

notoriously banal her own, bestowing significance on them in the field of conceptual artistic expression and in the world of objects, too. This she achieves in "Garden of Eden #2", an installation made of hundreds of artificial flowerpots, of the kind we may call "made in China", a display of the most kitsch of objects, which she decontextualizes to turn them into the components of a permanently-blooming garden, a garden in classical style, a Versailles kind of labyrinth which, at the end of the day, is only an illusion of reality. In this way Vasconcelos transforms vulgarity into beauty, into surprising beauty, transports the classical past to the technological present and even speaks to us of an illusory or virtual future, in what is a clear invitation to spectators to explore this labyrinthine garden (the labyrinth of thought), attained through a continuous play on opposing concepts.

As loyal followers of her career, we have seen how Joana Vasconcelos dominates resources to make a work attractive; indeed to make it extremely attractive. But it is not only attractive. This is perhaps the first resource for the magnetic call to approach her pieces. Here we should remember *A Noiva*, exhibited in the 51st Venice Biennale, an immense, luxurious spider chandelier, spectacular for the reflected light that glimmered from the thousands of pieces it was comprised of. Close up, these pieces turned out to be OB tampons hanging from one another. Again, spectacular splendour in order to draw attention. Again, aesthetics as a great motif for preoccupation. But only the works as a whole are spectacular and aesthetical. She makes use of mundane objects as material to construct the works, but what is even more important is the message her work transmits, the provocation of thought on entirely contemporary matters.

For the first time in the Balearic Islands, Joana Vasconcelos, one of soundest of young artists, and one of those with most force and acclaim on the international scene, creates a work specifically for a historical space. Even so, "Garden of Eden #2" transcends its installation in the Aljub of Es Baluard, because it forms part of a large-dimension project in the career of the Portuguese artist. It is the second work in a series that began in 2007, in The New Art Gallery Walsall (United Kingdom), with

Garden of Eden and which, after being exhibited in Palma, will form part of a large retrospective exhibition the Museu Colecção Berardo, in Lisbon, is to dedicate to the work of Joana Vasconcelos from the month of March of 2010.

Thanks to Joana Vasconcelos, the Aljub space in Es Baluard Museu d'Art Modern i Contemporani de Palma will have been transformed into a Garden of Eden and, as we mentioned on using the synonym, paradise is not of this world. Actually, there is still no consensus regarding the certainty of the location of the biblical "Garden of Eden" on Earth. But for a while, we are invited to enter it and go with the flow of its unreality. It may even tempt us.

However, I would not like to end this introduction to the catalogue, and the magnificent text by Jorge Lima Barreto, without sincerely thanking the Caja Mediterráneo (CAM) for its support; the public of Es Baluard can attribute the fact that this exhibition was able to rely on the resources needed to display it in all its beauty to this institution. And above all, I should like to thank Joana Vasconcelos, who has placed her confidence in the Es Baluard museum as a space in which to leave the indelible memory of her sensitivity.

CRISTINA ROS SALVÀ

Director

Es Baluard Museu d'Art Modern i Contemporani de Palma

GARDEN OF EDEN #2 by JOANA VASCONCELOS

The art of Joana Vasconcelos, in its post-modernist configuration, is the appropriation of everyday objects diverted towards flows of diverse connotations. In this way, she proposes a new objectivism – multifarious intricacy, summing, miscellaneous, a staggering invention of

objects designed by the logic of absurd thinking, of pregnant chromatism. With the creative instinct and the objectivist theory itself, it is not the object that becomes an artwork, but rather the artwork that turns into a – unique, particular – object.

When Duchamp signed mass-produced objects (a urinal, a bottle, a bottle rack) and exhibited them in galleries, he was denying the category of traditional production, and also individual reception.

In post-modernism, the situationism of this work, "Garden of Eden #2", the core idea of significance (the fact of meaning something, such as "garden"), has been abandoned, and the artwork has become metonymical, saying one thing in place of another – associations, contiguities, crossed references – and coincides with the liberation of symbolic energy, plurality, polysemic dissemination.

Derisive, or vulgar, or insane, or foolish discourse, dialogue forms of the consumerist culture; a false mirror that promotes false identifications, mimetic mechanisms (in "Garden of Eden #2" the technological garden is an isomorphism of the natural garden), created in an alternative, artificial labyrinthine space, a deconstructive, multidimensional work where destiny is unstable.

Its author is the conceptualizer, or technological supervisor, its relationships are morphological, syntactical and polylogical, a constant interference of several versions.

The allegorical post-modern category lays down the direction of its own commentary; it is metatextual, generating images / figures by reproducing other images.

The socio-economic discourse must be considered.

Art is dependent on the power of the (financial, political and ideological) cultural industry – but it is artistic production, the capacity for creative work, that situates the artist at the vanguard of the working class, for the persevering struggle, or enterprise and the affirmation of progressive values, the communication of Art itself – effort and pleasure, consequences of work, as the

basis of aesthetic production and of freedom.

"Garden of Eden #2" is an aesthetical strategy, dependent on the economic infrastructure, on the tropism, on opportunity; it is an occurrence / enveloping of multiple and future editions.

In the installation "Garden of Eden #2" the symbol is associated to intuition; the labyrinth is indistinctly discerned, one wanders in it as if in a sightless world; it renounces integrative grammar and standardized formalism and prefers the *recherche* of structure, metamorphosis, the multiple analogical injunctions.

At this point we should dedicate a foreword to clarifying the term 'installation'.

An installation is a three-dimensional project; static and sculptural or dynamic and kinetic, as in the case of "Garden of Eden #2" by Joana Vasconcelos.

It has tectonic properties in its internal articulation of the figures or its structural value in the space, which is a labyrinth; and plastic properties, which are the significances of aesthetic order, where its expressive value resides.

The installation is afunctional, it merely sets out a democracy of materials, attending to sensory perception, formalizing combining structures and the assembly of elements.

"Garden of Eden #2", by Joana Vasconcelos, a conceptual installation, a philosophical reflection on everyday aesthetics:

There is a narrative content relating to a sensorial experience:
You enter a black box, a metaphor of Plato's cave... where everything is dark, shadowy, diffused... suddenly it is lit up by myriad unsuspected entities.

We levitate, because there is no Heaven on Earth, only obscurity perhaps; levitation is the suspension or displacement of a body or object in the air, without the aid of mechanical forces, in what is a magical attempt to violate the law of gravity.
In the dark we have no centre of support or reference point; as when we observe the electric light of the abyssal fish that

enraptures the gloominess of the depths with its glowing flame.

There is no scent or aroma, except for a near-subliminal, machine-like, electrifying odour; neither is touch stimulated; we feel no desire to touch or kiss those flowers, we merely allow ourselves to be hypnotized by their iridescence – disconnected from those senses, we embark on an absolute audiovisual experience.

Gradually we become aware of a notion of garden: flower pot-pedestals containing machine-flowers, botanical bodies with no organs, an aphorism of things vegetable, technical phenomenology, a concept removed from the usual public or private garden.

Nothing is biological, everything belongs to the world of technology: the points of light move in irregular automatisms, celebrating a labyrinth.

The delirious machines of "Garden of Eden #2" produce a mechanical improvisation within unruly dynamics.

This is a non-biological, dehumanized atmosphere, removed from all that is Nature, a representation of a natural garden, not as an imitation or simulation, but as a real invention of a labyrinthine garden that has never been seen before, the product of the artist's imagination / software.

An industrial application of magnetic levitation technology, illusorily eliminating friction with the floor – viewers move inadvertently in an apparently anti-gravitational state, wandering fractural through the blackness that separates and envelopes the flower pots, as though dreaming amidst the foggy ether and the scintillations; in this engineering we are imprisoned in darkness and shadow and awakened by the most insignificant points of light.

Futuristic project: this installation aims to raise the specific sounds of the site, in that we hear all the sounds, regardless of whether they are artificial or natural, from the basis of an acousmatic notion of navigable spaces – the purring of the artificial flowers...

But beyond that gloominess there resides a brilliant, promising world of machine-flowers.

Signs of Pop Art: symmetry, structural segmentation; design of a labyrinth; reinforcing the expressive rhythm; vesting things banal with affective strength.

Human beings, or the public, are no more than shadows; this is the full extent of their reality, as when one goes to the cinema.

At the beginning, the light is dusted in coloured pinpricks that float dementedly.

But then we adapt and start to perceive the real objects that we could only barely make out cloaked in the half-light before.

Flowers - and we believed that they, and their light sources, were real, but they are no more than illusions.

Or rather, they are merely imperfect copies, disturbance, random movement; a conceptualization of flowers, those permanent industrial realities, also ideas and originals based on which (in one way or another) the specific imperfect, corruptible copies are constructed.

The sensors detect the luminescence that is inherent in a material, the luminophores that have been added to a fixed material (the Chinese industrial flower, a gadget), to transform it into a unique and idiosyncratic, luminescent object.

The light contains all the specific characteristics: it is besprinkled, galaxy dust, discrete firework, expansive in the entirety of the darkness.

The opposite of light is darkness, with contrary and dialectic characteristics; without darkness, not only would light be unrecognisable, it could not exist in terms of its effect – in the common sense of the word, light possesses the positive characteristic, and darkness the negative one.

This alternation occurs in all the regions of the installation.

"Garden of Eden #2" is an optical phenomenon that makes certain types of surfaces reflect the colours of the rainbow;

the feathers of certain exotic birds, the wings of certain insects, soap bubbles, and other similar phenomena, possess this property; it is an optical effect, called shot colour, or iridescent colour, obtained by the refraction (deflection of the rays of light) of the colour in our eyes.

Depending on the light, the angle of sight and the movement, the tonalities follow on from one another in a colourful dance.

This shot-coloured flower comes from a multichromatic gadget; it sprays the black space, creating a nebula of points of light of variegated colours... little eyes on the tips of the waving needle-stalks.

The industrial design of the flowers is kitsch – long, narrow stamens like those of the arums, aggressive, untouchable; the filaments detach minerally from the coloured petals, bottled vascular leaves; all unreal and distorted – parallel world... A certain sociology of taste is guaranteed by kitsch: for it, kitsch then represents a lateral manifestation of cultural productions, with wholly positive transformative qualities coming to be attributed to it as opposed to the stereotyped super-production of the so-called technocratic cultural industry.

The concept signified by the epithet of Pop Art given to this installation is: the objective of the ironic criticism of the globalization of a capitalist society through objects of everyday aesthetics; it functions with aesthetical signs of unusual chromatism, influenced through mass communication by advertising and consumption, taking as its raw material the industrial production of electrified artificial flowers of Chinese origin, transforming the real into the hyperreal.

Each flower, in which fibre optics replaces vegetation, is encapsulated in a luminotechnic flower pot-pedestal, emanating light as though to create an apparition.

The style of composition of the garden is decorative – winding, geometric, linear, iconic, symbolic, even labyrinthine, with no algorithmic precision or computational arrangement – merely an analogical and quantitative ordering (aspiring to up to 1.000 radiant flowers); fickle, vibratile, sensitive

criterion, a garden imagined by the taste of the artist.

The version "Garden of Eden #2" consists of a labyrinth.

The labyrinth is made up of an ensemble of intricate routes with the intention of disorienting anyone who walks them. They may be three-dimensional constructions, or a series of hedges planted in such a way as to provide entertainment in a garden, etc. In Greek mythology, the Cretan Labyrinth was constructed by Dedalus to house the Minotaur, a part-human, part-bull hybrid monster; mazes are structures that intend to confuse with multiple entrances and exits.

As in the maze in Stanley Kubrick's film *The Shining*, we are bewildered, led to seek the exit, a pure entertainment-based challenge...

In the poem by Jorge Luis Borges, "Labyrinth", the world is seen as an enigma, "there are no paths, you have to walk"...

"There will never be a gate. You are inside (...) And it has neither obverse nor reverse nor external wall nor secret centre. Do not expect the rigour of your path that stubbornly forks into another, that obstinately forks into another, to have an end (...) It does not exist. Expect nothing. Not even the wild beast in the black twilight."

As in Kafka, in *The Trial*, the wandering public are devoured by the pathos of the labyrinth, anxiously searching for a way out ...

A journey through the labyrinth is seen as a symbol of initiation; on the route the darkness is dissipated by the light and personal rebirth.

The moment form introduces uncertainty between the statement of the light-perceiving event and its structural transformation.

Luminotechnics, automatism, repetition, hypnosis; or spectral design, the empirical manipulation of electronic goods; prophecy and profanation, elevation and meditation; pleasure, subversion; poetic analepsy of the absurd; transubstantiation, metamorphosis of the emotions; art and participation, sentiMENTAL intricacy.

Semiologically and semantically "Garden of Eden #2" metaphorically expresses an idyllic garden, labyrinthine and non-natural-botanical because it is mythical, that existed in Eden, before the emergence of Humanity, also the destiny of a cybernetic futurology.

The plurality of Joana Vasconcelos' creation refers to the technical and technological processes used in a specific, original treatment of materials that demand the mastery of rational generation and are freed in the schizo-euphoria of representations; it challenges the artistic spirit to reveal the means of production, the *modus faciendi*, a kind of critical irony of neo-realism, inviting the public to commit – a colour festival.

"Garden of Eden #2" is an astonishing amusement that envelops us, the labyrinthine conception of the Zen garden of luminotechnic stone flowers, projecting a(n) (im)possible future garden.

Analytical survey of the main works of Joana Vasconcelos

It is important, as a kind of archaeology, or *relatum*, to reconsider works prior to "Garden of Eden #2", due to the insinuating coherence they promote, like clues for an inexhaustible biographical investigation of the artist, for her new objectivism.

Iconographic works manufactured in the imagination, in technical conjecture, constructed by artisan know-how, private; cultural noise, ostentation, anything with sublime defunctionalization; the objects take on a life of their own, irradiating a thousand facets for interpretation.

The world of the transformed object presents itself as *res facta*, oneiric machine, icon of light, self-mutating; it is an introduction to the deformed or, dialectically, to the perfect design – techno-artistic execution in humanistic terms.

By way of an iconography of that new objectivism we can classify, in her works in general and as a statistical evaluation, several types of icons, depending on the singular interpretation of the spectator, and

of the overflowing fruition of the objectivist signs, into two essential types:

Static iconography – seeking the indelible, the hidden and inanimate world, pure three-dimensional realization; referring to installation, to sculpture, to industrial remains.

Above all, the famous chandelier with the demeanour of an ocean liner, *A Noiva* (2001-2005), comprised of tampons, is in itself menstrual blood crystallized in a thousand glitters – an artistic sumptuousness of hygiene. She continued with other versions of the chandelier...

The paraphernalia comprises an inexhaustible inventory, e.g. light bulbs in *Pop Luz* (1995); canoes forming a mural in *12K1* (2001); brooms in *Brush Me* (1999); quilted nappa-leather lining the cabin of *Strangers in the Night* (2000); mosquito-repellent tapes in *Triations* (1996); tablet blisters for *Sofá Aspirina* (1997) and *Cama Valium* (1998); luminescence in *O Mundo a Seus Pés* (2001); PVC plastic, feather dusters and iron for the labyrinth recess of *Flores do Meu Desejo* (1996); tupperware boxes, rubber and assorted sweets for the table in *Pic-Nic Party* (1996); toilet paper, knitting, stainless steel in *Bundex Car* (2000); the sentry box of *Spot Me* (1999) has toilette mirrors nailed inside it; fibre glass for artifices; PVC funnels for *Tolerância Zero* (1999); the sumptuous sequence of *Dorothy* (2007); *Cinderela* (2007), *Carmen Miranda*, (2008) and *Marilyn* (2009): the totemic, gigantic high-heeled shoe made of saucepans. *Ouro Sobre Azul* (2001) is a display of sports cups. *Néctar* (2006), a sculpture made of typical green bottles for the Belem Cultural Centre in Lisbon; the *Sofá Aspirina* (1997) is a pharmaceutical throne, evoking the silent voice of someone sitting in transparent glass, heard only on the inside, soothing the pains of the world and keeping it awake, happy. Street art like decorating the Belem Tower (*A Jóia do Tejo*, 2008), in Lisbon, with buoys; or the colossal crocheted counterpane *Varina* (2008) hanging from the Ponte D. Luís in Porto, over the river Douro; *Vitrine* (2008): art building in a building in Rua do Alecrim, in Lisbon. *Contaminação* (2008), her largest work, in cloth, knitting and crochet, for the Pinacotheca of S. Paulo, in Brazil. Kinetic iconography – dromological objects,

animated by simplistic mechanical systems, low-tech do-it-yourself, the exaltation of automatism – machines, just machines of desire.

The praxis is technologically discreet.

A low-revolution engine to activate the disc of the dolls in *Fashion Victims* (2001); engines from old washing machines drive the rotation of the two cylinders of brightly-coloured tights in *Wash and Go* (1998); a walking belt and belt drives for *Small World* (2001); in *Spin* (2001), the dryers are triggered by means of a pressure gauge that propels the cold air; the globes in *O Mundo a Seus Pés* (2001) are switched on intermittently by a sequencer; in *Strangers in the Night* (2000) the break lights are controlled by three groups of *relais*; the jets of water in *Fontanela* (1999) are operated by a garden watering system motor; a computer ventilation fan determines the programmed action of *Airflow* (2001); rolls of toilet paper in the manoeuvrable cart, *Bundex Car* (2000); a smoke machine for *Aladino* (1999).

The rhythm is abstract, determined only by the obscure laws of mechanics and electronics or by the volubility of human action (e.g. the carousel with iron chairs in *Ponto de Encontro* (2000) and its centrifugal movement; the tennis umpire chairs in *Supino* (1997), monochromatic, installed on the lawn in the open air, are arbitrary and determine an imaginary game in the void; positioned in an enclosure on what is supposed to be a crossword panel, with words written on the floor and the ceiling – they are the *denotatum* of a new entertainment aesthetic of objects.

We can establish mythopoetic connections for some of these objects: *Airflow* (2001), a wardrobe closed off by a panel of moving multicoloured ties proposes the emanation of the invisible, like the wind or the profane being hidden in the shrine; a venal-chic touch – the ties are made of pure silk, designed by Gucci or Hermès. *Wash and Go* (1998): two dusting rolls, kinetic morphology of tights – the spectator is the car put through the self-regulating washing machine.

A sculptural work in progress, generically called «Bordaliana», from the beginning of this century, the application of crochet lace

on faience works by Rafael Bordalo Pinheiro; a fabulous bestiary: crayfish, cats, wolves, snakes, frogs, the heads of horses and bulls (as in the exhibition "Toison d'Or"), lizards and the memorable *Cleópatra* (2009), the wasp. The sequel, *Matilha* (2005), porcelain dog figures covered in doilies.

A cognitive science project that presupposes the opening and interaction of perceptive categories, anthropology that seeks to define and observe, analytical engendering of plastic structures, of the signs of industrial design and the symbols of mechanics and electronics with which the devices are designated; the objects sometimes require the participation of the spectator (e.g. handling the blinds reveals the interior view of the miniature objects in a Portuguese home; deconstruction of tiles, and other fantastic materializations).

Each object presupposes a scenography, glorious mythification of things crafted and industrial – the kinetic and the kitsch, the charismatic or the delirious.

An altar for cups, in *Ouro Sobre Azul* (2001), rewards sporting expression and turns it into a transcendental parable of the trophy. *Fashion Victims* (2001) - the dolls are tangled in a gaudy loom, gradually wound up by the coloured threads – models whose ludic movement protests against war, like the anamnesis of innocence in puberty. In *Small World* (2001), where toys and gadgets move perpetually in a replica of the world encapsulated in the nursery. The *Cama Valium* (1998) means the TV viewer, it is a redeemer, leading to the immaculate tranquility of sleep; it is an isomorphism of rest after the energetic exercise of karate that leads to the pacific being, to mental discipline, to a delicate tenderness, as when we look at a wonderful toy or our soul is uplifted to mantric complexities.

Fontanela (1999) is a totemic simulation of the garden, it besprinkles exuberant water, ejaculating periodic metaphors, commemorating freshness. In *Strangers in the Night* (2000), the cabin covered on the outside by break lights, in its metalanguage of light and signs, protects the alcove from the most intransmissible secrets. The technological list is polysensory: The olfactory element, naphthalene, is the

raw material for *Brise* (2001), a new perfumed attribute for synthetic roses.

The tactile element is a subliminal seduction in pieces like *Mise* (2000), a false head of hair, or tempting in the luxurious mimesis of the ostrich feathers in *Flores do Meu Desejo* (1996). The smooth or granular or fluorescent textures, in the plurality of the synthetic materials, implore us to touch.

Coração Independente Vermelho (2005), of which there are several versions, is a heart-shaped structure, typical of Minho, a province in the north of Portugal, forged out of plastic cutlery, with a certain pride in its cultural reference.

The exuberant phase of creations with wool, knitting, ribbons [e.g. *Victoria*, from 2008]. *Valquíria Excesso* (2005), from the series "Valquírias", referring to suspended pieces, despoiled on the floor; the extension of a kitchen cloth in *Big Booby* (2007), with a striking impact. *Passerelle* (2005), an animated carousel, a self-destructive piece. The moving carousel of chairs, for retroaction by the public, in *Ponto de Encontro* (2000). *Euro-Visão* (2005), a TV screen, switched on, wrapped in beige crochet. The grand piano entirely covered in white lace, to be played by a pianist (*Piano Dentelle* from 2008) is astonishing indeed.

The acoustic conception of Joana's works can be summarized in a kind of self-sufficient music emanated by the mechanisms.

Whilst not significant from a musical point of view, the sound indicates specific sonoplastic areas – purely concretist and auditory attributes [e.g. Callas sings Bizet with thundering expansion in *Carmen*, from 2001, a bag chandelier measuring three metres, decorated with strips of black plastic and plastic earrings]; a recording of gym sounds echoes from the sculpture *Ouro Sobre Azul* (2001). The voice of Sinatra is yet another sonorous element recovered by CD in *Strangers in the Night* (2000), a night transit alarm.

A nationalist inflection can be detected in the fado: the voice of Amália Rodrigues is heard in *Coração Independente Dourado* (2004); Mariza sang live in front of the work for the Belem Tower mentioned earlier (*A Jóia do Tejo*, from 2008).

Piano Dentelle, a concert/performance conceived by Joana Vasconcelos and Jorge Lima Barreto, was carried out by this pianist-performer who was dressed by the artist.

The magnificent, privileged sound of *Spin* (2001) and *Small World* (2001), in search of concretism.

Joana Vasconcelos's art is not concerned with expression alone, but principally with the way in which expression takes place.

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BIOGRAPHY

Born in Paris in 1971. Lives and works in Lisbon. Studied Visual Arts at the Ar.Co – Centro de Arte e Comunicação Visual, between 1989 and 1996. In 2006, won the award "The Winner Takes It All" from Fundação Berardo to create the work *Néctar* for the Museu Coleção Berardo. In 2003 receives a prize from the "Fundo Tabaqueira Arte Pública" (Tabaqueira Fund for Public Art) for an intervention project at Largo da Academia das Belas Artes, in Lisbon. In 2000, won the "Prémio EDP Novos Artistas" (Young Artists EDP Prize).

The site-specific interventions in the public art domain assume special relevance in the artist's work. Some of Joana Vasconcelos' most important public art interventions are: *Vitrine*, Rua do Alecrim, nº12, Lisbon (2008); *Varina*, Ponte D. Luís I, Porto (2008); *A Jóia do Tejo*, Tower of Belém, Lisbon (2008); *Donzela*, Castelo de Santa Maria da Feira, Santa Maria da Feira, Portugal (2007); *Cactus*, Fórum Almada, Portugal (2002).

The nature of Joana Vasconcelos' creative process is based on the appropriation, decontextualisation and subversion of pre-existent objects and everyday realities. Sculptures and installations, which are revealing of an acute sense of scale and mastery of colour, as well as the recourse to performances and video or photographic records, all combine in the materialization of

concepts which challenge the pre-arranged routines of the quotidian.

Starting out from ingenious operations of displacement, a reminiscence of the Ready-Made and the grammars of Nouveau Réalisme and Pop, the artist offers us a complicit vision, but one which is at the same time critical of contemporary society and the several features which serve the enunciations of collective identity, especially those that concern the status of women, class distinction or national identity. From this process there derives a speech which is attentive to contemporary idiosyncrasies, where the usual dichotomies of hand-crafted/industrial, private/public, tradition/modernity and popular culture/erudite culture are imbued with affinities that are apt to renovate the usual fluxes of signification which are characteristic of contemporaneity.

Since 1994 she is invited regularly to exhibit in Portugal and abroad. Of special note among her solo shows: "Playtime", Galeria de Arte Convento Espírito Santo, Loulé (2009); "Bichos", Centro Cultural São Lourenço, Almancil, Portugal (2009); "Bordaliana", Espaço Fundação PLMJ, Lisbon (2009); "Hand-made", Galeria Horrach Moyà, Palma, Mallorca (2008); "Contaminação", Octógono Contemporary Art Project, Pinacoteca do Estado, São Paulo (2008); "Où le noir est couleur", Galerie Nathalie Obadia, Paris (2008); "Joana Vasconcelos", The New Art Gallery, Walsall, United Kingdom (2007); "Yellow Brick Road", Palazzo Nani Bernardo Lucheschi, Venice, Italy (2007); "Joana Vasconcelos", Rena Bransten Gallery, San Francisco, USA (2007); "A Ilha dos Amores", Mario Mauroner Contemporary Art, Vienna (2007); "Espais Oberts", CaixaFórum, Fundación "la Caixa", Barcelona (2006); "Joana Vasconcelos, Passage du Désir", BETC EURO RSCG, Paris (2005); "I Lusas", Casa de América, Madrid (2004); "Joana Vasconcelos", Galeria Casa Triângulo, São Paulo (2004); "Marquise, Joana Vasconcelos", Galeria 111, Porto (2004); "Todas las direcciones", Centro Andaluz de Arte Contemporâneo, Seville (2003); "F.A.T.", Galeria 111, Lisbon (2002); "Happy Lady", Galeria Mário Sequeira, Braga, Portugal (2001); "Medley", Galeria Central Tejo/Museu da Electricidade, Lisbon (2001); "Ponto de Encontro", Museu de Arte Contemporânea de Serralves, Porto (2000). She has participated in many group