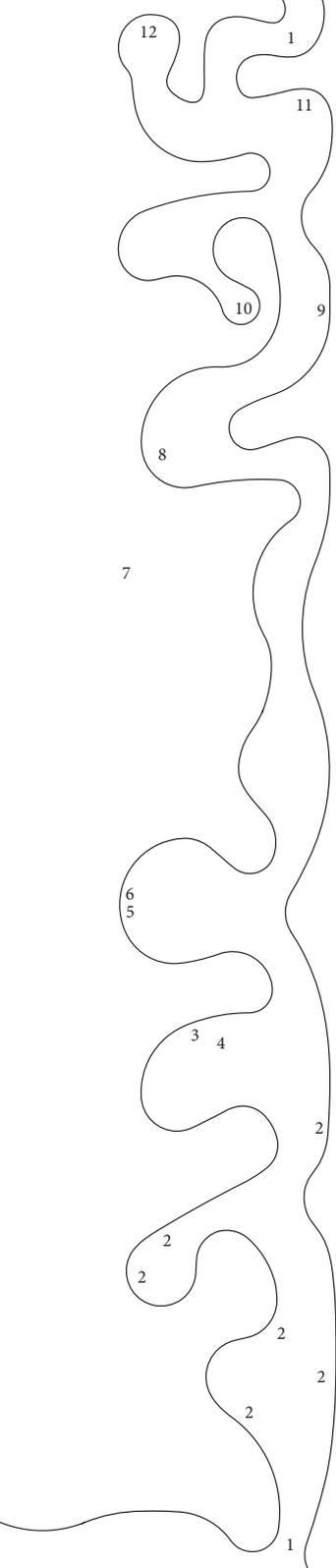




**Temporary exhibition**  
**Floor -1**

**Joana Escoval**  
**Mutações. The Last Poet**  
**13/02–19/04/2020**

Curated by Pedro Lapa



**1. Spirit Trail, 2020**  
Wood

**2. The snakes talking without words, 2020**  
Metals

**3. Living Metals, 2017**  
Video, 13' 53". Sound in collaboration with Nuno da Luz

**4. Living Metals III, 2020**  
Volcanic rock, metals

**5. I would rather be a tree, 2017-20**  
Metals

**6. I would rather be a storm, 2020**  
Metals

**7. My breath aligned with the breath of the animal and our breath aligned with the wind, 2020**  
Video, 36'

**8. Living Metals IV, 2020**  
Volcanic rock, metals

**9. Fiducia incorreggibile, 2020**  
C-print

**10. In dream, I often see them destroying the entire forest as they search for it, 2020**  
Gold, feather, tree branch

**11. I am molten matter returned from the core of the Earth to tell you interior things, 2020**  
Volcanic rock, bronze

**12. All the food they shared with each other came from the forest, and the nearby rivers and streams, 2020**  
Video

Joana Escoval was born in Lisbon in 1982. She studied Painting at the Faculdade de Belas-Artes da Universidade de Lisboa and at Accademia di Belle Arti di Firenze. She has lived in Madeira, New York, and Berlin. She was awarded the Prémio BES Revelação in 2012, and was granted a scholarship by Fundação Calouste Gulbenkian and Fundação Luso-Americana para o Desenvolvimento in 2013. She participated in artist-in-residence programs at the Halfhouse, in Barcelona, in 2011; at Residence Unlimited, in New York, from 2013 to 2014; and at the Fiorucci Art Trust, in Stromboli, in 2015. Her first solo exhibition, *Onde no mundo inteiro / Where in the entire world*, was held in 2010 at Tapada das Necessidades, in Lisbon. She has been exhibiting her work in both solo and group exhibitions throughout this decade all over the world—one could highlight her latest projects in Milan, London, Barcelona, Dubai, Naples, Athens, and 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.

*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.

Previous forms of life that have lost the intimacy of earlier times to become an abstraction of a form that, while associated with other matters and circumstances, retains only its matter: these forms of life are indexed or even merged into many of these works. Such is the case of *In dream, I often see them destroying the entire forest as they search for it*, where a gold chain around a feather of a released parakeet simultaneously preserves the remembrance of another life and defines another intangible time; or of *I am molten matter returned from the core of the Earth to tell you interior things*, where a bronze-casted, crustacean-ridden tree log found by the sea shore assumes another regime of life as an object of contemplation inside a gallery, while its closeness to a volcanic rock presupposes the circumstance of another sediment of said regime of life. Each sort of matter preserves infinite forms and usages as complex as a regime of life, most of which have been lost to oblivion or fossilised into another sediment. However, her practice is not akin to that of an archaeologist: what motivates her, what she pursues in her work, is the ever-lasting movement of transformation that escapes from one system to generate another, like her most profound poetics... *the last poet*.

Cover: *Fiducia incorreggibile*, 2015. C-print. Courtesy of the artist.

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### Exhibition catalogue

Bilingual catalogue (a Museu Coleção Berardo / Sistema Solar co-edition) featuring a curatorial essay, texts by Pedro Barateiro and Pedro Neves Marques, and a comprehensive photographic record of the exhibition. Available in early April

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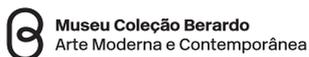
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