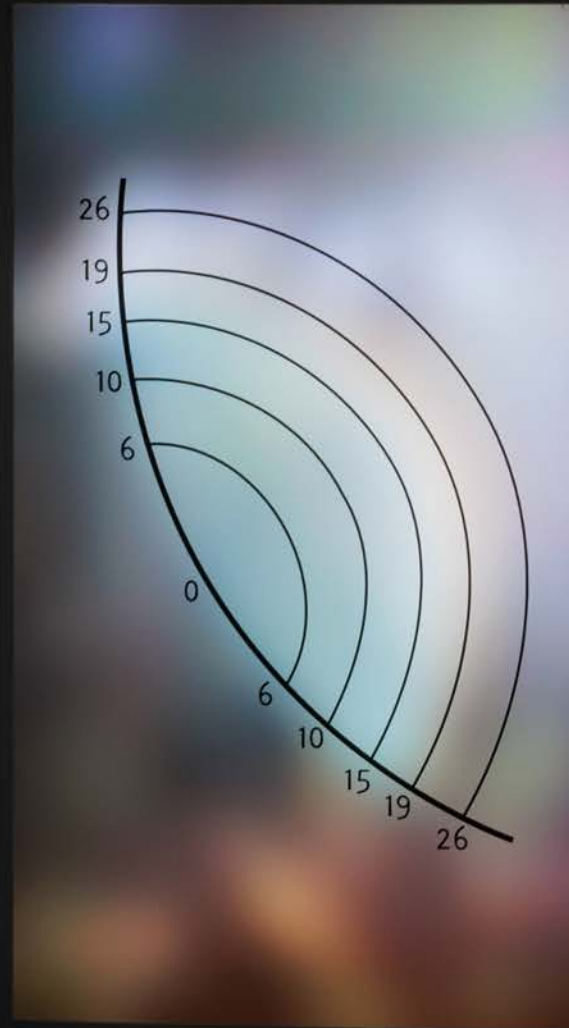
Video projection on
aluminium engraved plate,
endless

82.5 × 48.5 cm

32.48 × 19.09 in

AE110-001.6





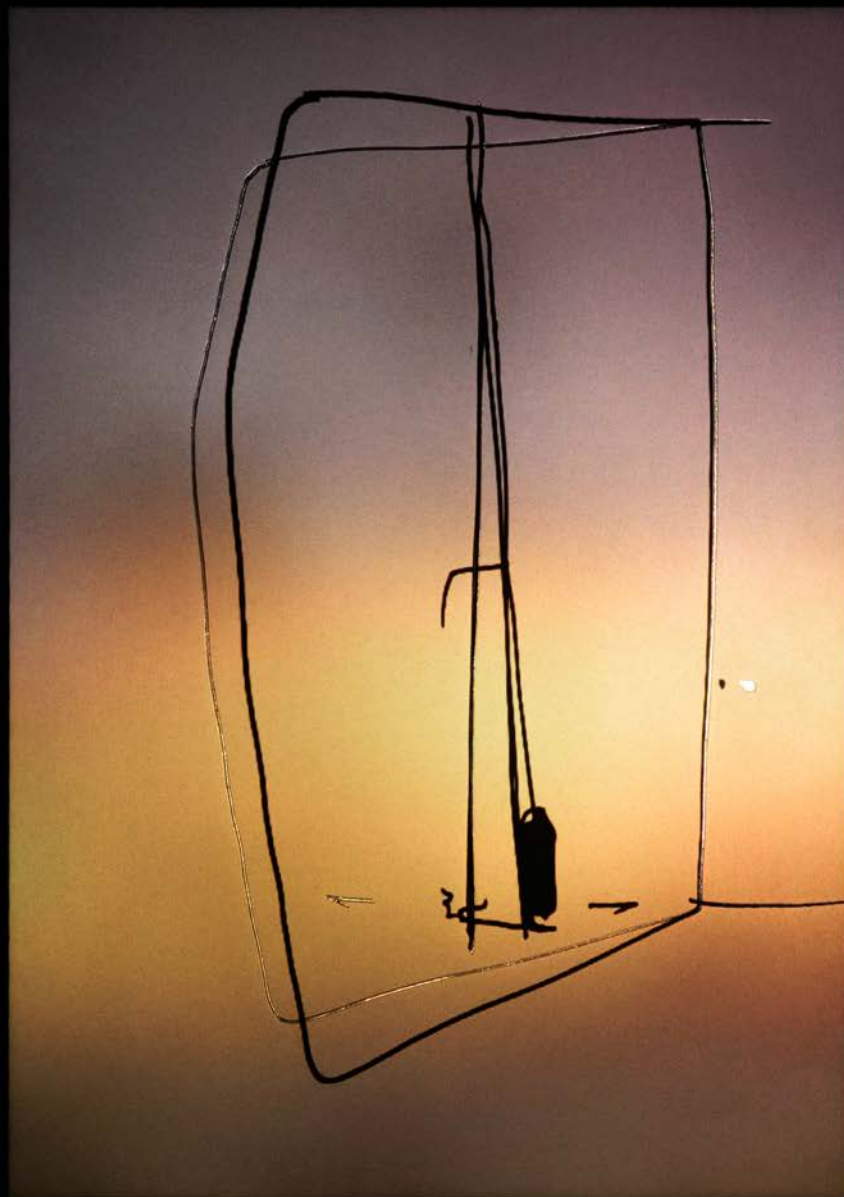
TRAVESÍA CUATRO



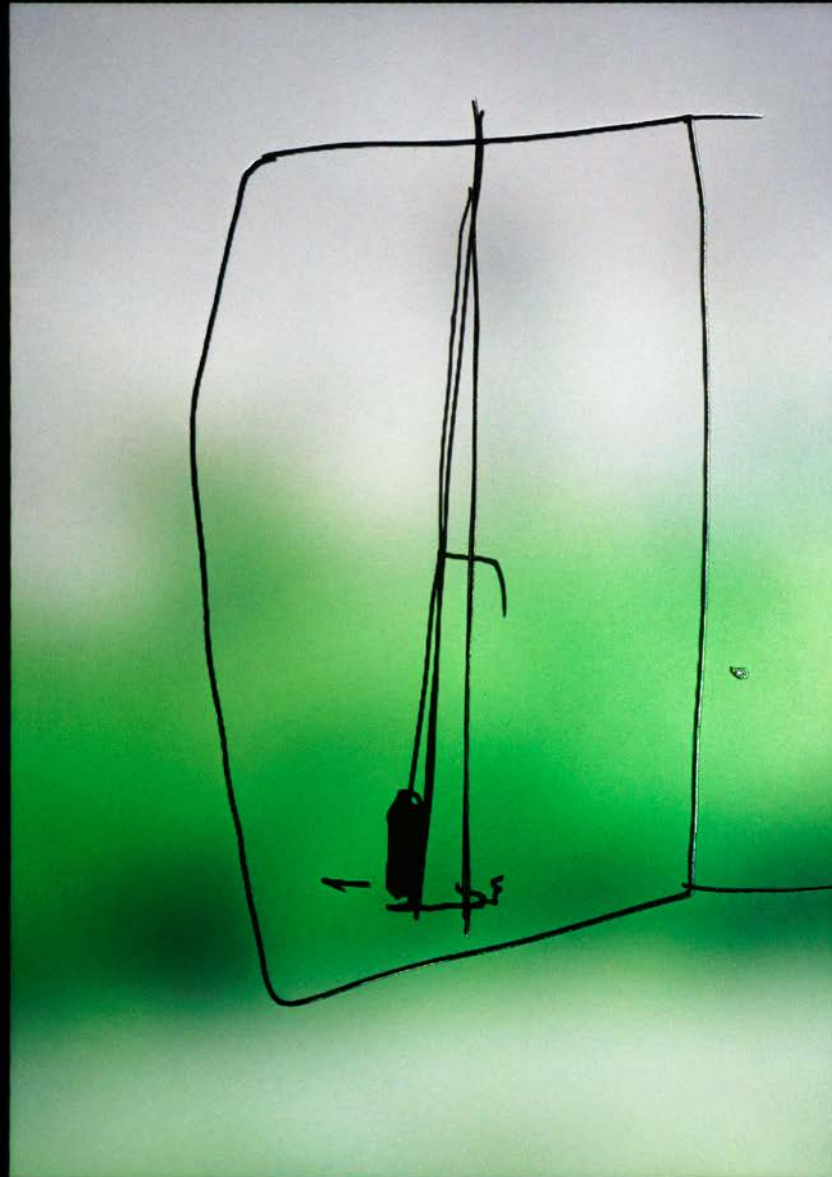
Alexandre Estrela
Réplica (compass)
2026

Video projection on aluminium
engraved plate, endless
59.4 × 42 × 1 cm (DIN A2)
23.4 × 16.5 × 0.4 in
AE110-001.7





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