

JOANA ESCOVAL

bombon



## **(b. 1982, lives and works in Lisbon)**

The artistic practice of Joana Escoval establishes an idiosyncratic relationship with nature in which the notion of transformation becomes essential to the processes convened by her sculptures and installations. One cannot but notice how everything is about to disappear or undergo a continuous transformation, even though the perception of these phenomena is not immediate or apparent in the short term. Her works are outlined within the polarity between matter and energy, oscillating and moving away from its limits. The flux inherent in her processes thus becomes the essential substance that gathers the various elements, which are articulated through the devices she conceives. While they suggest multiple relations—that is, between sculptures and films, or objects, or sounds, as well as between the installation and the observer—they seem to introduce an ever-present cosmic incommensurability into each link of the chain. 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 Nothing but Vibration (Solo show at Palazzo Borromeo, Milano, 2024), Armonia (Solo show at Vistamare, Milano, 2024) 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), 11a Biennal D'Art Leandre Cristòfol (curated by Julia Morandeira at Centre d'Art la Panera, Lleida, 2019), De Collectie (1). 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.

## ARMONIA (2023)



Armonia (2023) exhibition detail

### Vistamare, Milan, IT

“The exhibition features a series of new works that are a continuous of her practice, an exploration of synergies and interconnections that takes shape in primordial forms. Metals, earth, water, wind, air and fire collaborate to form unique sculptures.

In the central room earth sculptures floating in the space, presented at the Gallery for the first time, are made of clay skillfully taken from the soils of Alentejo, south of Portugal, where Escoval spent part of her teenage years. Soils which, in recent years, have been haunted again by the intensification of industrial monoculture. This sculpture connects with a region where the land has been rapidly losing its nutrients due to over-exploitation, while becoming an empty vessel for the emergence of new organisms.

At the heart of Escoval’s work lies our relationship with the world we inhabit and the fact that, as individuals, we are ontologically interconnected with the world in its primordial state. An interconnection that she creates also in the exhibition space as, like a continuous flow, she connects the three rooms with different states of matter in flux. Fleeting and transmuting, her work invites us to walk along the edges of human consciousness through a perception of things that is more sensed and experienced than looked at.”

—Press release by Vistamare



*Armonia* (2023) exhibition view



*Armonia* (2023) exhibition view



*Armonia* (2023) exhibition view



*Armonia* (2023) exhibition details

## WORDLESS AND EARTHEN (2022)



*Wordless and Earthen* (2022) exhibition detail

### **Bombon Projects, Barcelona, ES**

“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”.

—Fragment of the exhibition text by Joël Vacheron





*Wordless and Earthen* (2022) exhibition view



*Wordless and Earthen* (2022) exhibition view



*Wordless and Earthen* (2022) exhibition view



*Wordless and Earthen (2022) exhibition detail*

## WIND DREAMS (2022)



WIND DREAMS (2022) exhibition detail

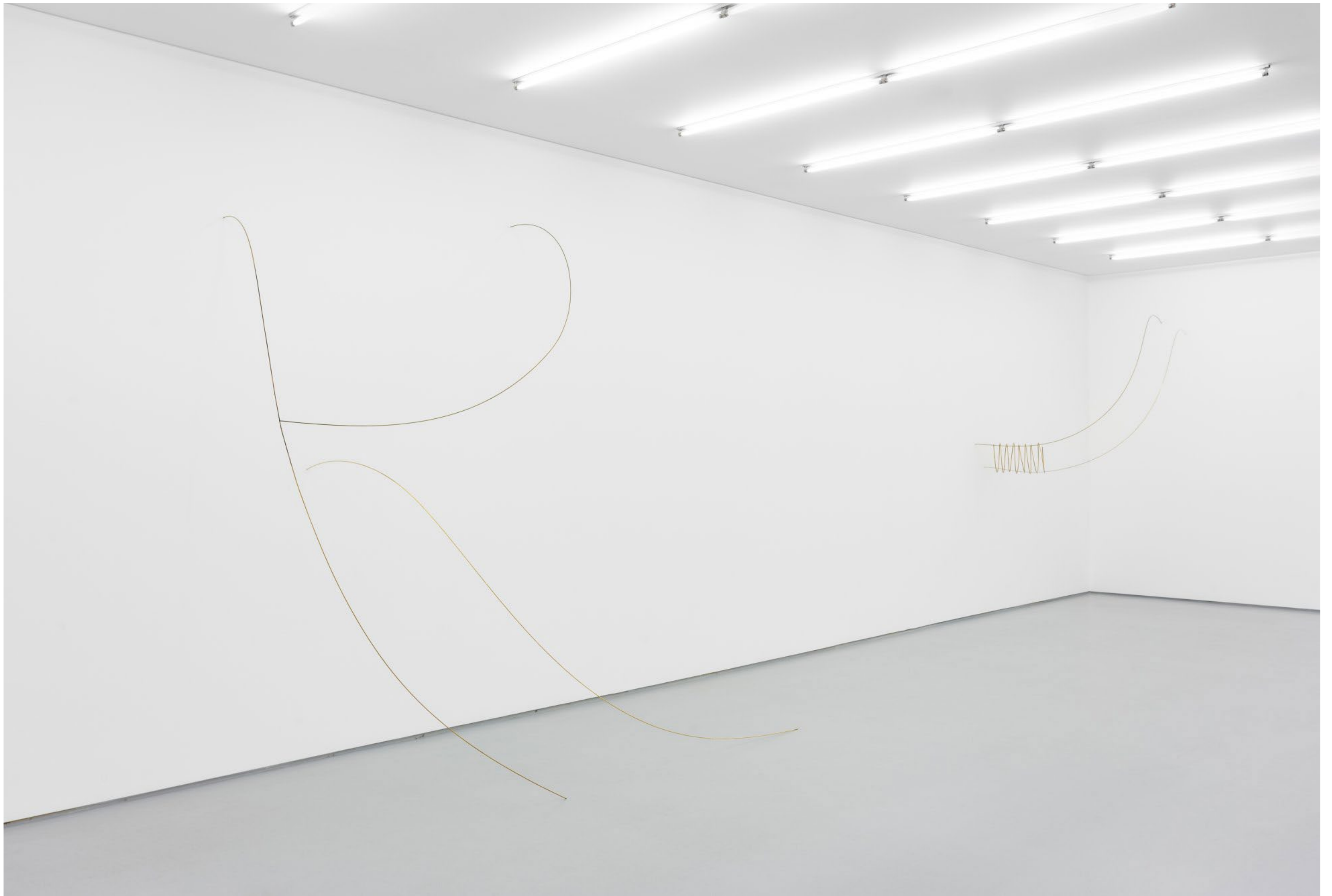
### Galeria Vera Cortês, Lisbon, PT

“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



*WIND DREAMS* (2022) exhibition view



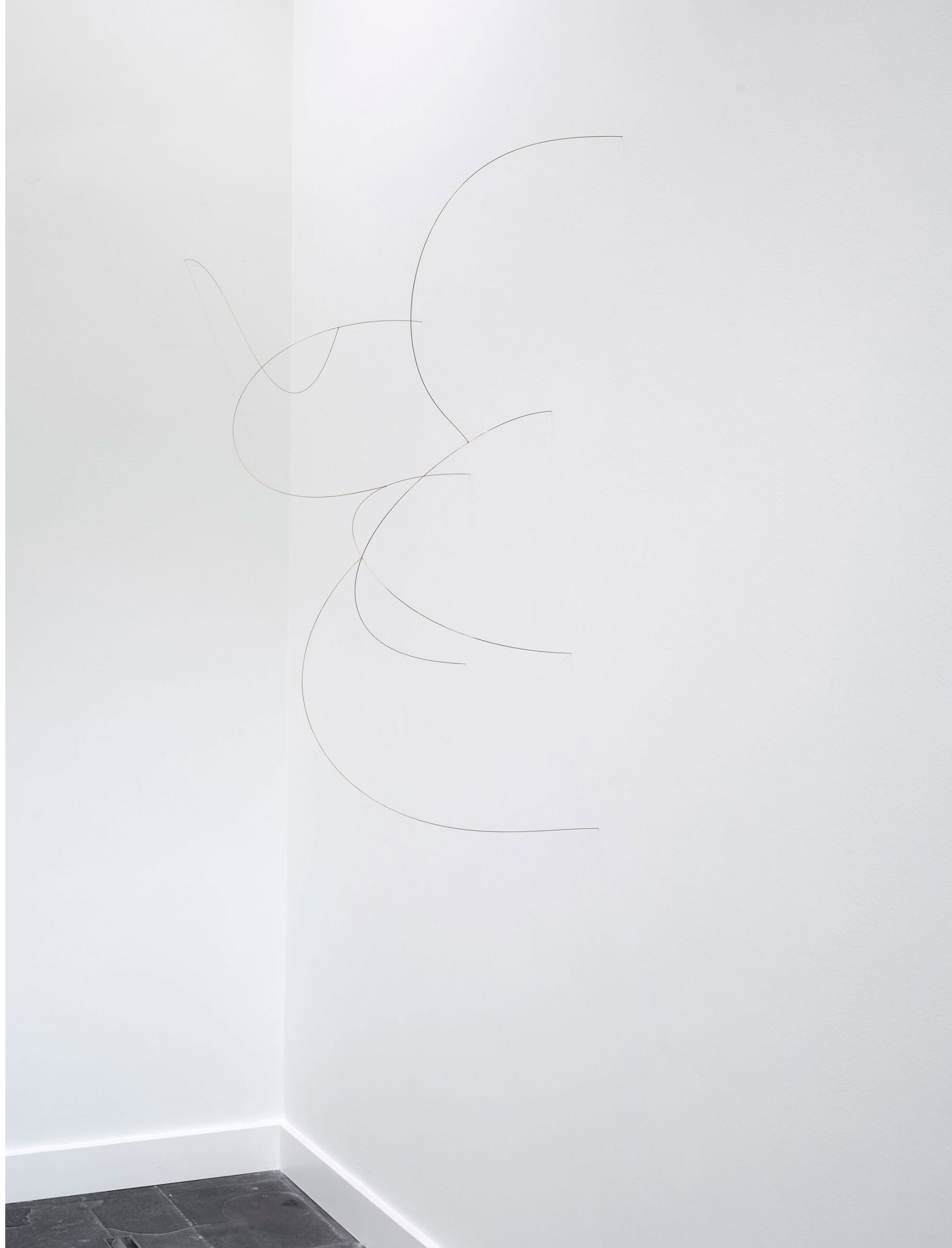
*WIND DREAMS* (2022) exhibition view



*WIND DREAMS* (2022) exhibition view



## ***I AM MOLTEN MATTER (2022)***



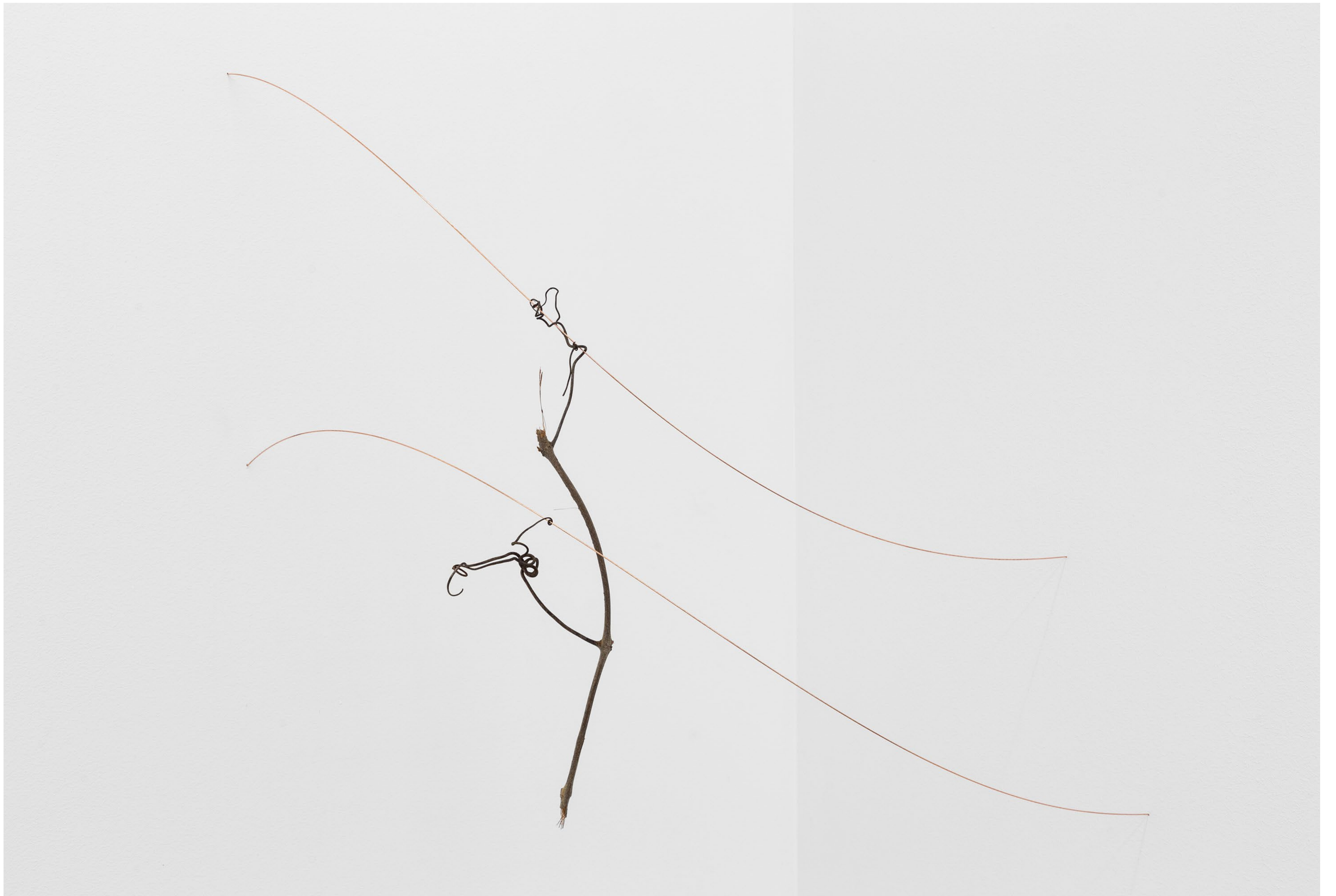
*I am molten matter (2022) exhibition detail*

### **S.M.A.K. MUSEUM, Gent, NL**

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* (2022) exhibition view



*I am molten matter* (2022) exhibition detail



*I am molten matter* (2022) exhibition view

## **STRANGE ATTRACTOR (2021—2022)**



*Strange attractor* (2021—2022) exhibition detail

### **PAVILHAO BRANCO, Lisbon, PT**

Curated by Margarida Mendes

With Geum Beollae, Isabel Carvalho and Nobuko Tsuchiya

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* (2021—2022) exhibition view



*Strange attractor* (2021—2022) exhibition view



*Strange attractor* (2021—2022) exhibition detail



## MUTAÇÕES. THE LAST POET (2020)



*Mutações. The last poet* (2020) exhibition detail

### Museu Coleção Berardo, Lisbon, PT

“*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.”

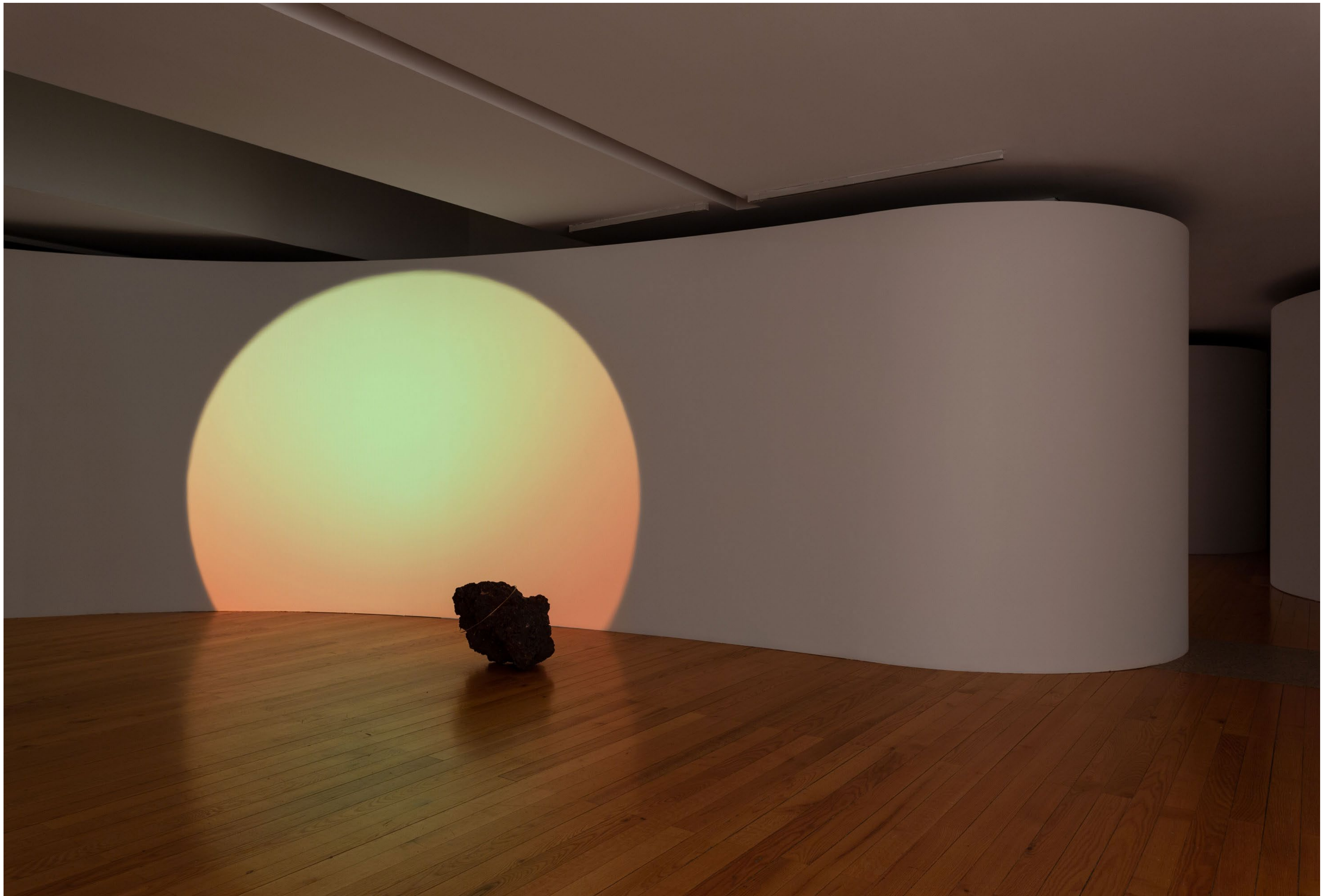
– Fragment of the exhibition text by Pedro Lapa



*Mutações. The Last Poet (2022) exhibition view*



*Mutações. The Last Poet (2022) exhibition view*



*Mutações. The Last Poet (2022) exhibition view*



*Mutações. The Last Poet (2022) exhibition view*



*Mutações. The Last Poet (2022) exhibition detail*



*Mutações. The Last Poet (2022) exhibition detail*

## BEASTS OF GRAVITY (2019)



Beasts Of Gravity (2019) vinyl detail

### The Vinyl Factory

With Nuno da Luz

“Beasts of Gravity” is a double LP assembled by Joana Escoval and Nuno da Luz in 2017, from recordings done in and around the volcanic islands of Iceland and Stromboli: above and underground, out of and underwater, and tapping into the earth’s magnetosphere.

Side 1 comprises the First and Second Movements: the First is composed of seismic waves, VLF radiation (electrical storms reflected on the Ionosphere), and the songs of Humpback Whales; in the Second Movement, three whales reach up to the surface to breathe through their blowholes, accompanied by wind gusts and birds circling above.

Side 2 contains a remix of Side 1 by Dj Marfox

Side 3 comprises the Third and Fourth Movements: in the Third, a high-pressure geyser is paired up with cymbal washes and seismic waves; and in the Fourth and last, the wind plays electric guitar accompanied by the sea surf down on the beach, in Stromboli. It ends with a locked groove featuring the ambient sound within the crater of an extinct volcano, in Iceland.

Side 4 contains a remodel of Side 3 by alva noto

### Tracklist:

Side 1. “Beasts of Gravity” 14’40”

Side 2. “Beasts of Gravity” (Dj Marfox remix) 5’29”

Side 3. “Living Metals” 13’53”

Side 4. “Living Metals” (alva noto remodel) 5’23”



This edition features texts by curators João Mourão and Luís Silva, and Milovan Farronato. Music and Words brought together in the aftermath of Joana Escoval's exhibition "I forgot to go to school yesterday" curated by Kunsthalle Lissabon (João Mourão and Luís Silva) at Kunsthalle Tropical, Möðrudalur, Iceland; and "Spirit Trail", a walk on the slopes of the volcano in Stromboli prepared by Joana Escoval as part of Volcano Extravaganza 2016, curated by Milovan Farronato and Camille Henrot.

Limited Edition features an exclusive artwork by Joana Escoval in an edition of 30: a series of metal sculptures to be used/held while immersed in this specific sonic environment.



*Beasts Of Gravity* (2019) vinyl detail



*Beasts Of Gravity* (2019) vinyl cover and record



## Beasts of Gravity

### Side 1

1st Movement  
Seismic waves, VLF radiation (electrical storms reflecting on the ionosphere), and the songs of Humpback Whales

2nd Movement  
Three whales reach up to the surface to breathe through their blowholes, accompanied by wind gusts and birds circling above

### Side 2

Di Marco Remo

—I own a waterfall.  
—What do you mean, you own a waterfall?  
—Some people own volcanoes, other people own hot springs, I own a waterfall. I also own the desert in which you are working.  
—No, the desert, I can't. It's private. I don't allow tourists to visit it. It's where I go to unwind, you see. I don't want people around it even to know where it is.  
—We're not tourists, you know that. We are here working, you've seen us working these mines. You lent us that shovel.  
—I'm sorry, I really can't. I shouldn't even have mentioned it to you in the first place.  
—Can you at least tell us how to get there? Which road to take?  
—It's way off the road. Only I know how to get there, and I'd rather keep it that way.

—Would you still like to see my waterfall?  
—Of course, but what made you change your mind?  
—I need the drive, the match isn't going well for our team.  
—Oh.  
—Just follow me and don't get too far behind once we're off the road.  
—Do you think our 4x4 can make it? I mean, it's nothing compared to yours...

(continues on the B-side)

We could see he was adamant about it. There was nothing left to discuss. He smiled, nodded and went back in. The quarter-finals match between France and Iceland was about to begin and he wanted to watch it. It was for the country, actually. Unfortunately, we weren't as committed to the historical significance of the event as our host was so we decided to go back to work. Our bodies were still high on the never-ending daylight and to drive back to the desert and continue about those restless days, food seemed an afterthought. Never were our bodies so out of sync with our minds.

Despite being early July, the temperature in the Icelandic desert was close to zero, anticipated it which meant we didn't have the right gear. He seemed to know that when we were out there installing. One of us had to wear socks in his hands just to be able to go back to our golden Snickers 4x4 and turn the heating on just to recover from the wetness. But it was worth it, with the silence, the crispness of the air, the constantly changing weather patterns, the pitch black way that words were unable to describe.

Two of us were installing while the third came down the dirt road and parked behind our car. Another 4x4 was there. It was our host. He walked up to where we were installing and despite being the eyes could meet, he stopped at the entrance of small stones defining our work area were actual walls. He was waiting to be invited in.

We followed his car, driving through the desert windows down, breathing in the cold Summer air, simultaneously ecstatic and terrified. That's what remoteness does to you, we thought. After a period of time which none of us could be certain of—long, short, it really didn't make any difference—our host stopped. We stopped behind him, got out of the car and went to him. He was staring at the horizon, as if in a way, he was showing us all that was his. Or so it seemed to us, we couldn't find the courage to ask

—Sure it can! The terrain isn't that difficult, and by what you've told me before, I think you've been driving through worse conditions...

We smiled as he turned away and went back to his car. We stopped what we were doing, leaving everything where it was and he was already speeding down the dirt road. We had to hurry. We could feel his confidence, his understanding of the movement around us. He knew it like the palm of his hand. He had grown up there, spent his entire life there in the Icelandic desert—it was as if knowledge meant ownership. We were ignoring while he was stopping. We drove behind him for what seemed like a very long time until, without any notice other than the dirt road and into the desert, speeding up again. We looked at each other for a split second, just enough to ask each other: how the hell were we actually doing that. We were, we couldn't be. Back away now, we had to follow him and the distance between us was increasing with each passing second.

We were speeding up through the desert. There were no roads, just tracks and our host's tire marks. Without any of us noticing it, the sky had cleared up and reflecting the golden light of the evening sun. The terrain was many different shades of black, golden shades of black, at that particular time of day. Hills, sometimes even surrounded us everywhere we looked, as we were progressing through the landscape. We knew they were pitch black but all we could see was gold everywhere. Our bodies were electric.

We followed his car, driving through the desert windows down, breathing in the cold Summer air, simultaneously ecstatic and terrified. That's what remoteness does to you, we thought. After a period of time which none of us could be certain of—long, short, it really didn't make any difference—our host stopped. We stopped behind him, got out of the car and went to him. He was staring at the horizon, as if in a way, he was showing us all that was his. Or so it seemed to us, we couldn't find the courage to ask

## LIVING METALS

### Side 3

1st Movement  
High pressure geyser, cymbal washes and seismic waves

2nd Movement  
Andreas Gutar (wind playing electric guitar) accompanied by the sea surf

### Side 4

also note removal

She doesn't speak, indeed most of the time she is mimicking, mimicking just expressive, theatrical gestures. Her mouth is wide open and brutal are her encounters with all reflective surfaces. She breaks glass or glass is broken around her. To eat and to rest, as if. As if. An achievement, a milestone: yellow, red, pale blue, white, black, special occasion, conversation and dedication. She doesn't have a name, apart for She. She is occupied, preoccupied with a sole, unique objective. She is engaged to her cause. She has a commitment, and engaged to her commitment. Again, she speaks few if any words. She is spontaneously, elegantly

attired and statuesque, and make as in a dream. But multiple are her gesticulations, articulations, grimaces. She moves, mirrors, admits echoes the gestures of her surroundings. She might be caught in a sort of autism. She has no word before word. Her relationships are raw but meaningful, constant, frequent. She is committed.

It is with the projection of *Ticket of No Return*, a colourful, surreal film by Liviu Orlinger (producer of *Joana Escorial* to our sixth edition of *Vilnius Extrajazz*) on the island screened by Joana Escorial on the island backyards of the house of Andra Caladrea, bordering the Strömbolet vegetation. Andra is not an islander by birth, but part of that relevant percentage of inhabitants who close to migrate and live under the volcano. Joana's walk was an explorative, spiritual embark on. An invitation to reconnect with our inner instincts. Even if they do not share some similarities, they are about occupation. An inward-looking as that of She, but not as solitary. The journey of Joana was a shared path.

In my history with this island, there have been many, almost countless precipitous walks with friends and colleagues, in the narrow streets of the village, hufferecks to climb to reach the peak of the volcano, walking in tight steep trails between the rocks that transform into sparkling sand, in fun becoming dust and their risk. Sometimes I perceived them as pilgrimages, other times I would call them processions, or even parades. Each of them was beautiful accompanied painter Celia Hempton and her closest possible point of observation: where ladybirds go to die. Each promise made by Joana had the most peculiar character: simple yet not simplistic, it had something alchemical within it, by the means

with which it transformed our perspective of the volcano, allowing us to see it all in a different way for the very first time.

July 21st, 2016. A bright, sun-drenched day of revelations originated thanks to a number. The guide, a veteran and an alchemist, Stefano and Joana. He knows the combinations and the small anecdotes of the people inhabiting it, even if only occasionally. Both omnivorous, experts mutually connected, inadvertently, by a relationship of a few years. A long beard, he. Long hair, she. Both having olive skin and penetrating brown eyes. He is wrinkled presence which anticipates moves, answers then clothing, simple, casual, utilitarian. Both calm, contained, moderate. Also in Legend has it he climbs the mountain every day, running to the top. On the other hand, Her arrival in Strömbolet is surely unforgettable: nothing was easy about it. Landed from Lisbon, she waited for over a week in Naples. The overnight ferry of Friday, February 20th, 2016 didn't leave. The overnight ferry of Tuesday, February 23rd, 2016 didn't leave. The overnight ferry of Friday, February 26th, 2016 didn't leave. And then, she escaped to Sicily, to reach the island 10th 2015 Joana took the 723 ferry from Milan. She reached the hydrofoil to Strömbolet on Saturday February 14th 2015. She approached the pier around sunset, a moment before the sun lowered itself behind the volcano, prematurely plunging into darkness. A dust of change of one and the same - it lampo. The weather sets the condition for the time.

Once finally reached the destination, and to it, almost intimidated by its primordial, sensorial "volatility". Sole reason why he, Stefano, apparently unobtainable, minimalist and brusque, accepted the invitation to that she has been growing over time with the island of which he feels he is the manifestation, extension and personification.

(continues on the B-side)

Beasts Of Gravity (2019) vinyl cover, spread and records

## ***IN A WAITING ROOM (2019)***



*It arises not from any cause, but from the cooperation of many (2019) detail*

### **Fiorucci Art Trust, London, UK**

Curated by Milovan Farronato.

With Evgeny Antufiev, Arabeschi di Latte, Karla Black, Leidy Churchman, Cooking Sections, Trisha Donnelly, Lukas Duwenhögger, Katharina Fritsch, Celia Hempton, Pierre Huyghe, Runa Islam, Koo Jeong A, Max Lamb, Maria Loboda, Ghoshka Macuga, Daniele Milvio, Liliana Moro, Paulina Olowska, Christodoulos Panayiotou, Zoe Paul, Prem Sahib, Ettore Sottsass, Sergei Tcherepnin and Oscar Tuazon

London. Across from the Peace Pagoda, overlooking Battersea Park and flanking the busy currents of the Thames there is a room. A room where you can take refuge from the autumn wind and let flames and snakes protect you. Silver coins can be used as currency. Wheat can satisfy your hunger as you circumnavigate the mesmerising heart searching for more signs.

A room where reality is inverted: a black sun presides as silver sparkling rain pours down yet remains suspended in its gravitational journey. A streetlight, upside down, still illuminates the stars that have fallen on the floor. You can dance on them if you like.

A room where sounds can be heard only in a box in the centre of a room, surrounded by the faces of brilliant minds and historical influencers who bloom greenery as they look out. They are silent, surrounded by naturally filtered water. There is a volcano depicted from different angles and different altitudes. You are near the crater. Can you imagine it rumbling?

In this room you can rest your body on a bed and let the vibrations travel through your mind. A bouquet of flowers stretches and contorts in the darkness as if imbued with special powers. Scattered lights illuminate the space where tea is ready to be served and a suit ready to be worn. They can be your guides through this place of transition. Concealed gazes and fictional creatures will keep watch over your time.

When you are ready to leave obsidian mirrors are your portals to another realm, a realm where politics, economics and current affairs are distant, tucked away in a wardrobe, temporarily suspended but not forgotten. You can come and be until whomever or whatever it is that you are expecting arrives, or perhaps departs. Here, you invited to wait.

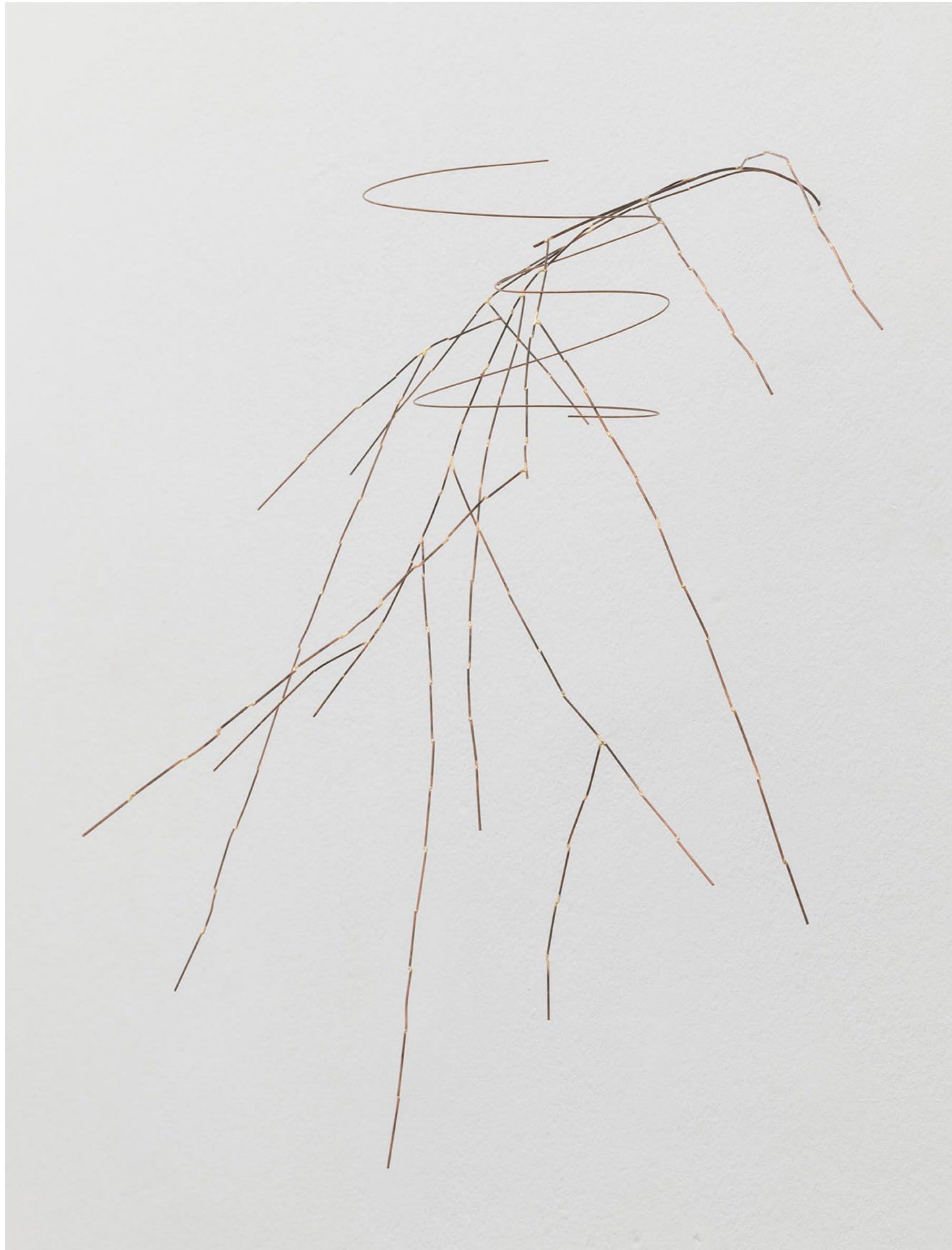


*It arises not from any cause, but from the cooperation of many (2019) detail*



*It arises not from any cause, but from the cooperation of many* (2019) detail

## **MADE TO ACCOMPANY THE SOUND OF A STORM (2019)**



*Made to accompany the sound of a storm* (2019) exhibition detail

### **Bombon Projects, Barcelona, ES**

“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.

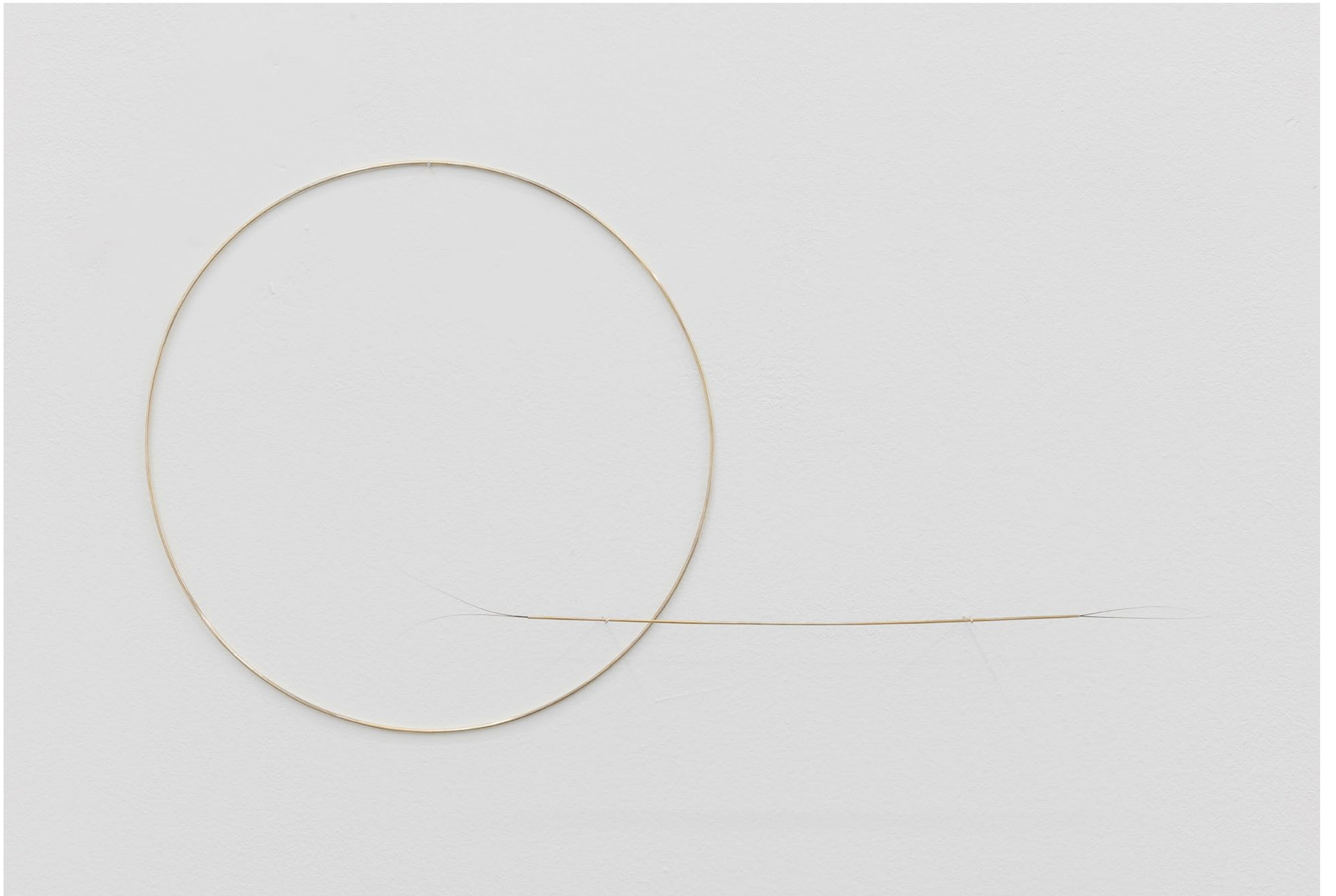
The use of certain metals, such as gold, silver, or copper, or a new alloy in which we can find these elements, is essential to the understanding of her work, because these metals have chemical components that blend with ourselves without us noticing it. Scientific and historical data help us understand 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 (2019) exhibition view*





*Made to accompany the sound of a storm (2019) exhibition detail*

## **FIDUCIA INCORREGGIBILE (2017)**



*Fiducia Incorreggibile* (2017) exhibition detail

### **Vera Cortês, Lisbon, PT**

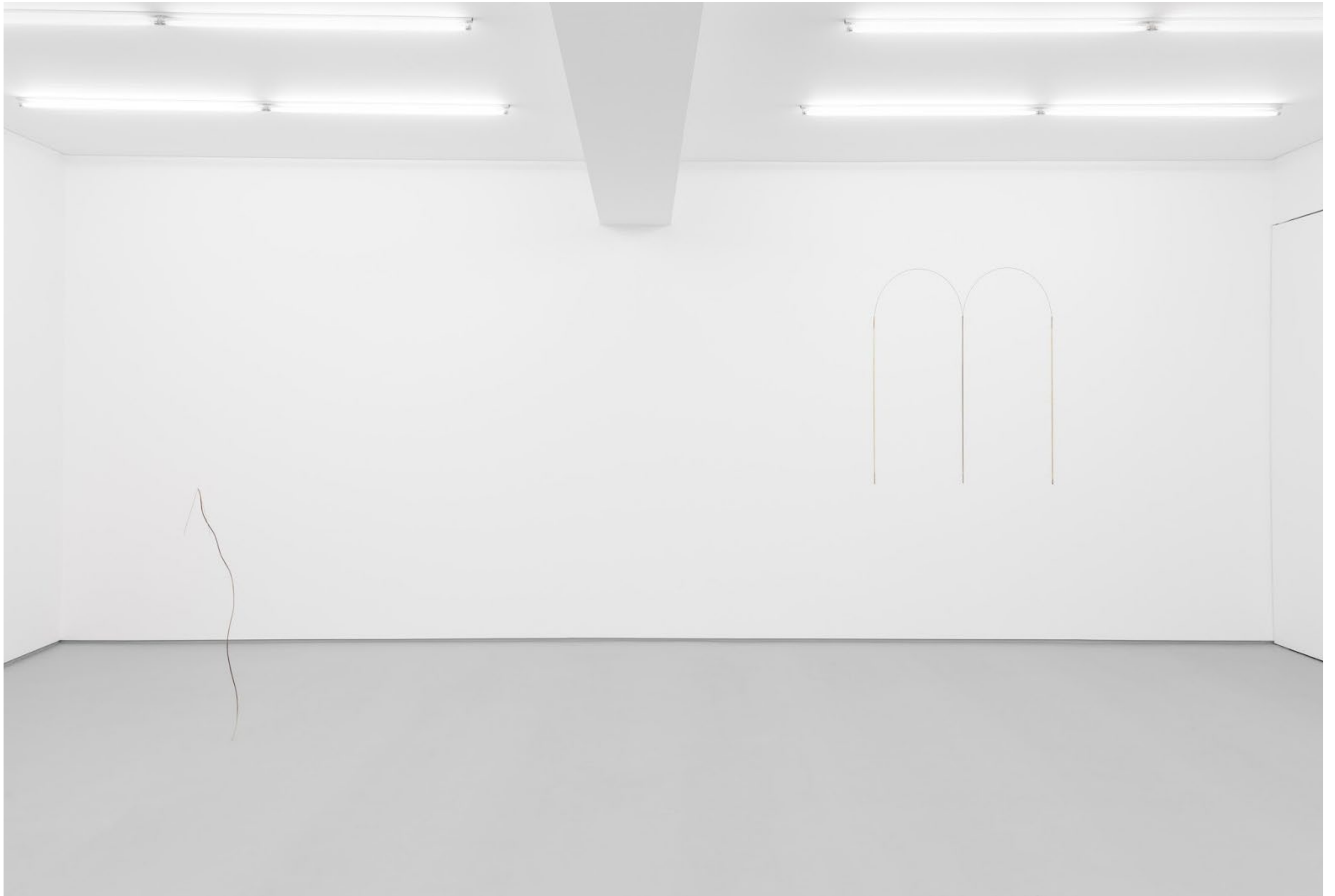
“Some of the pieces in this exhibition were in the Icelandic desert, and were later used in an action that took place in Stromboli. The artist opened a trail through the bushes on the volcanic mountain, creating a path that would be used for the first time by a group of persons. The persons in the group 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* (2017) exhibition detail



*Fiducia Incorreggibile* (2017) exhibition view

## **FIDUCIA INCORREGGIBILE (2017)**



*Transmissions from the Etherspace* (2017) group show curated by João Laia at La Casa Encendida, Madrid, ES

### **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.



*Transmissions from the Etherspace* (2017) group show curated by João Laia at La Casa Encendida, Madrid, ES



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



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





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

## ***I FORGOT TO GO TO SCHOOL YESTERDAY (2016)***



*I forgot to go to school yesterday* (2016) site specific ephemeral installation

### **Kunsthalle Lissabon (Lisbon, PT) and Kunsthalle Tropical (IS)**

*“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* (2016) site specific ephemeral installation



*I forgot to go to school yesterday* (2016) site specific ephemeral installation

## OTHER WORKS

*I would rather be a tree* (2017-2020)  
Joana Escoval  
Copper, gold and stainless steel  
Variable dimensions





*I would rather be a tree* (2017-2020)  
Joana Escoval  
Copper, gold and stainless steel  
Variable dimensions



*Medicine with a romantic twist* (2020)  
Joana Escoval  
C-print  
165 x 120 cm



*An empty list of things missing* (2019)  
Joana Escoval  
Gold, feather and wood  
44 x 15 x 16 cm (aprox.)





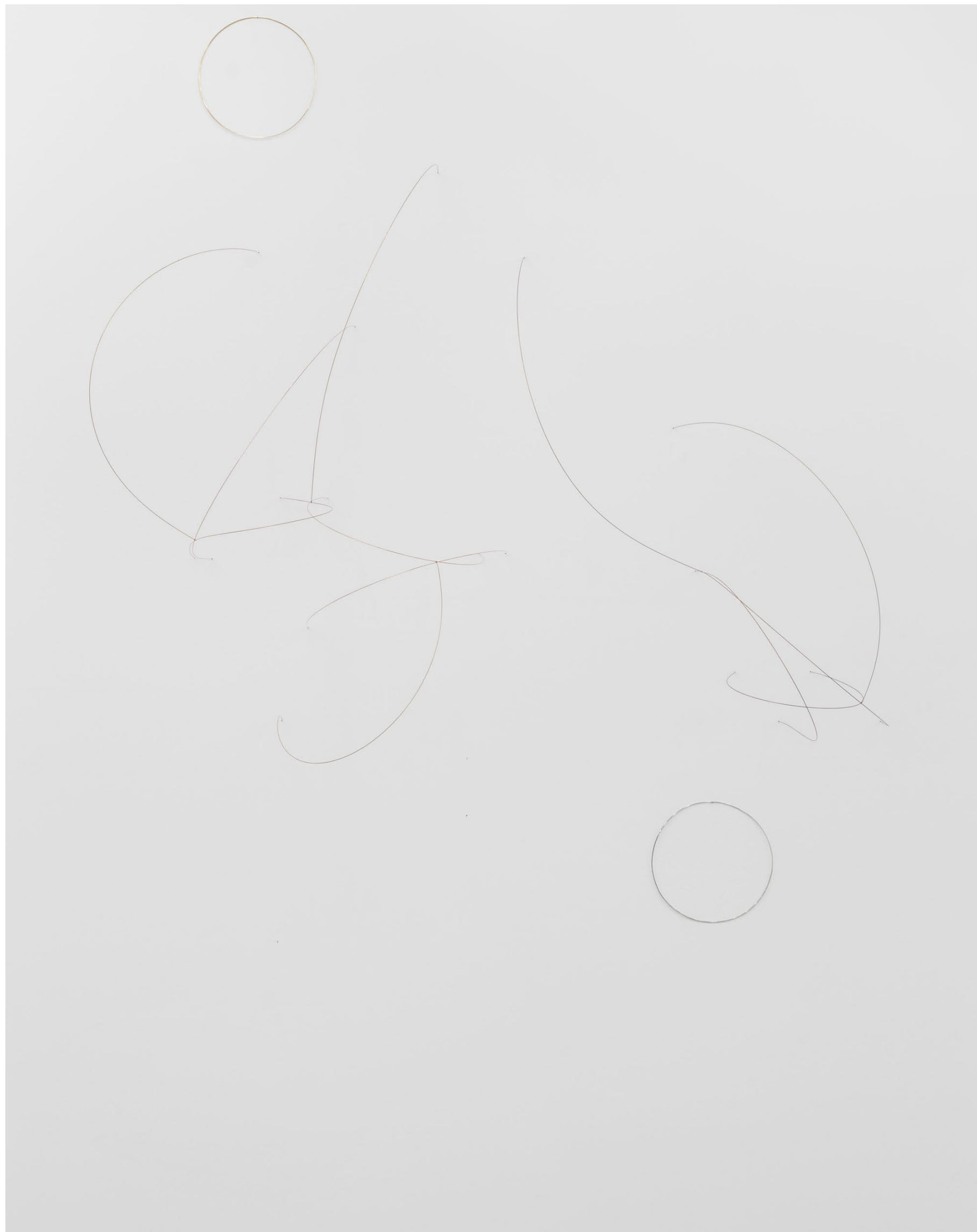
*An empty list of things missing (2019) piece detail*



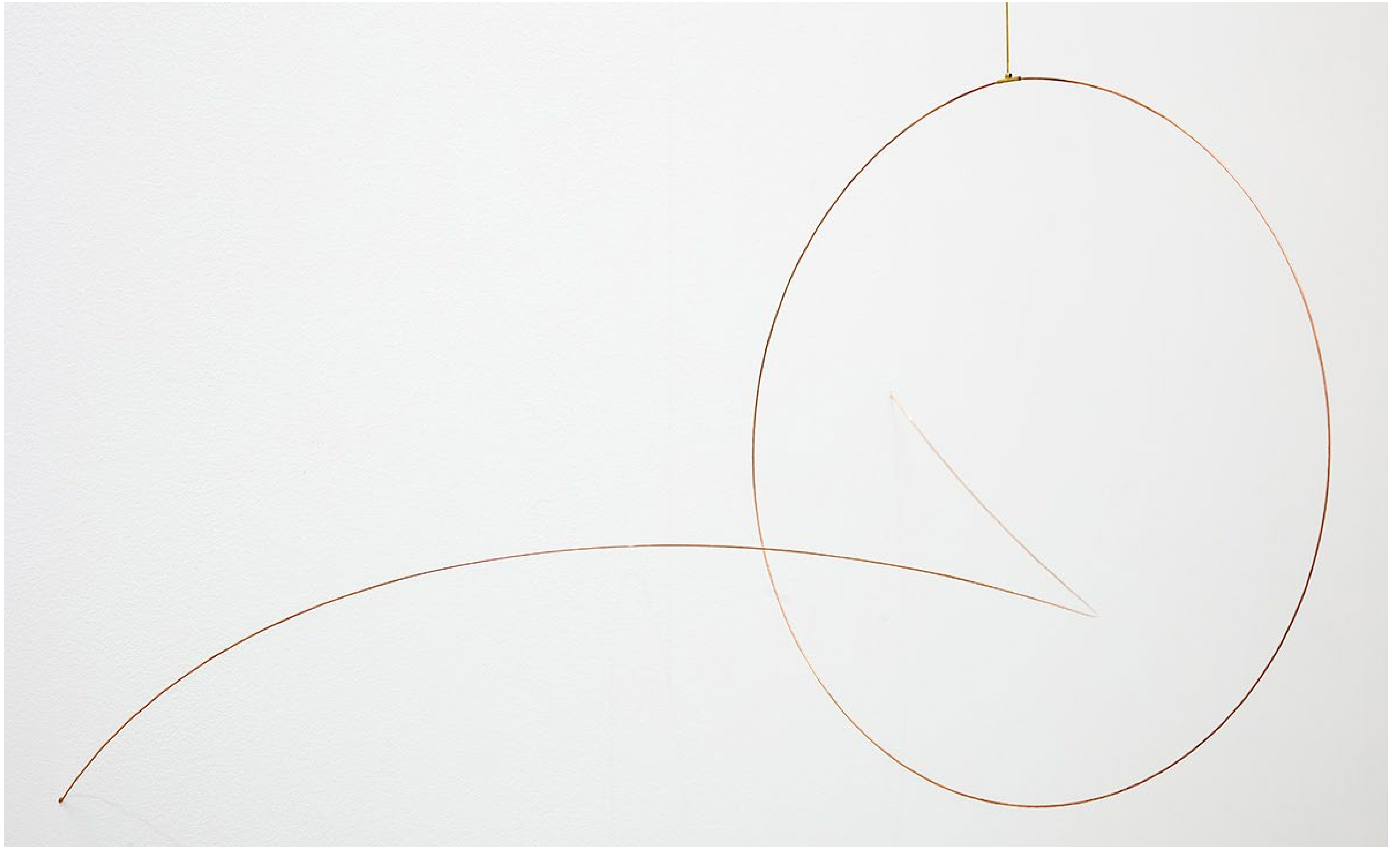
*Using what you have to remember what you saw* (2019)  
Joana Escoval  
Gold, stainless steel, copper and wood  
50 x 20 x 17 cm (aprox.)



*Using what you have to remember what you saw (2019) piece detail*



*The physical world merges with the larger cosmos* (2019)  
Joana Escoval  
Brass, copper, silver and stainless steel  
Variable dimensions



*Clean water provides healthy forests* (2019)  
Joana Escoval  
Brass, copper and stainless steel  
Variable dimensions



*Asian dust II* (2017)  
Joana Escoval  
Silver parts of Poaceae brought by the sea and book pages found in the streets of Eastern Union  
78 x 42 x 10 cm

## JOANA ESCOVAL

(b. 1982, Lisbon, lives and works in Lisbon)

### INDIVIDUAL EXHIBITIONS

- 2024 *Armonia*, Vistamare Milano, Milan , IT
- 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, ES  
*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

- 2016 *Fiducia Incorreggibile*, Galeria Vera Cortês, Lisbon, PT  
*I forgot to go to school yesterday*, curated by Luis Silva and João Mourão, a collaboration between Kunsthalle Lissabon and Kunsthalle Tropical, PT and IS  
*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

- 2024 *...daquele que é (des)objeto II*, curated by Miguel Leal Rios, Fundação Leal Rios, Lisbon, PO  
*FARRA*, the Military Museum and Casa da Guarda curated by Pedro Barateiro and coleção AA curated by Ana Antunes and António Albertino at Casa Particular, Elvas, PT
- 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
- 2021 *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
- 2020 *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
- 2019 *Nuovo Cinema Galleria*, curated by Orsola Vannocci 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
- 2018 *11<sup>th</sup> 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
- 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  
*Elapse/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 (cartomancia 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  
*Drawing*, curated by Pedro Silva, Espaço Campanhã, Oporto, PT  
*Diamonds on the soles of her shoes*, 102-100 Galeria de Arte, Castelo Branco, PT

- 2010 *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
- 2009 *Antes que a produção cesse / Before production ceases*, Avenida 211, Lisbon, PT

## RESIDENCIES

- 2015 Fiorucci Art Trust, curated by Milovan Farronato, Stromboli, IT
- 2014-13 RU, New York, USA
- 2011 Halfhouse, Barcelona, ES

## GRANTS AND 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

## PERFORMANCES AND 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, Lisbon, PT

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, PT

## 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, UK  
*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

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 *Estates-General*, with Asier Mendizabal, Hugo Canoilas, Rossella Biscotti, Marcelvs L, Martin Beck, Ryan Foerster, António Bolota, Invernomuto and Anton Vidokle among others, Arte Contempo Lisbon, PT