

LILLA *SZÁSZ*  
RITA *GT*  
HOPE *STRIKLAND*  
TULANI *HLALO*  
NURIA *LOPEZ DE LA OLIVA*

~~NO~~ PLACE  
LIKE HOME


LILLA SZÁSZ (P.6) RITA G  
HOPE STRIKLAND (P.28) T  
NURIA LOPEZ DE LA O

*T* (P.16)

*TULANI*

*LIVA* (P.44)

*HLALO* (P.36)



This group exhibition was curated by Nuria López de la Oliva during the September-December 2019 residency program at La Junqueira.

The project works as a platform to connect artists based in Portugal and the UK whose practices have aspects in common, as well as an opportunity to further develop their career and network in the international landscape.



PROJECT

# ABSTRACT

No Place like Home reflects on notions of migration and the feeling of 'home' through different media including sculpture, installation, video, photography and performance.

More specifically, these artworks explore how tourism, diaspora, forced migration and (de)colonialism influence collective and individual identity in different contexts - either historically and socio-economically.



# LILLA

# SZÁSZ

*[About the artist]*

Known for her socially inspired works, Hungarian artist Lilla Szász focuses on stories of human vulnerability, being concerned with issues of migration, identity and gender. The artist's practice is rooted in the process of documentary photography and filmmaking.

# 6

[www.szaszlilla.hu](http://www.szaszlilla.hu)

Lilla has participated in many international projects including the exhibition 'Women in 3 Acts' at the Fotogalleriet (Oslo, Norway) (2019) and 'Here We Are' as part of Photo España (2012) at the Museo de Bellas Artes (Madrid). The photographer has also accomplished various artist residency programmes; at the Hangar Artist Residency (Lisbon, Portugal), Budapest Gallery Artist Exchange (Lisbon), and Hungarian Eötvös Fellowship in collaboration with ICP New York (New York, US). Lilla has also won the third price of the ECB Photography Award 2005 in Frankfurt.

In 1974, after the dictatorship in Portugal ended, thousands of settlers suddenly arrived to the old metropolis after having left the former Portuguese colonies or fled from a civil war scenario that had rapidly established there. This massive migratory movement had a serious socio-economic impact in Portugal, turning it positive to some (like the tourism industry) and negative for others. Attracted by this phenomenon, Lilla Szász has spent the last year doing research and talking to people who were affected by these changes - having documented the process, the artist presents a selection of these photographs for *No Place like Home*.

*[Greetings from my new home]*

2018-2019 (new commission)  
Colour negative, digital prints, edition of 5 Holiday (2019)  
Film screened in the living room area made from archive  
footage found at the Videoteca Municipal de Lisboa (3.50 mins)























# RITA

# GT

*[About the artist]*

Portuguese born Rita GT is a critical and intervening artist, approaching themes of memory, identity and the importance of human rights. The colonial symbolism in her work defines her own identity and artistic language, revealing an on-going interrogation and experimentalism in both material and conceptual aspects.

# I6

[www.ritagt.info](http://www.ritagt.info)

Rita has exhibited her works across the globe in spaces such as Museu Machado (Açores), Instituto Camões (Angola), Lagos Bienial (Nigeria) and Museu do Chiado (Portugal), among others. The artist has also won several residency programmes internationally including one in the UK at the Yorkshire Sculpture Park during 2018-2019, as well as an artist residency at the Iwaya Community Art Festival in Lagos (Nigeria).

*[Like a Woman]*

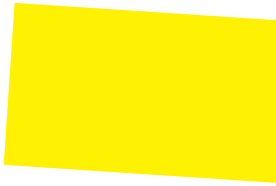
2019 (new commission)  
Performance with clay, fabric, paint,  
table and writing on edible paper  
Live performance in collaboration with Ailton Neto

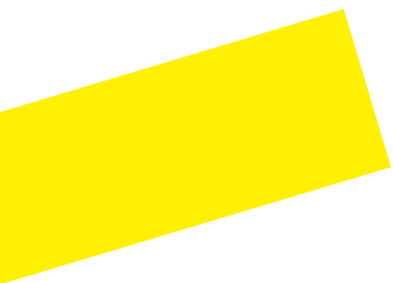
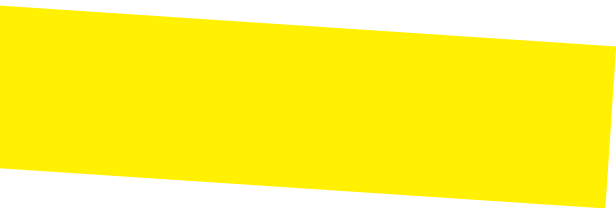


Much has been written about the journeys of Portuguese men who travelled around the world to explore and colonise “new lands”, but very little has been said about the lives of women who accompanied these men and settled in the shores of Africa and Brazil. This performance by Rita GT evokes the stories of these women, using ceramics as a symbol of Portuguese identity and connecting it with the domestic space and rituals that were attributed to women back in time - Like a Woman was performed at La Junqueira’s kitchen, the space that in most cultures used to represent the centre of the house: where children were born, food was cooked and ceremonies were held.























# HOPE STRIKLAND

*[About the artist]*

Hope Strickland is a visual anthropologist from Manchester with British, Jamaican and Indian heritage. The artist's practice explores archival response, the collective memory invested in landscapes and an experimental engagement with storytelling.

28

[www.hopestrickland.com](http://www.hopestrickland.com)

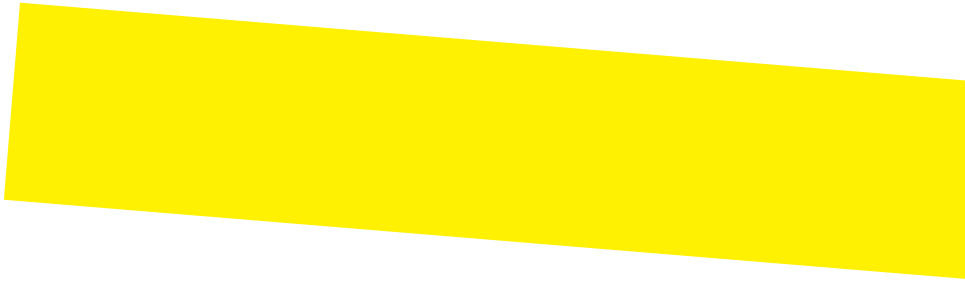
The filmmaker's work has been selected for many festivals and other film programmes internationally including the Society for Visual Anthropology Film and Media Festival (SVAFMF), Nordic Anthropological Film Association (NAFA), Athens Ethnographic Film Festival and Close:Up Edinburgh Docufest - where Hope was nominated for the Best Scottish Production. The artist was also published in the Journal of Anthropological Films.

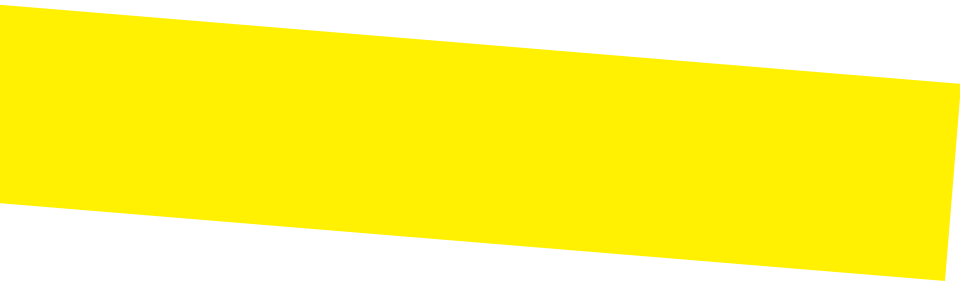
Home Soon Come is part of an on-going project with the elderly Caribbean community in South Manchester. The film is a combination of archival footage of the Caribbean islands, domestic spaces in Manchester and scenes shot in a day centre for the Caribbean elderly in the city. This project quietly aims to engage with the participants at their own pace. It is a film that sits between past and present, with an emphasis on memory-placing through the people around us and what it means to find ourselves at home.

*[Home Soon Come]*

2019 (new commission)  
Digital and 8mm film  
(21.50 mins)

















# TULANI HLALO

*[About the artist]*

Possessing British and Zimbabwean heritage, artist Tulani Hlalo uses different media to reconnect with the Zimbabwean background she once neglected in her childhood. Although the subjects present in her work are inspired by her personal experience, Tulani sees such themes as universal in the context of existing as mixed race in the UK.

36

[www.hopestrickland.com](http://www.hopestrickland.com)

Tulani's work has been widely showcased in the UK, including galleries and other creative spaces like the OUTPOST Gallery in Norwich, Enclave in London, New Bridge Street Project in Newcastle upon Tyne and Castlefield Gallery in Manchester. The artist has also been part of international projects in Texas (US) and Lecce (Italy). Tulani was selected for the online residency programme "The White Pube", as well as for an art residency in Spain in 2017.

For this piece, the artist takes inspiration from a series of travelling books around Southern Rhodesia (old name for Zimbabwe) from the Portico Library in Manchester, mostly written by English explorers and settlers from the 18th century onwards. Using the figure of a tree as a symbol of family ties and history, accompanied by fragments from a conversation with her British and Zimbabwean parents, Tulani reflects on the complex relationship between the two countries through a more personal approach. The botanical aspect of this installation also connects with the idea of migration: seeds being carried and germinated in different places as a metaphor for human migratory movements and interactions.

*[My Ancestors Had Conflicting Interests]*

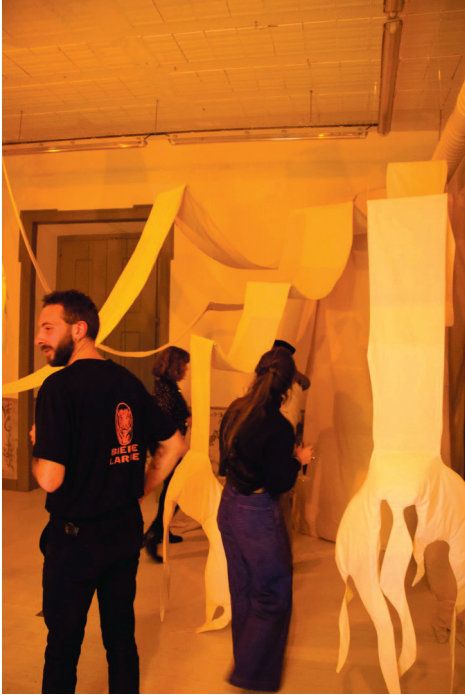
2019 (new commission)  
Sound and sculpture installation  
calico fabric, wadding and chicken wire

















# NURIA

*[About the curator]*

*cargocollective.com/nurialopezdelaoliva*

Nuria is an independent curator from Spain living in Manchester (UK), holding a Masters Degree in Contemporary Curating from the Manchester School of Art, and a BA in Sociology from Complutense University of Madrid (Spain). As an international curator, one of the main focuses of her practice is to connect artists from different contexts in order to expand their artistic knowledge and network globally.



# LÓPEZ DE LA OLIVA

Another element of Nuria's work is her background in sociology, which has a relevant impact in the subjects the curator selects for her projects. Subjects that affect human beings are always present in her research; themes such as identity, social rights, migration, LGBTQ+ and mental health. Nuria is a non-limited individual whose work involves experimental practices and new curatorial methodologies.

The curator has worked as a freelancer in Manchester for the past years, having curated and produced exhibitions and other creative programmes at PS Mirabel, SLOE Gallery, the Portico Library and Manchester Art Gallery, among others. Nuria was also part of a curatorial residency and exchange between Manchester and Madrid in 2018, having curated an exhibition at Storm and Drunk Space (Madrid) as a result of this project. She has also worked for different art organisations such as the Manchester School of Art, HOME, Paradise Works, Asia Triennial Manchester, the Whitworth and the Manchester Museum.

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