



(b.1982, based in Lisbon)

Joana Escoval lives and works in Lisbon. Her practice circumscribes both visual and aural in the form of sculpture, collective walks, video installations, and printed matter.

A selection of her exhibitions and projects includes *WIND DREAMS* (solo show at Galeria Vera Cortês, Lisbon, 2022), *Wordless and Earthen* (solo show at Bombon Projects, Barcelona, 2022), *That other world, the world of the teapot* (group show at Kestner Gesellschaft, Hannover, 2022), *I am Molten Matter* (solo show at S.M.A.K. Museum, Ghent, 2021), *Nothing is Lost. Art and Matter in Transformation* (group show curated by Anna Daneri and Lorenzo Giusti at GAMeC Museum, Bergamo, 2021), *Strange Attractor* (group show curated by Margarida Mendes at Pavilhão Branco, Lisboa, 2021), *Mutações. The Last Poet* (solo show curated by Pedro Lapa at Museum Coleção Berardo, Lisbon, 2020), *We do not work alone* (solo project curated by Milovan Farronato at Fiorucci Art Trust, London, 2019), *IIa Biennal D'Art Leandre Cristòfol* (curated by Julia Morandeira at Centre d'Art la Panera, Lleida, 2019), *De Collectie (I). Highlights for a Future* (group show at S.M.A.K., Ghent, 2019), *The sun lovers* (solo show at Tenderpixel, London, 2018), *Transmissions from the Etherspace* (group show curated by João Laia at La Casa Encendida, Madrid, 2017), *I will go where I don't belong / Volcano Extravaganza* (curated by Milovan Farronato and Camille Henrot at Fiorucci Art Trust, Stromboli, 2016), *I forgot to go to school yesterday* (solo show at Kunsthalle Lissabon and Kunsthalle Tropical, Iceland, 2016), *Lichens Never Lie* (solo show at La Criée Centre for Contemporary Art, Rennes, 2016), *The lynx knows no boundaries* (group show at Fondation d'Entreprise Ricard, Paris, 2015); *Europe, Europe* (group show at Astrup Fearnley Museet, Oslo, 2014).

She won the BES Revelação Prize in 2012 (Serralves Museum) and was nominated for the EDP Foundation New Artists Prize in 2015, in Portugal. She received a fellowship from Calouste Gulbenkian Foundation and FLAD Foundation in 2013. Escoval participated in art residencies, including the Fiorucci Art Trust Residency in Stromboli in 2015, and RU, in New York in 2013/14 and Halfhouse, Barcelona in 2011. In collaboration with the artist Nuno da Luz, they released the album *Beasts of Gravity*, a double LP released by Vinyl Factory, London in 2019.

Her work is in public and private collections such as Fiorucci Art Trust, UK, FRAC Lorraine, FR, Fundació Sorigué, ES, Fundación Kablanc Otazu, ES, S.M.A.K. Collection, BE, Portuguese State Collection, PT, Lisbon City Collection, PT, EDP Foundation, PT, Coleção António Cachola – Museu de Arte Contemporânea de Elvas Coleção, PT, Figueiredo Ribeiro – Quartel das Artes, PT.



Wordless and Earthen, exhibition view, 2022

WORDLESS AND EARTHEN
BOMBON PROJECTS
Barcelona, 2022

“Escoval’s entire oeuvre is permeated by a meticulous exploration of the impermanence, interconnections, and synergies that take shape in a body of work reduced to essential components. Transient and finely balanced, her sculptures invite us to walk along the edges of human consciousness, enabling a perception of our environment that is more sensed and experienced than looked at. This exhibition refers to the power of the wind to be in contact simultaneously with all the surfaces it touches, translating its pressure into movement and sound.

The wind achieves the ultimate dream of connecting terrestrial surfaces and all bodies in unison. It immerses us in the discrete currents that flow through a system of ‘vital technologies’ composed of metal and clay sculptures kissed by the blaze. Uprooted (semi-)containers float in the exhibition space, receptive to the movements of bodies in the gallery; the combined cadences of exhalations; the sudden bursts caused by a door, a window, or a few interstices; the note emitted by the breath passing through an instrument modulating the wind or the imperceptible energies channeling through metal conductors. The whole room is activated by the power of the deep and steady current of shared respiration that pierces the walls, ceilings and floors. Flowing, shaking, vibrating, infra-thin gusts combine all the particles present in the exhibition space, and beyond.”

– Fragment of the exhibition text by Joël Vacheron



Wordless and Earthen, exhibition view, 2022



Wordless and Earthen, exhibition view, 2022



Wordless and Earthen, exhibition view, 2022



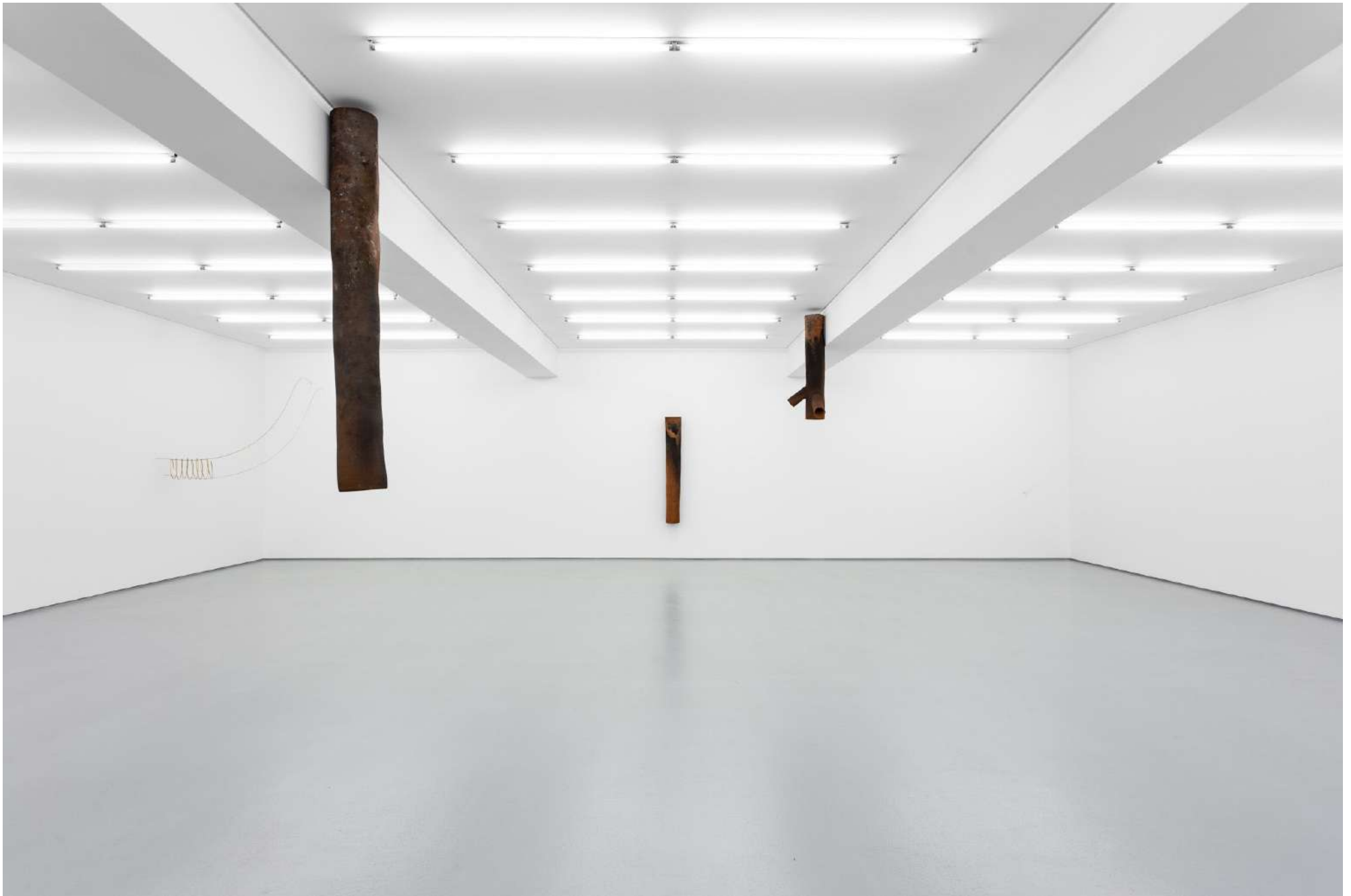
It arises not from any cause but from the cooperation of many (Earth), sculpture, 125 x 43,5 x 37,5 cm, 2022

WIND DREAMS
GALERIA VERA CORTÊS
Lisbon, 2022

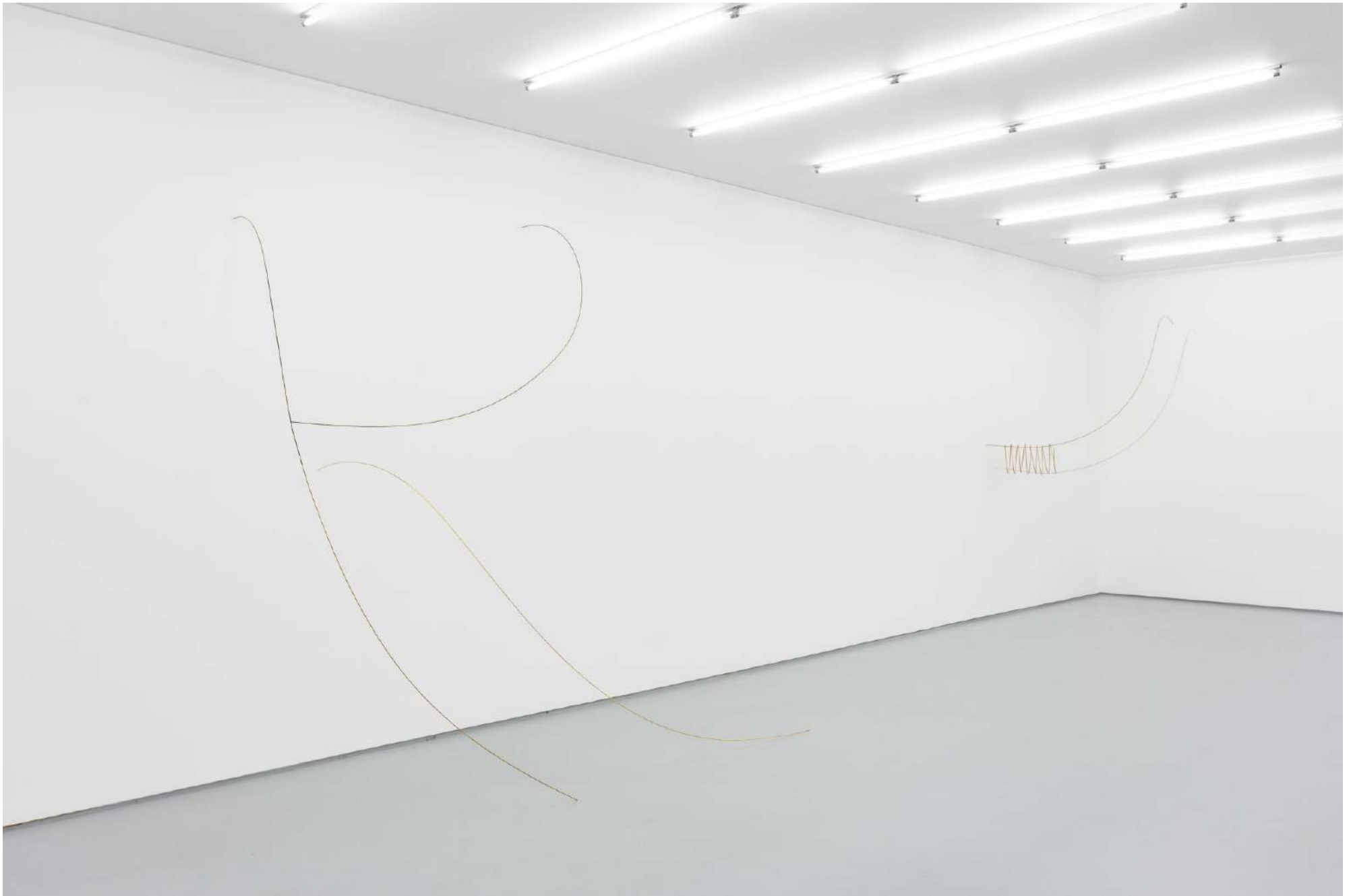
“Wind is an ideal vehicle for carrying the elements of a narrative from one container to another. The earth sculptures are made in collaboration with a master craftsman from clay skillfully taken from the soils of the Alentejo, where Joana Escoval spent part of her teenage years. Soils which, in recent years, have been haunted again by the intensification of industrial monoculture. As a result, these sculptures connect with a region where the land has been rapidly losing its nutrients due to over-exploitation. Some areas have become contemporary symbols of ‘matricides’ as conjured by Malcom Ferdinand to describe the territories deeply distorted by the breakdown of the age-old connections between humans and their motherland. These considerations are recurrent in Joana Escoval’s work, notably with *Beings that accept and embrace the growth of other beings* (2007–) when she transplanted century-old olive trees from the Alentejo to Lisbon’s botanical garden. Once part of large olive grooves, the trees were brutally uprooted to allow for the installation of intensive production systems. In the botanical garden, the roots had to adapt to their new soil and her purpose was to observe the progressive coexistence of these trees and their new biotope, taking a long-term perspective.

Like a stomach, the earth needs constant nourishment to function and to allow the flora of this biotope to develop and survive. Through the porosity of their unglazed surface, these bodies of clay evoke the capacity of living organisms to adapt and evolve softly on their shells. Depending on the conditions, their breathing skin can become a conducive ground for lichens, mosses or other microorganisms. The wind inspires the system in which each organ, each occurrence, each parasite occupies a vital role to maintain the survival of this organism. A biodiversity that offers a breeding ground from which it is possible to re-enchant the world, according to different rhythms of growth. *Wind Dreams* is part of this desire to refine and renew our perception of the Earth. Like a dream that envisions the unthinkable complexity that binds human and nonhuman beings to the earth, and beyond. It composes a system of timeless vital technologies, not in the Promethean projection, but in an essentially earthly, spiritual and non-heroic anchor. Coming from the soil, serving as soil, and returning to a soil to feed it. Extinction and birth appear in the same breath.”

– Fragment of the exhibition text by Joël Vacheron



WIND DREAMS, exhibition view, 2022



WIND DREAMS, exhibition view, 2022



WIND DREAMS, exhibition view, 2022

I AM MOLTEN MATTER
S.M.A.K. MUSEUM
Gent, 2022

The delicate works of Joana Escoval resemble remnants from the pre-industrial past or objects from the distant future. Her sculptures of earthenware and metal and her installations with moss, feathers, stones, seashells and tropical leaves blur the boundary between culture and nature. Inspired by nature's motifs, alchemy and cultures such as that of the American Navajo, her creations refer to ritual implements and transitional places. They have the momentum of conductors or a current of energy that interweave form and content, living and dead matter, the concrete and the spiritual, the visible and the invisible. In Escoval's world nothing is decreed, everything is entwined and connected.



I am molten matter, sculpture, 2022



I am molten matter, exhibition view, 2022



An empty list of things missing III, steel, copper and grapevine, 65 x 80 x 63 cm, 2021



I am molten matter, exhibiton view, 2022



STRANGE ATTRACTOR
PAVILHAO BRANCO

Group show with the artists Geum Beollae, Isabel Carvalho and Nobuko Tsuchiya
curated by Margarida Mendes
Lisbon, 2021 - 2022

Departing from the premise of the impermanence of matter, that always changes state and transubstantiates in a constant cycle of mutation, this exhibition brings together four artists who explore the transformative potential of the natural world. Geum Beollae, Isabel Carvalho, Joana Escoval and Nobuko Tsuchiya present newly commissioned sculptures and installations that intersect in an elemental circuit drawn in the Pavilhão Branco, in resonance with the surrounding garden.

Developing a body of work with strong affinities to oral and cultivation traditions, sculptural narration and the materiality of chance, the invited artists explore the alternating morphogenetic states of natural elements and their multidimensional attributes, as well as the intimacy of their uncertainty, ephemerality and turbulence. As such, they germinate aesthetic grammars that merge with each other, in this exhibition that allows for a mutual confluence between practices, invoking a space of formal experimentation that cannot be governed by precise or static rules.



Strange Attractor, exhibition view, 2021 - 2022



Strange Attractor, exhibition view, 2021 - 2022



Strange Attractor, exhibition view, 2021 - 2022

MUTAÇÕES. THE LAST POET
MUSEU COLEÇÃO BERARDO
Lisbon, 2020

“*Mutações. The Last Poet* works its very own exhibition space as a medium. An installation that inhabits and transforms the architecture of the galleries on level -1 into a continuum of organic shapes, like the skin of a living being, it compels one to wander throughout the space.

Comprising bifurcations and occasional to-and-fros, the pathway proposed by Joana Escoval lacks both the linearity of customary exhibition spaces and the expected visibility of the tail end of the gallery; as such, one’s encounters with the sculptures, the videos, the volcanic rocks, the sounds, and the tension- and energy-conducting metal wires are linked together through one’s movement and perception throughout the exhibition.

None of these devices (installation, sculptures, mineral elements, videos, metal wires, photography, sound) presuppose self-sufficient systems capable of generating stable meaning. They establish their particular logic on the basis of an interaction between matter and its position, producing their own meanings; however, as they pertain to conveying a continuous energy flux, they link together both through the articulation proposed by the exhibition device and through the excess that each step forward reveals. Such excess, or incommensurability, suggests a poetics of matter developed from a processual dimension that lacks a referential, subjective, or even textual centre. It removes any divisive line between the human and the non-human, as it retrieves an infinite tangibility and affinity of the cosmos’ various regimes of life.”

– Fragment of the exhibition text by Pedro Lapa



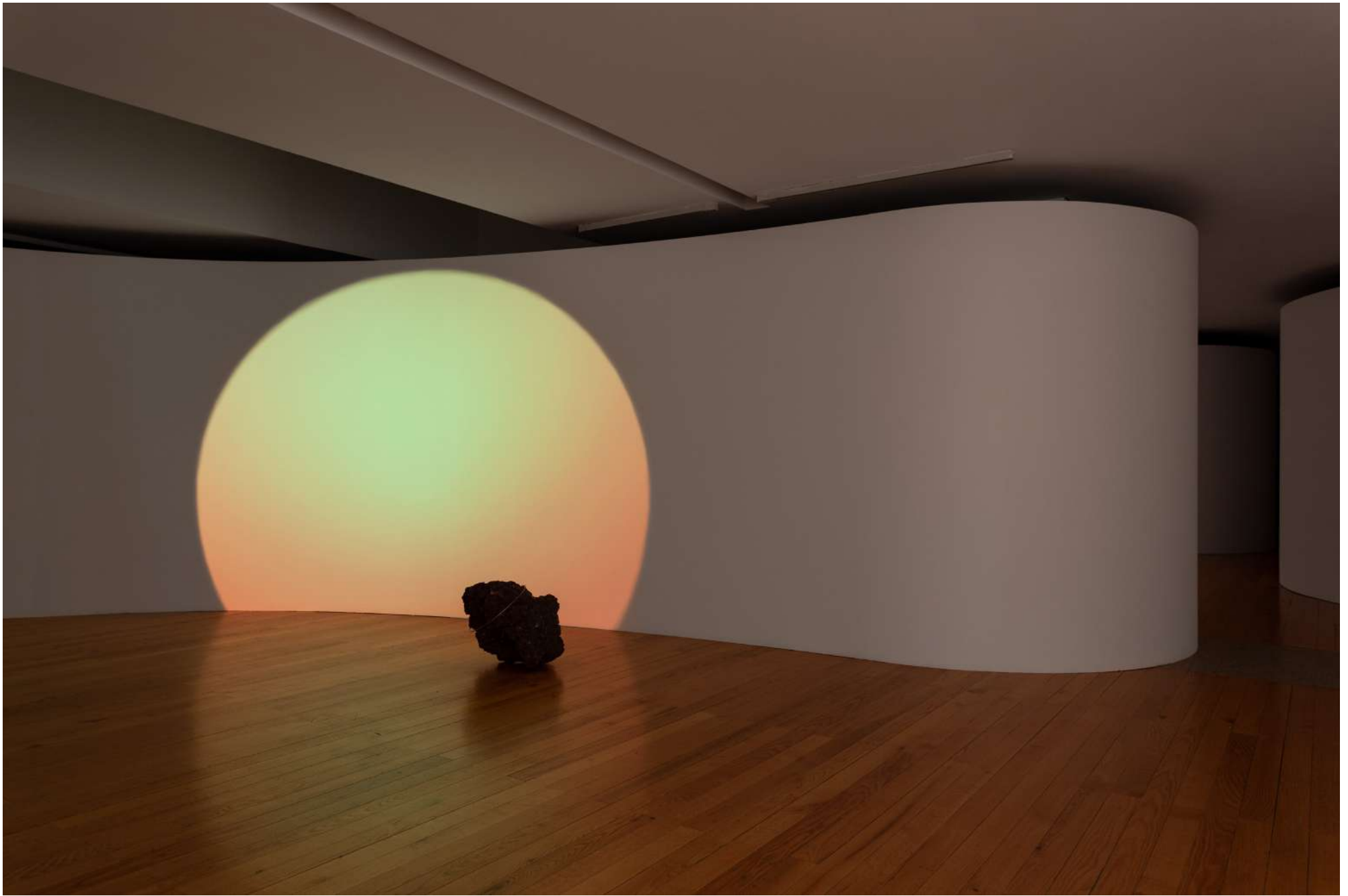
Mutações. The Last Poet, exhibition view, 2020



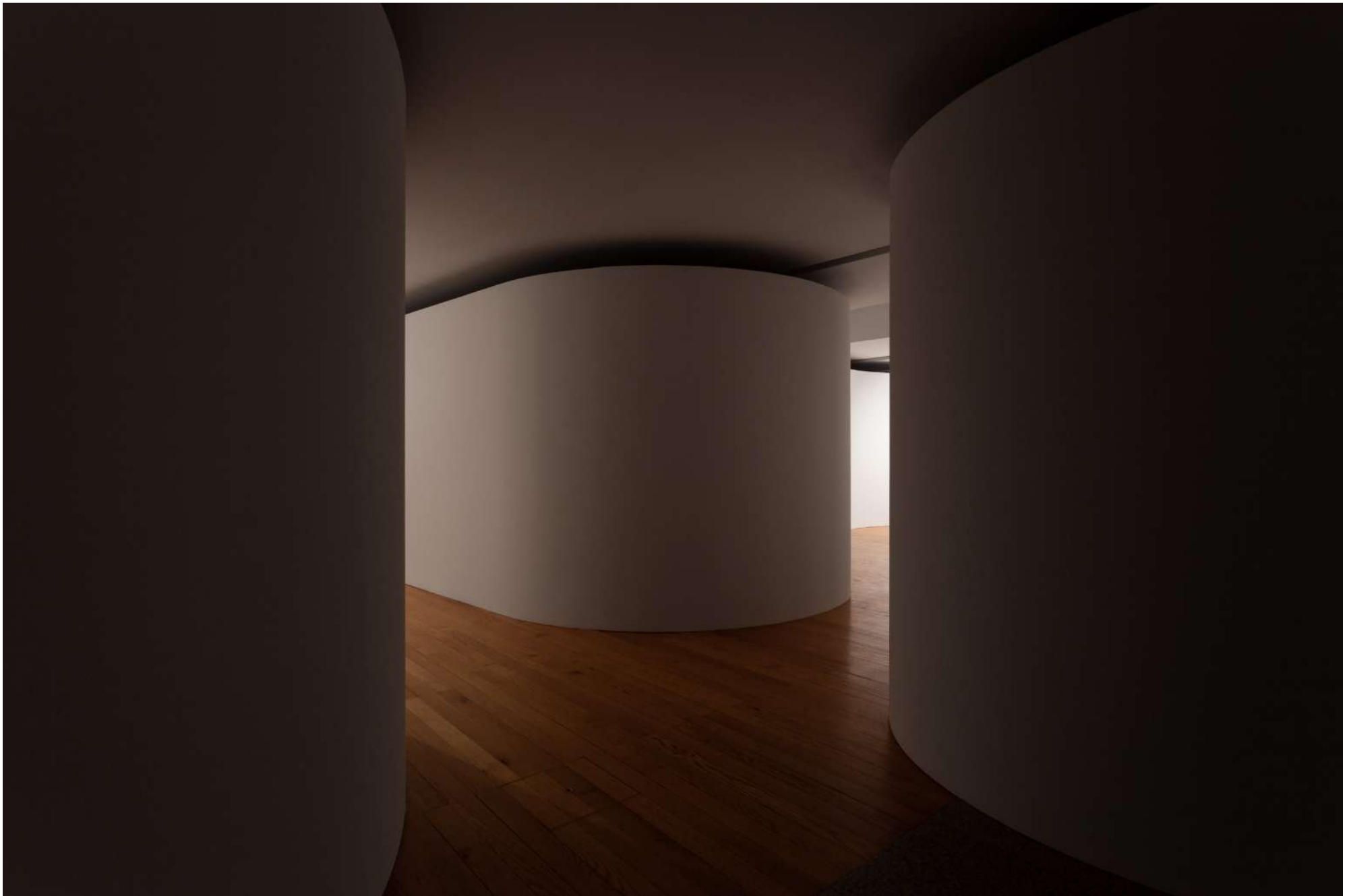
Mutações. The Last Poet, exhibition view, 2020



Mutações. The Last Poet, exhibition view, 2020



Mutações. The Last Poet, exhibition view, 2020



Mutações. The Last Poet, exhibition view, 2020



Mutações. The Last Poet, exhibition view, 2020



Mutações. The Last Poet, exhibition view, 2020

Mutações. The Last Poet, exhibition view, 2020





BEASTS OF GRAVITY with Nuno da Luz
THE VINYL FACTORY, 2019

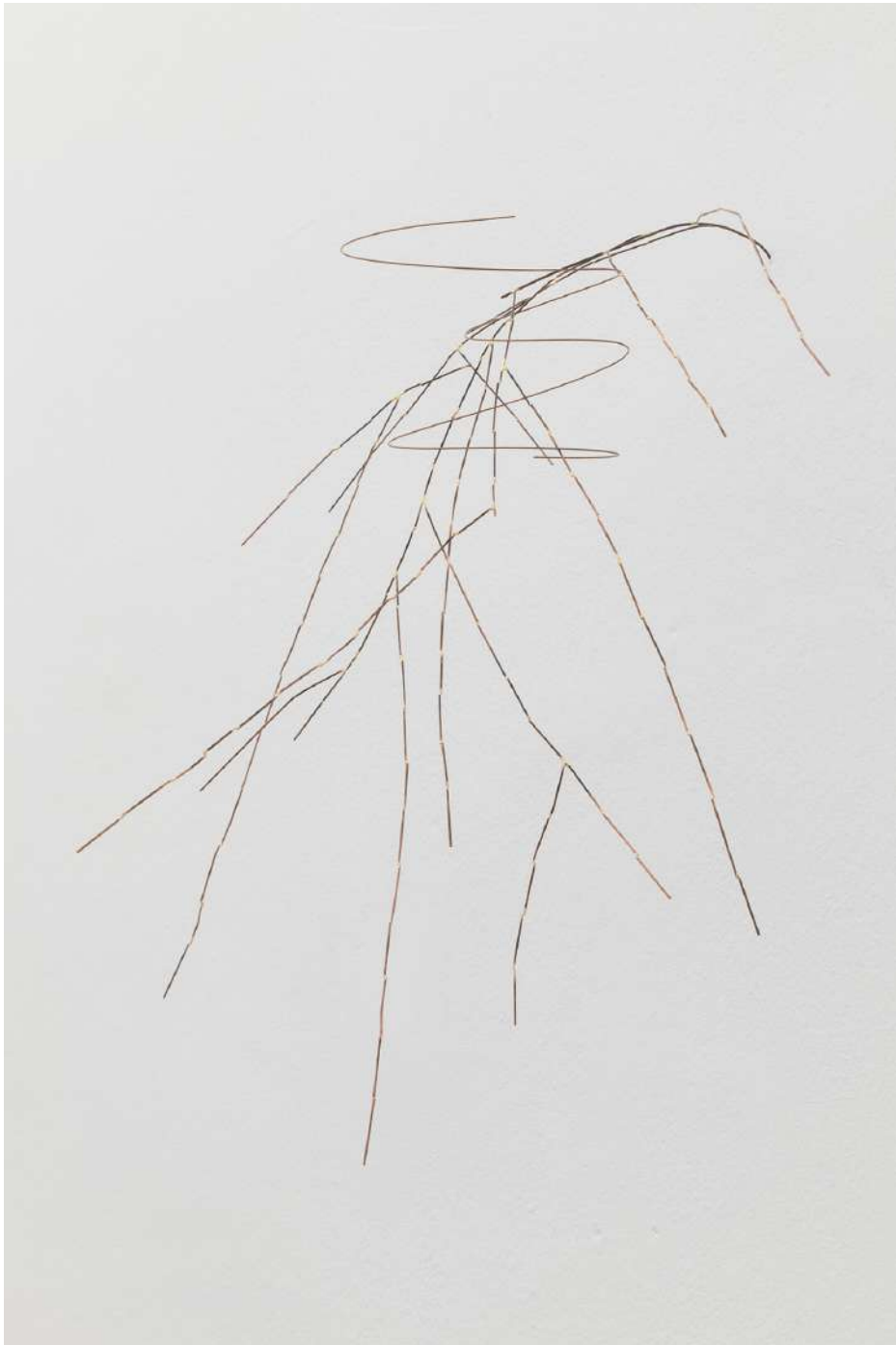
Joana Escoval and his collaborator Nuno da Luz have released a new album called *Beast of gravity* on the Vinyl Factory. The album was recorded in Iceland and Stromboli, and features four original compositions alongside two remixes by Carsten Nicolai (Alva Noto) and DJ Marfox. Each movement explores various field recordings and natural phenomena. In the first movement, sounds include seismic waves and VLF _ electrical storms reflected in the ionosphere. In the second, three humpback whales are heard surfacing the ocean. In the third movement, a high - pressure geyser eruption combines with cymbals and seismic waves, and finally in the fourth movement, the wing plays electric guitar. The record culminates in a locked groove of the ambient sound within the crater of an extinct volcano in Iceland.



IN A WAITING ROOM
FIORUCCI ART TRUST
London, 2019



In a Waiting Room, exhibition view, 2019



Wind in the tree, copper, gold and stainless steel, 48 x 49 x 45 cm, 2018

MADE TO ACCOMPANY THE SOUND OF A STORM
BOMBON PROJECTS
Barcelona, 2019

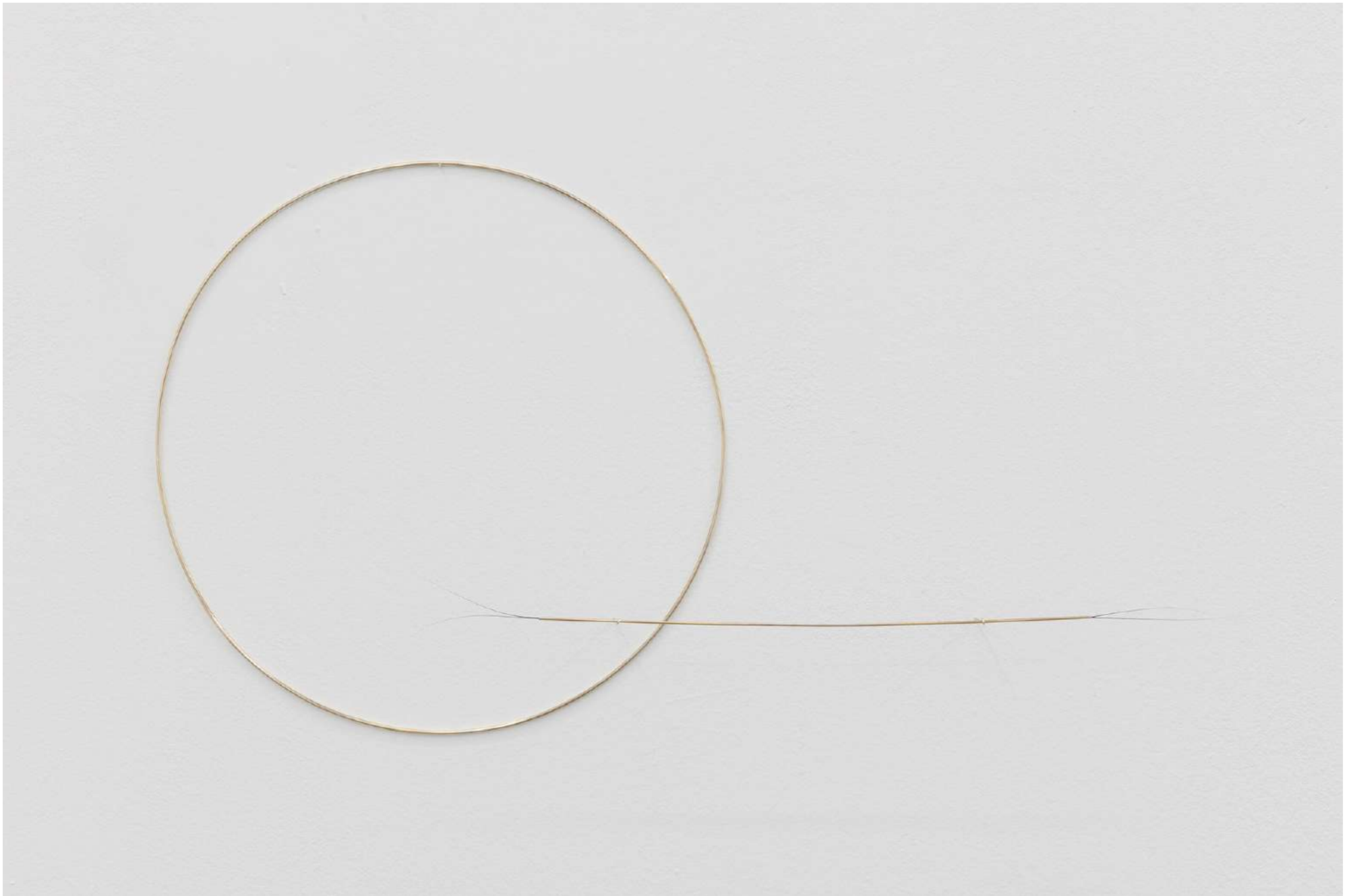
“The precision of each of the sculptures created by Joana Escoval makes them objects that are simultaneously form and action, material and immaterial. It is as if each one of the pieces is going through an internal struggle we do not have access to. The form and the action exerted by the matter appear side by side, with no hierarchy. The pieces need to have a final form, it is necessary to present them as finished, but they are still changing. And this form that the pieces ultimately take corresponds to the non-formal characteristics that precede them. It may seem confusing, but it is not.

The use of certain metals, such as gold, silver, or copper, or a new alloy in which we can find these elements, is essential to the understanding of her work, because these metals have chemical components that blend with ourselves without us noticing it. Scientific and historical data help us understand the developments of molecules, the atoms that make up all bodies and objects, all matter. As with other things, metal is in constant mutation and communication. The chemical and alchemical processes these sculptures are subjected to are part of their creation process. When the artist decides to smelt a certain metal, she transforms a certain matter, and, while it passes through different states, she allows it to absorb and to entrench itself in the environment that surrounds it.”

– Fragment of the exhibition text by Pedro Barateiro



Made to accompany the sound of a storm, exhibition view, 2019



Le chaton noir et la Lune, silver and cat whiskers, approx. 27 x 52 x 4 cm, 2019

FIDUCIA INCORREGGIBILE
VERA CORTÊS
Lisbon, 2017

“Some of the pieces in this exhibition were in the Icelandic desert, and were later used in an action that took place in Stromboli. The artist opened a trail through the bushes on the volcanic mountain, creating a path that would be used for the first time by a group of persons. The persons in the group used the sculptures as conductors, channeling energy between them and the environment. As they walked, the participants were supposed to find a link between the pieces they were carrying and other pieces, placed in specific locations throughout the landscape. When using Joana’s pieces, we are forced to confront ourselves, in a process of reducing the materials, the matter, she makes us look for our own specificity in the movement we are closer to ourselves and to the world. This happens because she has a capacity for synthesis that is rare in our days. Although her material premises seem to be quite circumscribed, especially in what concerns the use of form, they are just the opposite. Her pieces are instruments that allow us to amplify our sensorial fields.”

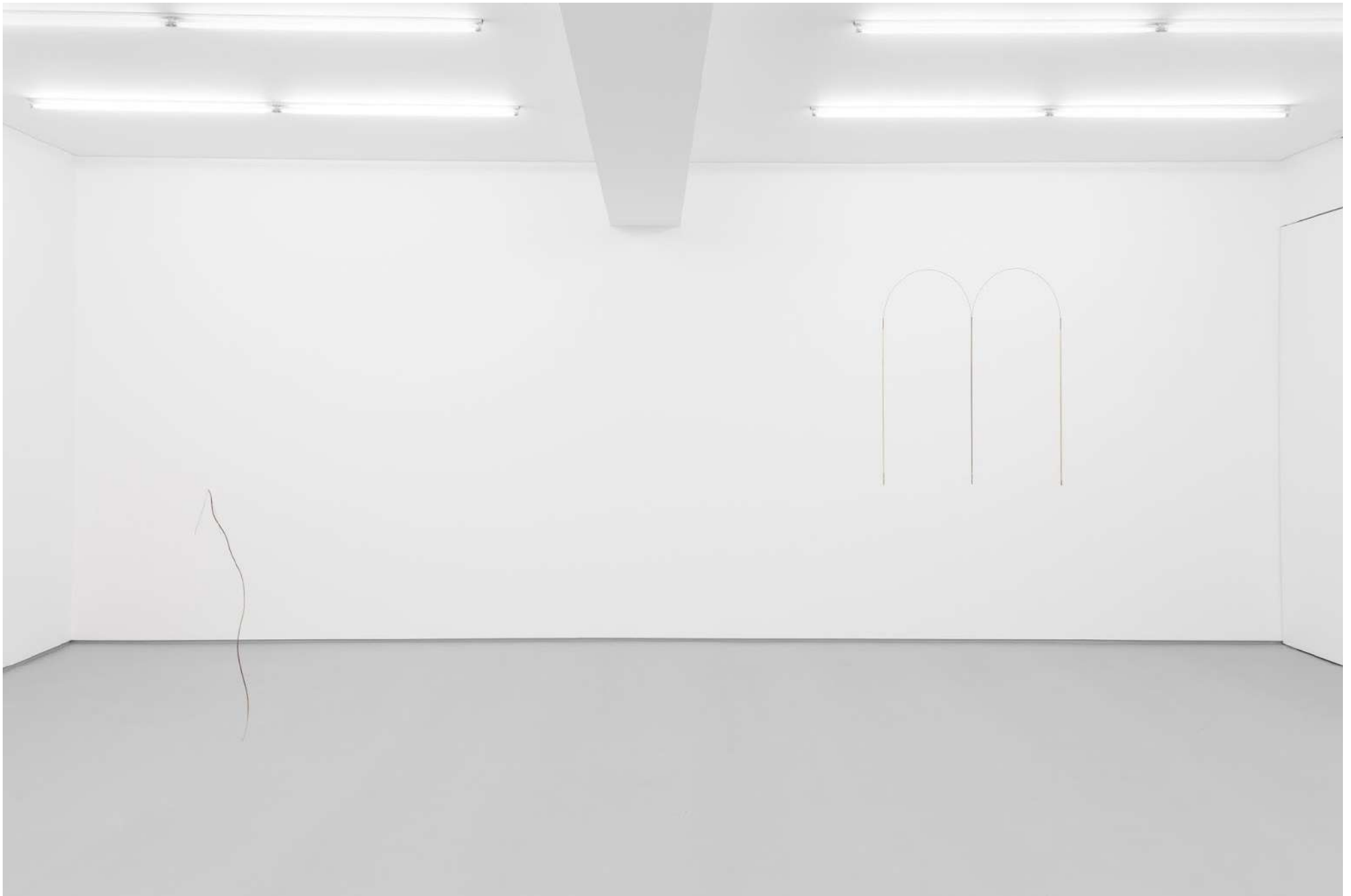
– Fragment of the exhibition text by Pedro Barateiro



Fiducia Incorreggibile, exhibition view, 2017



Fiducia Incorreggibile, exhibition view, 2017



Fiducia Incorreggibile, exhibition view, 2017

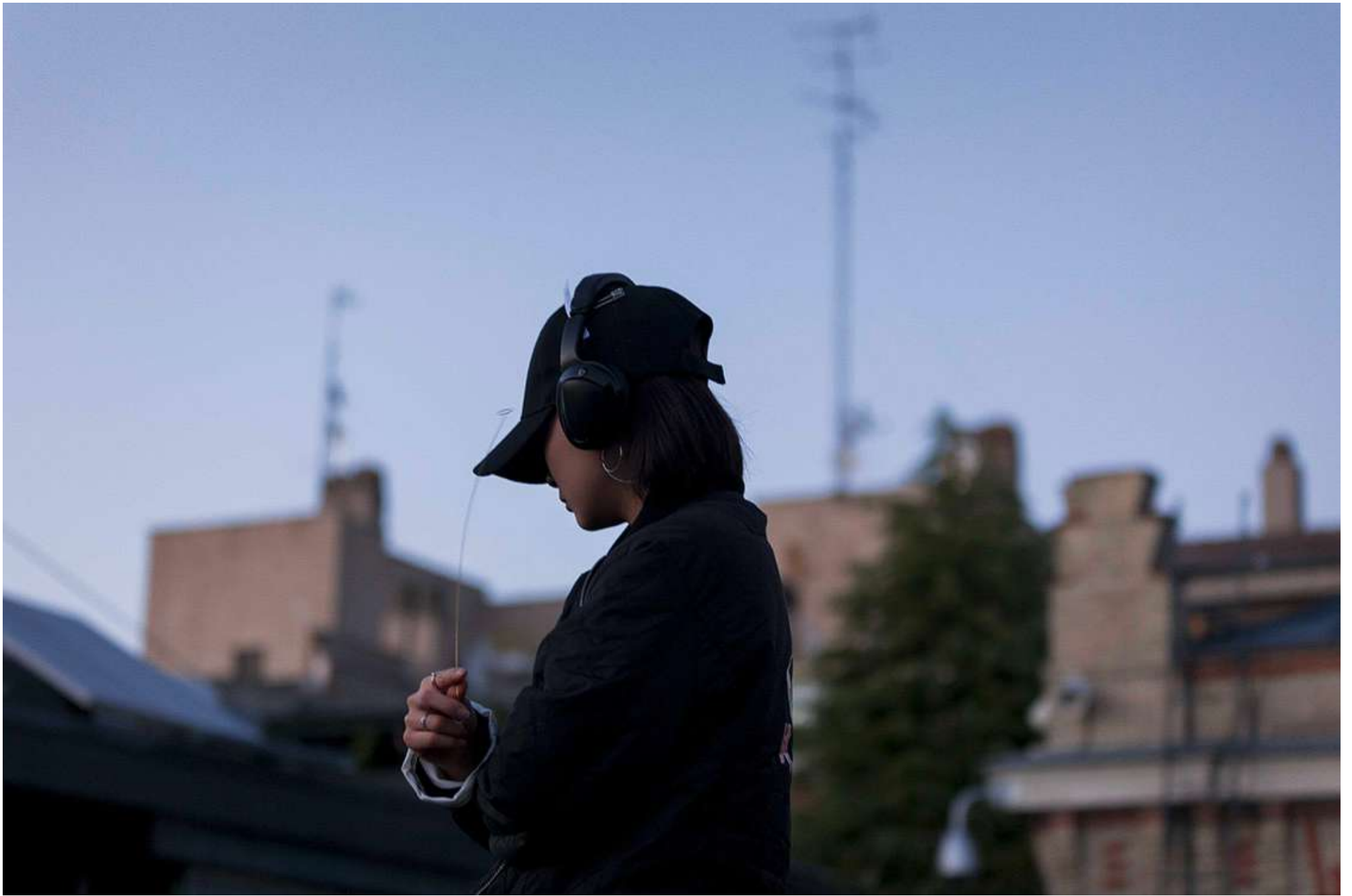
LIVING METALS

Ongoing project in several places

Living Metals are small-scale sculptures to be worn or hand-held by an audience while immersed in a specific sonic environment. Like antennas receiving signals from the ether, these “wearable” sculptures can be charged and act as conductors between the energy of the body, sound and environment. It can be thought of as something in between a collective performance and a promenade. The same sculptures have travelled and been handled by different people, meaning they now accumulate and unify all the personal experiences that members of different audiences had over the past few years.



I will go where I don't belong (living metals), curated by Camile Henrot and Milovan Farronato, Volcano extravaganza - Stromboli, Italy 2016



I will go where I don't belong (living metals), curated by Camile Henrot and Milovan Farronato, Volcano extravaganza - Stromboli, Italy 2016



I will go where I don't belong (living metals), curated by Camile Henrot and Milovan Farronato, Volcano extravaganza - Stromboli, Italy 2016

I FORGOT TO GO TO SCHOOL YESTERDAY
KUNSTHALLE LISABON
and KUNSTHALLE TROPICAL
Iceland, 2016

“I forgot to go to school yesterday was a collaboration between Kunsthalle Lissabon and Kunsthalle Tropical, an institution created in Iceland in 2012, consisting of the production and presentation of a solo show by Portuguese artists.

Taking into account Kunsthalle Tropical’s nature, an institution that exists without any physical structure with just a set of geographical coordinates, this project will be developed as a site-specific and ephemeral project.

The Icelandic landscape, such as the work of Escoval, is constantly changing: geology is submitted to the overwhelming force of the tectonic plates, producing and bringing a new rock surface, expanding the land mass of the island’s extreme weather events, the seasonal dance between day and night, light and darkness, the interior heat of the earth and the cold surface shape the land, shape the relationship of people with the land, and perhaps above all, shape the same relationship with the island’s own inhabitants.

It is in this context that Escoval will develop her show, inscribing her work at the site where the Kunsthalle Tropical is. The visit to the institution, the trip from Reykjavik to the Icelandic wilderness final destination, is where her work will be materialized as an integral part of the project and what makes it possible: crossing the island till the final destination. The project’s title, *I forgot to go to school yesterday*, alludes to the breaking of a predefined idea that sets up a disruption in a normative system.”

– Fragment of the exhibition text by Pedro Barateiro



I forgot to go to school yesterday, site specific ephemeral installation, 2016



I forgot to go to school yesterday, site specific ephemeral installation, 2016



I forgot to go to school yesterday, site specific ephemeral installation, 2016

OTHER WORKS & DETAILS

I would rather be a tree, copper, gold and stainless steel, variable dimensions,
2017 - 2020





I would rather be a tree, copper, gold and stainless steel, variable dimensions,
2017 - 2020



Medicine with a romantic twist, C-print, 165 x 120 cm, 2020



An empty list of things missing, gold, feather and wood, approx. 44 x 15 x 16 cm, 2019



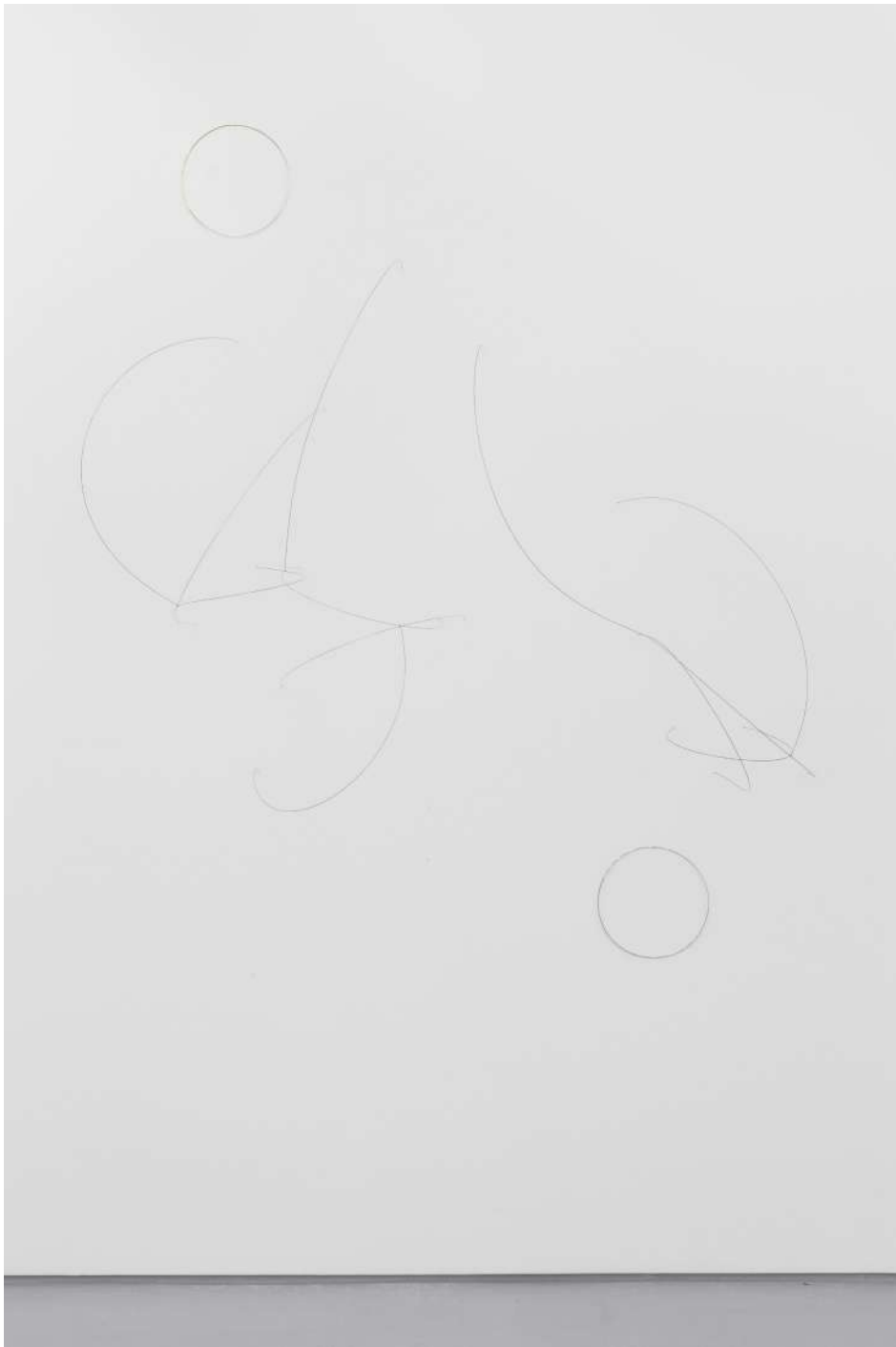
An empty list of things missing (detail), gold, feather and wood, approx. 44 x 15 x 16 cm, 2019



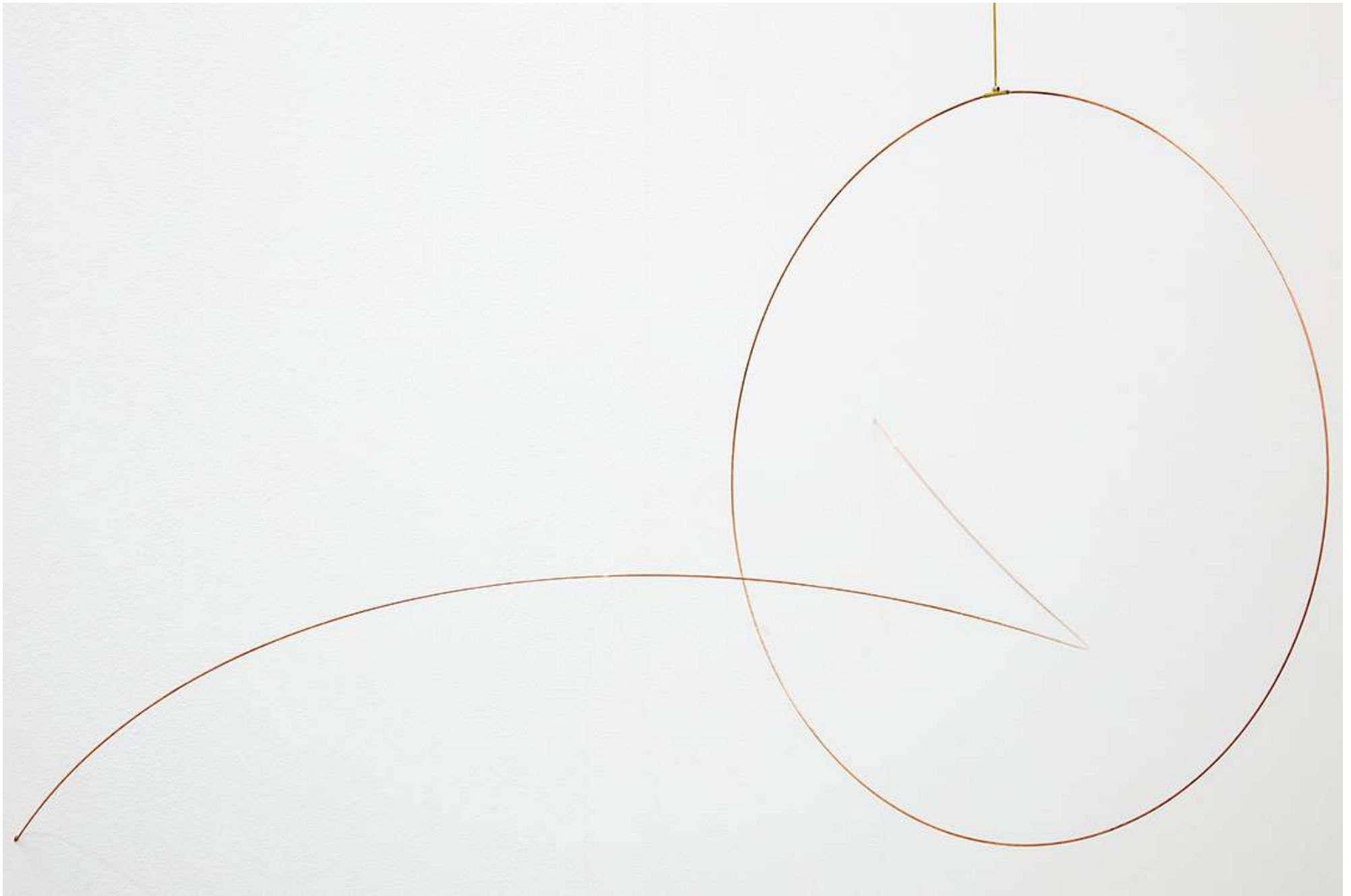
Using what you have to remember what you saw, gold, stainless steel, copper and wood, approx. 50 x 20 x 17 cm, 2019



Using what you have to remember what you saw (detail), gold, stainless steel, copper and wood, approx. 50 x 20 x 17 cm, 2019



The physical world merges with the larger cosmos, brass, copper, silver and stainless steel, variable dimensions, installation view, 2019



Clean water provides healthy forests, brass, copper and stainless steel, variable dimensions, 2019



Asian dust II, silver parts of Poaceae brought by the sea and book pages found in the streets of Eastern Union, 78 x 42 x 10 cm, 2017

BIO
Lisbon, 1982 / Lives and works in Lisbon, Portugal

SELECTED SOLO EXHIBITONS

- 2022
Wordless and earthen, Bombon Projects, Barcelona, ES
WIND DREAMS, Galeria Vera Cortês, Lisbon, PT
- 2021
I am molten matter, S.M.A.K., Gent, BE
- 2020
Mutações. The Last Poet, Museu Coleção Berardo, Lisbon, PT
Mais Nada se Move em Cima do Papel. Drawing as thought, Centro de Artes de Águeda, PT
Daniel Gustav Cramer + Joana Escoval, Galeria Vera Cortês, Lisbon, PT
- 2019
Dust in the Shadows, Vistamarestudio, Milano, IT
In a Waiting Room, curated by Milovan Farronato, Fiorucci Art Trust, London, UK
Hecho para acompañar el sonido de una tormenta, Bombon Projects, Barcelona, SP
The Sun Lovers, Tenderpixel, London, UK
- 2018
Solo presentation, Fiorucci Art Trust, London, UK
The word for world, Grey Noise, Dubai, UAE
- 2017
I'm the son of that drum, Acappella, Napoli, IT
Nearly Inaudible Breathing, The Breeder, Athens, GR
Fiducia Incorreggibile, Galeria Vera Cortês, Lisbon, PT
- 2016
I forgot to go to school yesterday, curated by Luis Silva and João Mourão, a collaboration between Kunsthalle Lissabon and Kunsthalle Tropical Lichens

Never Lie, curated by Sophie Kaplan, La Criée Centre of Contemporary Art, Rennes, FR

- 2014
Whirlpools, Vera Cortês Art Agency, Lisbon, PT
- 2013
Outlaws in Language and Destiny, Parkour, Lisbon, PT
- 2011
Mother Wild, Halfhouse, Barcelona, ES
De tempos a tempos a terra treme / De temps en temps la terre tremble, Galeria Baginski, Lisbon, PT
- 2010
Onde no mundo inteiro / Where in the entire world, Tapada das Necessidades Greenhouse, Lisbon, PT

SELECTED GROUP EXHIBITIONS

- 2022
that other world, the world of the teapot. tenderness, a model, curated by Adam Budak, Kestner Gesellschaft, Hannover, DE
Gravitas, curated by David Revés, Leal Rios Foundation, Lisbon, PT
MEIA – NOITE. Parte 2, curated by Elfi Turpin and Filipa Oliveira, Sala da Cidade, Coimbra, PT
Le Voci della Sera, Vistamare, Milan, IT
Strange Attractor, curated by Margarida Mendes, Pavilhao Branco, Lisbon, PT
- 2021
Como la vida misma, curated by Renato Della Poeta and Aurelien Le Genissel, Blueproject Foundation, Barcelona, ES
Nothing is Lost. Art and Matter in Transformation, curated by Anna Daneri and Lorenzo Giusti, GAMeC, Bergamo, IT
Arte em São Bento 2021 – Coleção AA, curated by Delfim Sardo, Palacete de São Bento, Lisbon, PT
S.M.S. (Shit Must Stop), Bombon Projects, Barcelona, ES

- 2020
Nuovo Cinema Galleria, curated by Orsola Vannonci Bonsi, Galeria Vera Cortês, Lisbon, PT
Obras da Coleção António Cachola, Museu de Arte Contemporânea de Elvas, PT
A linha em chamas, Casa da Cerca, Almada, PT
Plant Revolution!, curated by Margarida Mendes, CIAJG, Guimarães, PT
- 2019
Ila Biennial D'Art Leandre Cristòfol, curated by Julia Morandeira, Centre d'Art la Panera, Lleida, ES
De Collectie (1). Highlights for a Future, S.M.A.K., Gent, BE
Síntese Ativa, curated by Guilherme Braga da Cruz and Duarte Sequeira, Forum Arte Braga, Braga, PT
- 2018
Transantiquity, curated by Filipa Oliveira and Guilherme Blanc, Galeria Municipal do Porto, PT
Sauvage, curated by Sonia Dalto, Dom Artspace, Palermo, IT
WALK&TALK Azores, curated by Luis Silva and João Mourão, SolMar Center Avenida Center, Ponta Delgada, Azores, PT
10 anos MACE | 10 comissões | 10 artistas – Coleção António Cachola, curated by Ana Cristina Cachola, Filipa Oliveira and João Laia, Chiado8, Lisbon, PT
- 2017
10.000 anos depois entre Vénus e Marte, curated by João Laia, Galeria Municipal do Porto, PT
Current Detours, HalfHouse, Barcelona, ES
Growing Gills, Mimosa House, London, UK
Sand, duo show with Daniel Gustav Cramer, Grey Noise, Dubai, UAE
Transmissions from the Etherspace, curated by João Laia, La Casa Encendida, Madrid, ES
Ways of the hand, curated by João Mourão and Luís Silva, Maisterravalbuena, Lisbon, PT
Cosmic words, curated by Alejandro Alonso Díaz, Galeria Boavista, Lisbon, PT
- Si sedes non is*, curated by Milovan Farronato, The Breeder, Athens, GR
Canibalia, redux, curated by Julia Morandeira, Hangar, Lisbon, PT
- O que eu sou*, curated by Inês Grosso and Luiza Teixeira de Freitas, MAAT, Lisbon, PT
- 2016
Volcano Extravaganza 2016 - I Will Go Where I Don't Belong, curated by Camille Henrot and Milovan Farronato, Stromboli, Aeolian Island, IT
MATTER FICTIONS, curated by Margarida Mendes, Museu Coleção Berardo, Lisbon, PT
Rinoceronte–Ananás, Múrias Centeno, Oporto, PT
- 2015
CIDRA DA LUZ, Ar Sólido, Lisbon, PT
Finalistas do Prémio Novos Artistas Fundação EDP 2015, Museu da Eletricidade, Lisbon, PT
Eclipse/End, Maisterravalbuena, Madrid, ES
The whole wide world, The International 3, Salford, UK
Le Lynx ne connaît pas de frontières / The lynx knows no boundaries, curated by Joana Neves, Fondation d'entreprise Ricard, Paris, FR
- 2014
Europe, Europe, curated by Hans Ulrich Obrist, Thomas Boutoux and Gunnar Kvaran, Astrup Fearnley Museet, Oslo, NO
- 2013
Le petit Lenormand (cartomançia e probabilidade), curated by Luís Silva, Vera Cortês Art Agency, Lisbon, PT
- 2012
Best Revelation, curated by Carolina Rito, Serralves Museum of Contemporary Art, Oporto, PT
The Sound, Museu Nogueira da Silva, Braga, PT
- 2010
Drawing, curated by Pedro Silva, Espaço Campanhã, Oporto, PT
Diamonds on the soles of her shoes, 102-100 Galeria de Arte, Castelo Branco, PT

2009

O sol morre cedo / The sun will die soon, City Museum – Pavilhão Branco, Lisbon, PT
Geological Museum, Geological Museum, Lisbon, PT
Seven days project, curated by Margarida Mendes, Teatro da Trindade Lisbon, PT
History of the Future, “estates–general” cycle at Arte Contempo, Lisbon, PT 2008
Eurasia, Dr. Anástacio Gonçalves’ Historical House, Lisbon, PT

2007

Antes que a produção cesse / Before production ceases, Avenida 211, Lisbon, PT

COLLECTIONS

Colecção António Cachola – Museu de Arte Contemporânea de Elvas Colecção Figueiredo Ribeiro – Quartel das Artes
Fiorucci Art Trust
FRAC Lorraine
Fundació Sorigué Fundación Kablanc Otazu S.M.A.K. Collection

RESIDENCIES

2015

Fiorucci Art Trust, curated by Milovan Farronato, Stromboli, IT

2013/14

RU, New York, USA

2011

Halfhouse, Barcelona, ES

GRANTS & AWARDS

2018

Finalist Battaglia Foundry Prize 2018

2015

Finalist EDP Foundation New Artists Prize 2015

2013

Calouste Gulbenkian Foundation and FLAD Grant

2012

Bes Revelação Award

2011

Halfhouse, Barcelona, ES

PERFORMANCES & SCREENINGS

2020

Twilight walk: Beasts of Gravity – Living Metals, Estufa Fria de Lisboa, Twilight walk organised by Fiorucci Art Trust in collaboration with Museu Coleção Berardo and Kunsthalle Lissabon

2017

Living Metals, with Robin Watkins, *Transmissions from the Etherspace*, curated by João Laia, La Casa Encendida, Madrid, ES
Living Metals, with Nuno da Luz and Pedro Sousa, curated by Susana Pomba, Botanical Garden’s Greenhouse, Coimbra, PT

2016

Spirit Trail, Volcano Extravaganza 2016 - I Will Go Where I Don’t Belong, curated by Camille Henrot and Milovan Farronato, Stromboli, IT
It arises not from any cause, but from the cooperation of many, with Pedro Gomes, La Criée centre d’art contemporain, Rennes, FR

2010

Onde no mundo inteiro / Where in the entire world, with Gabriel Ferrandini and Pedro Sousa, curated by João Mourão, Tapada das Necessidades Greenhouse, Lisbon

OTHER PROJECTS

2019

Beasts of Gravity, Double LP Standard and limited edition with Nuno da Luz, Remix and remodels from DJ Marfox and alva noto / Carsten Nicolai, release by The Vinyl Factory, London

Autumn / Wind in the Tree / Wind in the Water, comic book of global manga with Hetamoé, published by Kunsthalle Lissabon

2016

Guided visit/performance, in the context of ZhDK MFA field trip to Lisbon, Estufa fria greenhouse, Lisbon, PT

The Barber Shop workshop, MATTER FICTIONS from technometabolism to infrastructural dérives, concept and organisation by Margarida Mendes, Oporto, PT

2015

Wandering talk, with Nuno da Luz, curated by Margarida Mendes, Serralves Museum, Oporto, PT

2011

Co-founder of *Palmario Recordings – Editions for attentive listening of field captures and translations for the ear*, with Nuno da Luz / www.palmario.com

2010

Curator of the exhibition *In Sardegna tutto è tondo*, with the participation of Edmund Cook, Nuno Henriques, Nuno da Luz, Matteo Rubbi, Robin Watkins and *The Luminiferous Aether* sound event by Robin Watkins, Vera Cortês Art Agency, Lisbon, PT

2009

Co-Curator of the exhibition cycle *Estates-General*, (with the participation of Asier Mendizabal, Hugo Canoilas, Rossella Biscotti, Marcelvs L, Martin Beck, Ryan Foerster, António Bolota, Invernomuto, Anton Vidokle, among others), Arte Contempo Lisbon, PT

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