



2026 PROGRAMME

A diversity of practices, representations and narratives in contemporary art

The MAC/CCB's exhibitions programme is structured around established lines of research and developed in close collaboration with external institutions, affirming the museum's role as a national and international reference.

Its research areas in modern and contemporary art are grounded in:

1. the critical revision of canonical narratives in art and architectural history;
2. the appreciation of emerging practices and new perspectives on established artistic and architectural practices, both nationally and internationally;
3. the reimagining of the role of museums in society.

The exhibition programme seeks to articulate systematic readings of art's historical contexts with social, political, and economic transformations, highlighting art's multiple relations to contemporary experience.

The Public Programme and the Education and Mediation Department develop initiatives that foster interaction and discovery among diverse audiences, both specialised and general, in dialogue with the museum's collections and artistic programmes.

We begin a new year at MAC/CCB committed to a critical, dynamic, and open mode of thinking—one that allows us to revisit what has been learned and to question closed, exclusionary discourses, embracing what is indeterminate, latent, and yet to be said. As Walter Benjamin reminds us, history always returns, as ghost and ruin—but also, we might add, as possibility. Museum collections (and in this sense, MAC/CCB is exemplary) function as repositories of recent pasts. The works they hold, understood as historical facts, are inexhaustible; on the contrary, they continue to generate meaning. Each new presentation of the collections offers the chance to reveal and recognise new aspects.

In February, we open a new permanent exhibition dedicated to art from the 1970s onwards—a moment that saw the emergence of a new world order, bringing about far-reaching transformations that extended from global macroeconomic structures to personal micropolitics.



The exhibition “**MAY I HELP YOU? POSSO AJUDAR?**” Art and Artists from the 1970s **Onwards**, inspired by Andrea Fraser’s performance of the same name, explores the diversity of representations, presences, and narratives within the artistic field, questioning the idea of a single, linear direction in art history. Through dialogues between works spanning the last five decades, the exhibition examines what artists are and do, and the social roles they imagine for themselves. From the ruptures that redefined art in the 1970s to the accelerated digitalisation of the present, it highlights a range of heterogeneous formats, functions, and intensities.

Revisiting contextual narratives is also part of a museum’s mission. In 2026, Portuguese art takes centre stage with exhibitions by José Pedro Croft, Ângela Ferreira, and Francisca Carvalho. **JOSÉ PEDRO CROFT. Reflections, Enclaves, Deviations** offers a retrospective journey through sculptures, drawings, and prints. Croft’s work brings together graphic knowledge and constructive tradition with a dense, bodily attentiveness that resists acceleration. The practice of **ÂNGELA FERREIRA**, a central figure in Portuguese contemporary art, encompasses installation, video, photography, and sculpture. Her exhibition at MAC/CCB traces a trajectory from her early works of the 1990s to her most recent pieces, revealing her ongoing research into facts, infrastructures, figures, and architectures tied to the history of colonisation. **FRANCISCA CARVALHO**’s work revolves around the manipulation of symbols and signs drawn from diverse geographies—experiences that the artist has absorbed and transformed into collages, drawings, patterns, texts, paintings, and textiles.

A dialogue with key artistic and critical practices of recent decades—those that propose new ways of narrating and rethinking the world—takes shape in the exhibition **MULTIPLE EYES**, featuring works by **Ines Doujak**, **Lubaina Himid**, and **Patricia Domínguez**. Artists of different generations, they deploy the sensory, the symbolic, the ancestral, and the spiritual, as well as the popular, the carnivalesque, the magical, and the abject, to offer an alternative: narration as an intimate, porous, and polyphonic practice. Technology’s ability to revisit archives of the past comes to the fore in **FRIDA ORUPABO. Cloud of Confusion**, which re-examines the vast image archive the artist has been building on her Instagram account, composed of material from colonial archives, ethnographic photographs, family portraits, and icons of popular culture. In his first exhibition in Portugal, the French-Algerian artist **NEÏL BELOUFA** creates at MAC/CCB an environment in which visitors are invited to interact with objects and experience chapters of a live computer game (a question mark, a film set in Agrabah, an archive, a karaoke, a bedroom, military barracks, etc.), blurring the boundaries between fiction and geopolitics. The retrospective **MARISOL. WHEN THINGS ARE JUST BEGINNING** recovers a little-known legacy, highlighting the importance of drawing in



her work—the medium through which she expressed global concerns, personal unease and imaginative fictions.

At the MAC/CCB Architecture Centre, a new exhibition opens in January revisiting a recent past: **HABITAR PORTUGAL**. Organised by the Lisbon branch of the Ordem dos Arquitectos in collaboration with the Architecture Centre, it presents one hundred works of Portuguese architecture created between 1975 and 2025, approaching the discipline as a political gesture, a form of memory's persistence, and an index of ruptures and transformations. In June, the Architecture Centre also presents **RAW EARTH**, an exhibition that takes the ground beneath our feet as matter, archive, and agent. At a time when planetary limits are under strain, the exhibition considers raw earth not as a nostalgic return, but as a radical proposition for contemporary architecture in Portugal.

Nuria Enguita

MAC/CCB Artistic Director

LIVING IN PORTUGAL

Opening: 11 February

12 February — 26 April

Architecture Centre

Curators: Alexandra Saraiva, Célia Gomes, and Rui Leão

In partnership with the Ordem dos Arquitectos

Architecture as a political gesture; as the expression of rupture; as the persistence of memory. These are the three guiding principles that underpin a new perspective on the *Habitar Portugal* project, in the lineage of the National Architecture Exhibitions initiated in the 1980s by the then Associação dos Arquitectos Portugueses. For the seventh edition, one hundred architectural works were selected, covering a wide range of programmes and scales, and representing both national and international contexts (including Portuguese-built works abroad). This significant and valuable survey offers not only a panoramic view of the final quarter of the 20th century and the first of the 21st, but also seeks to project the future of Portuguese contemporary architecture—and, by extension, the country's social, economic and territorial development in the world.



“MAY I HELP YOU? POSSO AJUDAR?”

Art and Artists from the 1970s Onwards

Opening: 25 February

Permanent Exhibition

Floor -1

Curators: Nuria Enguita, Marta Mestre

Curatorial Adviser: Raphael Fonseca (Denver Art Museum)

The everyday question “May I help you?” was used by Andrea Fraser in a performance that addressed the complex institutional relationships within the art world. The same question may also be turned towards the museum itself: what kind of help is actually being offered, and what kind of connection can still be expected in an era of increasing fragmentation, dissonance and impermanence? The exhibition draws on five decades of artistic production, from the 1970s to today, and features works by ninety artists—including Ad Minoliti (in the museum’s main hall), Alberto Carneiro, Carla Filipe, Doris Salcedo, Helena Almeida, Gabriel Abrantes, Gilbert & George, Jeff Koons, Júlia Ventura, Kara Walker, and Richard Serra, among many others. The works are drawn from collections on long-term loan to the MAC/CCB (the Berardo Collection, the State Contemporary Art Collection, and the Teixeira de Freitas Collection), and are complemented by new commissions from Portuguese artists.

JOSÉ PEDRO CROFT

Reflections, Enclaves, Deviations

Opening: 29 April

30 April — 13 September

Floor 0

Curator: Luiz Camillo Osorio

Prints, drawings, and reliefs interact with a group of sculptures that occupy the longitudinal axis of the exhibition space. These are the reflections, enclaves, and deviations of José Pedro Croft, one of Portugal’s most acclaimed artists, presented on Floor 0 of MAC/CCB. The selection for this solo exhibition reflects the artist’s ongoing exploration of body, scale, space, and architecture, as well as the subtle thresholds between plane and three-dimensionality. The show unfolds along two interlinked lines: on the one hand, the dialogue between graphic processes, constructive tradition, and architectural elements; on the other, a sculptural rigour that invites the viewer into a slow, perceptive experience that resists the acceleration of our times.



MULTIPLE EYES

Ines Doujak, Lubaina Himid, Patricia Domínguez

Opening: 13 May

14 May — 25 October

Floor -1

Curators: Nuria Enguita, Rafael Barber Cortell

In an era when screens shape our perception of reality and algorithms dictate our preferences, the works of these artists—fusing the sensory, the symbolic, the ancestral, and the spiritual with the popular, the carnivalesque, the magical, and the abject—propose an alternative: storytelling as an intimate, porous, and polyphonic practice. *Multiple Eyes* brings together three artists from different generations who understand narrative practice as a collaborative and political space. The exhibition invites audiences to view otherness not as threat but as an opportunity for learning, reflection, and co-creating knowledge. Challenging singular and binary narratives, and reclaiming storytelling from systems of control, these works demonstrate how art can open spaces for dialogue, empathy, and the recognition of diverse ways of knowing and imagining the present.

FRIDA ORUPABO

Cloud of Confusion

Opening: 3 June

4 June — 1 November

Floor -1

Curator: Marta Mestre

In her first solo exhibition in Portugal, Frida Orupabo revisits the vast image archive she has been assembling on her Instagram account: a collection comprising material from colonial archives, ethnographic photographs, family portraits, pop culture icons, and digital fragments. For the artist, this archive lays bare the tensions between intimacy and violence, establishing a critical and emotional space. Inspired by digital flow, the exhibition emphasises the “abyss” of images—their strangeness and their dispersed reverberations. In dialogue with the architecture of MAC/CCB, the show unfolds as a linear sequence of eight moments, echoing the continuous sliding between screens that defines our digital experience. Its title evokes both the digital cloud where images and data are stored, and the fog of information, memory, and oblivion.



RAW EARTH

Opening: 24 June

25 June — 1 November

Architecture Centre

Curator: Madalena Vidigal

At a time when the planet's limits are under increasing strain, we look to raw earth not as a nostalgic return but as a radical proposition for contemporary architecture in Portugal. The exhibition charts a journey from raw matter to conscious action: from the physical and mineral complexity of soil, through the cultural and technical knowledge accumulated over centuries, to the contemporary practices that reclaim earth as a viable, ethical, and poetic building material. Starting from the ground beneath our feet as matter, archive, and agent, *Raw Earth* brings together scientific and historical content, prototypes, and contemporary case studies, as well as collaborative and living installations, while examining and reusing earth excavated from urban construction sites in Lisbon. The aim is to foster dialogue among professionals, researchers, and citizens; to give visibility to a quiet yet significant movement in earthen architecture and construction in Portugal; and to contribute to a broader cultural shift towards more sustainable forms of building.

ÂNGELA FERREIRA

Opening: 23 October

24 October — 28 February 2027

Floor 0

Curator: Nuria Enguita

The practice of Ângela Ferreira, a central figure in Portuguese contemporary art, spans installation, video, photography, and sculpture. Born in Lourenço Marques (now Maputo) and trained in sculpture at the University of Cape Town during the apartheid era, her biography is deeply interwoven with the themes that traverse her work. Her exhibition at MAC/CCB follows a trajectory from her early pieces of the 1990s to her most recent creations, revealing her sustained research into the facts, infrastructures, figures, and architectures linked to colonialism. Ferreira's projects both comment on and update the enduring effects of colonial history while foregrounding the modes of resistance that persist in response. She is recognised as one of the first artists in Portugal to openly confront and question the nation's colonial past.



FRANCISCA CARVALHO

Opening: 11 November

12 November — 4 April 2027

Floor -1

Curator: Sara De Chiara

Francisca Carvalho's work is rooted in the manipulation of symbols and signs drawn from diverse geographies—experiences the artist has absorbed and transformed into collages, drawings, patterns, texts, paintings, and textiles. This solo exhibition showcases her complex, vertiginous narratives, composed from a blend of multiple sources into a rich and distinctive visual vocabulary. Alongside a broad selection of works on paper, the show explores research undertaken by the artist in India—particularly in the regions of Rajasthan and Gujarat—where she studied traditional techniques of pattern-making, natural dyes, kalamkari, and hand-block printing, as well as experimental work with glass.

NEÏL BELOUFA

Algospeak or a Whole New World

Opening: 11 November

12 November — 4 April 2027

Floor -1

Curator: Marta Mestre

In 2015, a survey revealed that a third of Americans supported bombing Agrabah, the fictional city from Aladdin. Fifteen percent were unsure. A joke, yes, but also a sign of the times: the deliberate confusion between fiction and geopolitics. In his first exhibition in Portugal, the French-Algerian artist Neïl Beloufa transforms MAC/CCB into an interactive environment where visitors engage with objects and experience chapters of a live computer game (a question mark, a film set in Agrabah, an archive, a karaoke, a bedroom, military barracks, and more). Each visitor's path is recorded through sensor activation or algorithmic control, turning them into active agents within the exhibition's fictional narrative.

MARISOL: WHEN THINGS ARE JUST BEGINNING

Opening: 2 December

3 December — 12 April 2027

Floor -1

Curator: Laura Vallés Vílchez

Co-produced by MAC/CCB and Fundación Botín, Santander, in collaboration with the Buffalo AKG Art Museum



The first retrospective devoted to the drawings of Marisol Escobar (Paris, 1930 – New York, 2016) brings together over one hundred works created from the 1950s until her death. Presented alongside sculptures that extend her drawing practice into three dimensions, archival materials, and several Andy Warhol films in which she appeared, the works (almost entirely drawn from the collection of the Buffalo AKG Art Museum) highlight drawing as the thread running through her career: the medium through which she expressed global concerns, personal unease, and imaginative fictions. The title refers to a question posed by gallerist Leo Castelli in the late 1950s—“How can you leave when things are just beginning?”—echoing the artist’s decision to step away from the art world at key moments that marked profound transformations in her work.

PUBLIC PROGRAMME

Through initiatives designed for different audiences, the Public Programme creates opportunities for interaction and discovery within the museum’s collections and artistic programmes.

MUSIC AT THE MUSEUM — JAN–APR

Major figures from art and music come together in this cycle—a “sonic” invitation to explore the collections. Including recitals of works by Morton Feldman and John Cage, among others, the programme is developed in partnership with the CCB’s Performing Arts Department.

LIVE MUSEUM — MARCH

In March, Live Museum activates the exhibition spaces as a living territory of performance, sound, music, and the body. Target audiences: general public, specialised audiences, and those working across disciplines.

ANNIVERSARY CELEBRATION — OCTOBER

The MAC/CCB marks its 3rd anniversary with a wide-ranging programme of exhibition openings, guided tours, workshops, and performances. Target audiences: general public; specialised audiences; and interdisciplinary publics.



EDUCATION AND MEDIATION DEPARTMENT

Fostering learning in non-formal contexts, the Education and Mediation Department seeks to bring people closer to modern and contemporary art.

PLAY ROOM

Located on floor -1 of the MAC/CCB, this space is designed for younger visitors, where play, experimentation, and creation are encouraged as natural and desirable ways of engaging with art. With each new exhibition, an artist or collective is invited to animate the space.

MARKING THE PLACE

Affirming the importance of art as a space of memory, presence, and care, this programme of visits and conversations is specially designed for people living with Alzheimer's and their caregivers, taking place within the museum's galleries.

VINCULAR

This programme brings together ongoing projects developed with schools in Belém and the surrounding area, both in the museum and in the classroom. It encompasses a range of initiatives that expand the educational impact of the museum's work and seek to *bond* families as active participants in the shared construction of knowledge.

2026 at MAC/CCB will be like this.

Here's to a great year—see you soon!



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