

Breaking the Patterns (BtP) is a project at the crossroads of the Cultural and Creative Industries (CCI), social equity, and international collaboration. It creates opportunities for emerging artists to connect, grow, and share their work – especially those facing economic, geographic, or systemic barriers.

Through partnerships across Europe, including NowHere Lisboa during Volumes 3 and 4, BtP promotes cultural exchange and works toward greater accessibility in the arts.

In our Portugal-based residency, we welcomed six artists from across Ireland and six artists based in the Lisbon metropolitan area, with roots in Italy, Brazil, and the Dominican Republic. Their practices – ranging from painting and sculpture to video, mixed media, and urban art – brought a rich variety of perspectives, reflecting the city's diverse and evolving art scene.

For three months, the artists shared a studio in Cacilhas, just across the river from the historic center, connecting with a side of the city beyond its usual landmarks.

While inequality is deeply rooted, we believe that creative collaboration can lead to new ways of thinking and working. BtP supports artists in building sustainable careers and a more inclusive artistic community.

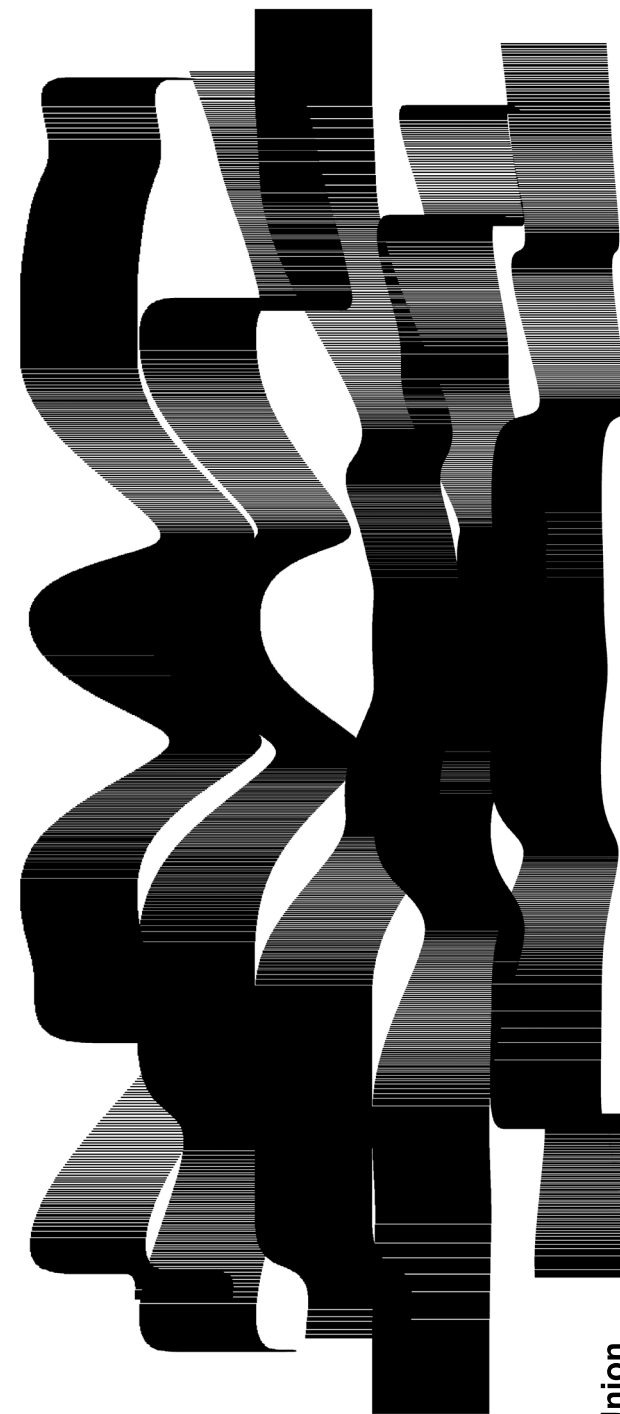
NowHere is a non-profit cultural association led by women, mothers, and arts professionals. Since 2018, we've nurtured artistic and curatorial practices through horizontal exchange and critical reflection. Run by curator Cristiana Tejo, artists Luiza Baldan and Marilá Dardot, and producer Rafael Moretti, NowHere functions as an experimental contemporary art lab. For this project, we were lucky to have the valuable support of Teresa Coutinho. Our goal is to promote the professional growth of our community and connect it to the contemporary art world – welcoming artists based in Portugal, passing through, or working remotely from anywhere in the world.

BREAKING THE PATTERNS

VOL.4 // NOWHERE LISBOA
05.04.25—03.05.25

6 ARTISTS FROM IRELAND +
6 ARTISTS FROM PORTUGAL

ALLY NOLAN CAOILFHIONN HANTON
GIOVANNI BLANDINO GUILHERME
HITOS LARRY DUNNE MAFALDA
RIOBOM MARIANA LOURENÇO MARIE
JIMÉNEZ ROIBÍ O RUA RORY FOSTER
SARA E TRALHA SARAH JOAN K



THE GALLERY
BREAKING
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1 GIOVANNI BLANDINO (PT/IT)

The last pearl diver, 2025

Earthenware glazed with metal oxides, borosilicate glass chain, steel carabiners
Variable

This piece is part of “The Passion Project,” a series of ceramic objects inspired by church tiles depicting key episodes from the life of Christ. The project weaves a personal, episodic narrative by blending Christian symbolism, horror cinema and fairy tale tropes, and Gothic and Medieval art. On the back of each piece is an engraved text that intertwines personal events with literary quotes. At its core, the project serves as a requiem for lost love, using storytelling as a means of healing and care.

2 SARA E TRALHA (PT)

peppermint e magia I, 2025

Miscellaneous objects, silicone, resin, enamel, pigments, xerox, cardboard, wood, cement, plaster
148 x 51 x 35cm

peppermint e magia II, 2025

Miscellaneous objects, graphite, dry pastel, xerox, resin, silicone, enamel, white glue, wood
65 x 31 x 19cm

peppermint e magia III, 2025

Miscellaneous objects, dry pastel, markers, resin, silicone, enamel, white glue, wood, fired clay, cement, plaster
67 x 11 x 7cm | 52 x 11.5 x 6.7 cm (diptych)

Handle the image like an archaeological tool. Then futures emerge from the abject. Artifacts of decay, maybe. And who has access to creation? To regeneration? Shreedip draws happily and teaches me amateur magic – to watch with your whole body. What’s left to find by accident?, I ask. Self-care in times of ruination tastes like apocalypse. I go to the gym and I drink peppermint tea. Peppermint tea cares for the dead and the living. What should I believe? Is the end near?

3 MARIE JIMÉNEZ (PT/DO)

+POPA, 2025

Multimedia performance and expanded cinema
Variable

A playful multimedia piece that explores the intersection of graffiti and performance, highlighting how context shapes meaning in public art. It centers on the visual language and aesthetics of +popA, a non-binary graffiti artist and the central figure in a film that reimagines graffiti as an inclusive space for queer identities.

4 LARRY DUNNE (IE)

i went to bela vista and everybody there said they hate you, 2025

Ballpoint pen and hand carved paper installation
Variable

Investigating the impact of urban environments on the human psyche - particularly the intricately decorative yet insidiously segregative ironwork of Lisbon - this installation is an introspective visual representation of the artist’s chronic anxiety at its zenith, and how it distorts and sabotages their perception of the world around them.

5 RORY FOSTER (IE)

71, 2025

Inkjet print on Hahnemühle 210gsm paper
42 x 60cm (each / diptych)

The lack of familiarity with the city and its language sparked a deep sense of curiosity – something the artist found liberating. Unbound by known routes, plans, or instructions, he engaged freely with Lisbon’s patterns, symbols, and signs. His final piece captures this perspective: a sense of being in silent dialogue with images, scenes, and objects that hold no immediate meaning in isolation. The work traces a walk taken without a predetermined destination, guided only by these abstract markers – together forming the visual remnants of that journey.

6 SARAH JOAN K (IE)

(After) Pra lá e pra cá I, 2025

Diaries (interlude), 2025

(After) Pra lá e pra cá II, 2025

Video 3’10” | 2’29” | 5’10”

A Lovely Party of Water, 2025

Inkjet print on newsprint, mixed materials
42 x 60cm

Inspired by *Pra lá e Pra Cá*, the 1990 ballet by Louisa Lasdun based on Paula Rego’s Nursery Rhyme prints, these improvisation-based works explore how storytelling shapes our understanding of global issues and collective futures. Informed by Ursula K. Le Guin and Donna Haraway, they reflect on the meanings embedded in idioms, childhood stories, and games – questioning the stories we use to tell other stories.

7 ROIBÍ O RUA (IE)

an organisation of desire and anxiety, 2025

Digital print on paper, pink paint
172cm, 112kg

A visual reflection on the trans woman’s experience, the work explores the artist’s identity – grieving a future left behind in Ireland while embracing liberation in Lisboa. Despite this sense of displacement, her identity remains constant: that of a trans woman. The artist invites viewers to engage with the work, filling the Venus’ entourage with their answers and reflections to the prompt: “Could you love a Trans Woman?”

To those who have loved me, past and present, then and now -para sempre- thank you for making me feel human.

8 CAOILFHIONN HANTON (IE)

O meu nome é Carlos Miranda, 2025

Video shown with Carlos Miranda frame
Video 14’46” | Frame 45 x 74cm

Sr. Carlos Miranda, Safra gallery’s charismatic framer, became the artist’s muse during the residency. Despite no shared language, they formed a creative bond. This body of work captures vivid moments – following Carlos in “Carlos Miranda drag,” sharing bifanas, and wearing cheap wigs – reflecting on the power of connection beyond words.

9 GUILHERMO HITOS (PT/BR)

My Kite, 2025

Printed fabric, rope, hooks
165 x 144cm (variable dimensions/installed in “Finestra Sinistra”)

Ground Kite, 2025

Alcohol ink, adhesive tape on cardboard
100 x 70cm

Exploring the kite’s forms, construction, and cultural meaning, the artist treats it as both object and symbol – revisiting personal memories and past experiences. In drawings and a site-specific sculpture inspired by the Cody kite, he uses fabric, hooks, and ropes to express autonomy and individuality.

10 MARIANA LOURENÇO (PT)

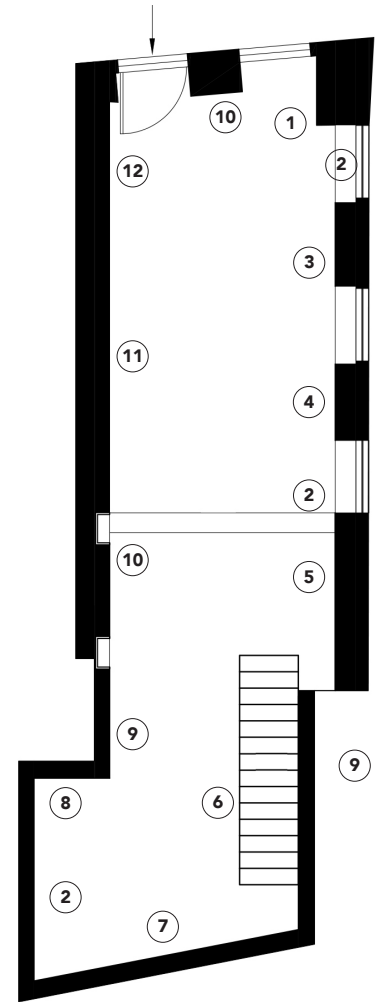
quantos queres?, 2025

Fabric, thread, beeswax, pins
50 x 150 x 10cm

cima ou baixo?, 2025

Measuring tapes, pins, eyelash
Variable

Luck and chance go hand in hand with choice and decision. Creating alternative narratives through familiar objects and icons, the works attempt to capture the moment of a wish, a place as ephemeral as it is infinite, between what we desire and what’s fulfilled. What links and separates purpose from fate?



11 MAFALDA RIOBOM (PT)

Untitled, 2025

Oil pastel on paper
120 x 85cm

Surpresa, 2025

Untitled, 2025
Oil pastel on paper
100,5 x 71cm (each/2)

Enveloped in a universe both real and imaginary – composed of clues, words, and emotions – the artist gathers fleeting moments in an attempt to hold onto the ephemeral. Working between drawing and painting, she creates dream-like scenarios that explore nature, language, colour, and form.

12 ALLY NOLAN (IE)

Le Láimh | By Hand | À Mão, 2025

Acrylic, photo transfer and hand embroidery on linen
Needle felting and laser engraving on Portuguese felt
Variable

Learning that the studio was once a fishing net factory, and about the Redeiras – skilled women who made and repaired nets – evoked memories of Irish practices like Borris lace and Aran knitting. Her work explores these shared threads, celebrating the women whose labor and craft are rooted in care and tradition.