

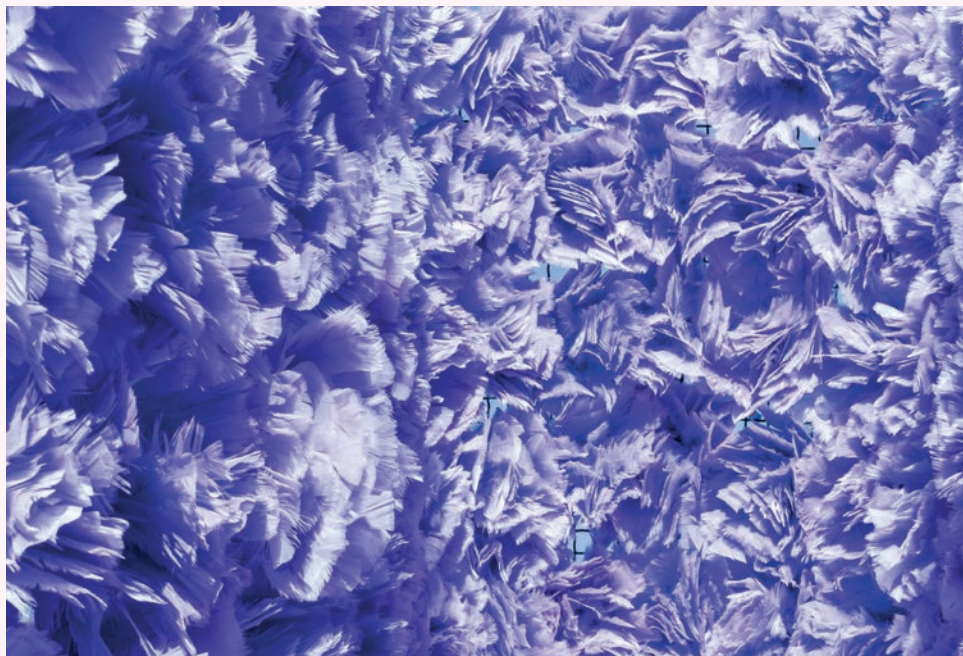
Joana Vasconcelos Transfiguration

28 May —
27 September 2026

The *Joana Vasconcelos: Transfiguration* exhibition plunges us into the world of one of the most distinctive artists on the contemporary European art scene. Born in Paris in 1971 and deeply connected to the material culture of Portugal, Vasconcelos has developed a sculptural practice that reinterprets everyday objects and popular traditions from a critical and sensory perspective. The core concept of the show is transfiguration, which the artist understands as a way not of obliterating the origin of an object but rather of shifting its meaning. Things remain what they were—a pan, a piece of plastic cutlery, a length of fabric—and yet, rearranged in new contexts, they begin to take on a different appearance. Through changes in scale and function, the domestic acquires a monumental dimension and the utilitarian becomes ceremonial.

The Domestic as a Sphere of Transformation

The exhibition enters the everyday domestic sphere through installations like *Loft* (2010–2017) and the sculpture *Menu do Dia* [Set Menu] (2001), creating spaces shaped by architectural features that evoke a sense of home. The layers of memories in works such as *Vista Interior* [Inner View] (2000) and *Flores do Meu Desejo* [Flowers of My Desire] (1996–2010) recall shop windows displaying familiar consumer goods charged with the invisible tensions that shape our private spaces. In *www.fatimashop* (2002), a work whose title evokes a religious gift shop, the artist presents a video of a motorbike journey to the Sanctuary of Fátima. Inside the trailer, an assemblage of statuettes of Our Lady of Fátima forms a small mobile shrine of sorts. The work documents the reality of Fátima as a pilgrimage site and offers a partial inventory of the social and symbolic context of Joana Vasconcelos's work.



Cultural Symbols and New Materials

This section, heralded by *Spot Me* (1999), introduces us to the world of glamour and cultural symbols through two works. *Coração Independente Preto* [Black Independent Heart] (2006) is a monumental sculpture inspired by the Heart of Viana, a traditional Portuguese motif made here entirely out of plastic forks, while *J'Adore Miss Dior* (2017) explores the imaginary of luxury and desire in an assemblage of perfume bottles wrapped in a giant luminous bow.

Soft Architecture and the Transfiguration of Space

In this gallery, Vasconcelos's soft architecture unfolds in the work titled *Valkyrie Marina Rinaldi* (2014), part of a series of enveloping textile structures evocative of mythological figures that transform into symbols of female power and resistance. *Gestalt* (2017), which challenges the traditional notion of a framed picture, is followed by *Carmen* (2001), a chandelier made out of velvet and plastic earrings. Feminine, colourful and alluring, yet hollow and held in suspension like the tragic ending portended by the black velvet, this is another work that operates at the volatile intersection between scholarly and popular taste, free from former class restrictions.

Landscape, Perception and Experience

The exhibition culminates in *Floresta Encantada* [Enchanted Forest] (2024), an immersive installation specifically conceived as a sensory landscape. In semi-darkness, illuminated textile forms beckon visitors to contemplate and penetrate the work, transforming the artistic experience into a bodily, participatory act. This show invites us to reconsider the familiar and discover how the material culture that surrounds us can become a territory of imagination, memory and critical reflection.

The sculpture installed in the museum's central courtyard, *Betty Boop* (2020), is connected to a series of works begun by Joana Vasconcelos in 2007 linking assemblages of everyday kitchen utensils with the world of glamour as a means of deconstructing stereotypes surrounding women's domestic role.

Flores do Meu Desejo [Flowers of My Desire], 1996–2010
Purple feather dusters, metallised and thermo-lacquered iron, metallised and thermo-lacquered wire mesh
110 × 150 × 250 cm
EDP Foundation Art Collection [Col. Cabrita Reis]
Photo © Luis Vasconcelos. Detail of the exhibition *Joana Vasconcelos: Textures of Life*, ARoS Aarhus Kunstmuseum, 2016

Joana Vasconcelos, 2023
© Lionel Balteiro, LaMousse

Gestalt, 2017
Handmade woollen crochet, polyester, on canvas, gilded golden frame, plywood
200 × 301 × 60 cm
Collection of the artist
Photo © Atelier Joana Vasconcelos

Betty Boop (AP), 2020
Stainless steel pans and lids, concrete
297 × 155 × 410 cm (each)
Series of 6 unique versions + 6 AP
Associação de Coleções. The Berardo Collection, Portugal
Work produced with the support of Silampos, S.A. Inv. no. 100-1970
Photo © Atelier Joana Vasconcelos

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Officially opened in 2003, the Museo Picasso Málaga fulfils the artist's desire to be present in his hometown. Located in the Palacio de Buenavista, it houses a permanent collection of two hundred and thirty-three works by Pablo Picasso, spanning eight decades of his prolific career. The paintings, sculptures, prints and ceramics reflect the artist's versatility and his ongoing experiments with styles and materials.

The core of this permanent collection is the gift from Christine and Bernard Ruiz-Picasso, which is regularly enhanced by loans of a selection of works belonging to the Fundación Almine y Bernard Ruiz-Picasso, together with other occasional loans.

Besides preserving and displaying the collection, the museum has a programme of temporary exhibitions that offer new readings of art and its context. In addition, its programme of cultural and educational activities aims to explore and disseminate the breadth of Picasso's legacy and its contemporary significance.

The museum's notable features include its archaeological site, bookshop and distinctive outdoor areas like the garden and courtyard—with its emblematic fig tree—leading through to the Christine Ruiz-Picasso Auditorium.

