

THE SOFT MACHINE

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“What I am trying to do in writing? This novel is about transitions, larval forms, emergent telepathic faculty, attempts to control and stifle new forms”.

William S. Burroughs¹

Few who have seen it could forget Joana Vasconcelos's sculpture *A Noiva* (The Bride, 2001–05), a six-metre-high white chandelier made out of tampons, which opened the exhibition organised by Rosa Martínez at the Arsenale during the 2005 Venice Biennale. Sharing the space with some panels by the Guerrilla Girls, a pioneering American feminist group who employ the language of propaganda, Vasconcelos's work clearly referred to feminine identity by granting visibility to something that is not usually spoken of in public. She moreover did so with a jubilant forthrightness that could not go unnoticed. That was the start of the artist's glittering international reception, and there is no doubt that Venice has been an extremely valuable platform in this respect. Let us recall, without wishing to be exhaustive, the subsequent presentation of *Contaminação* (Contamination, 2008–10) in the lobby of the Palazzo Grassi, where it was displayed in the context of a show of works from the Pinault Collection during the 2011 Biennale, or the still more recent and spectacular *Trafaria Praia* project executed for the 2013 Biennale. On that occasion, Vasconcelos restored an old passenger ferry, had it brought from Lisbon to Venice, both maritime cities, and transformed it into the Pavilion of Portugal. It was at once a mobile pavilion and a giant sculpture where activities like concerts and roundtables were organised. It is perhaps worth recalling here that Portugal, unlike most of the countries in its geopolitical area, does not have a permanent pavilion in the Giardini. Its significance was therefore amplified with reference to her country's cultural policies, or rather its lack of them. Although the three works mentioned here are formally and conceptually very different, all are characteristic of Vasconcelos's oeuvre, always ambitious in terms of content and visual impact, and frequently also in terms of scale.

Her work, like that of some of today's finest artists, blends the retinal – visual pleasure – with the conceptual, and in this way goes beyond the ideas of Marcel Duchamp, who rejected the first in favour of the second. This may seem paradoxical, but as Gilles Lipovetsky and Jean Serroy have observed, Vasconcelos's work is marked by paradox.² Indeed, she constantly resorts to it and its expressive potential, and her work is both clear and complex at the same time, showing great care both in the details and in the whole, dealing with intimate and public matters simultaneously, or combining craft techniques in her production with cutting-edge technology, to mention only a few of the aspects of her work that habitually come in for discussion. It is tempting to think that this simultaneous presentation of contrary elements is ultimately related to the nucleus of a thought of the great German Romantic poets, whose literature and vision are virtually summed up in a fragment by Novalis: ‘What is visible can contain the invisible; what is audible, the inaudible; what is palpable, the impalpable. Perhaps the thinkable too can contain the unthinkable.’ For the Romantics, still so influential in our contemporary world, the mystery of the *coincidentia oppositorum*,

or union of opposites, perfectly illustrated the idea of totality; Heraclitus had put it in a different way when speaking of the nature of God, as day and night, winter and summer, war and peace – in short, all opposites at once.³

Identity in all its aspects – supranational, national, feminine, and individual – is one of Vasconcelos's main themes, though she treats it in ways which permit her to explore other aesthetic, psychological, anthropological and sociopolitical questions at the same time. Without ever being didactic or literal, her work is open to interpretation, and so approximates the so-called relational aesthetics which have dominated much of international art since the 1990s, and which have eloquently insisted that the meaning of art is also to be found outside the objects that traditionally incarnate it.⁴ In Vasconcelos's own words, 'the viewer has to complete the work [...] When a viewer approaches the work, it is no longer in the space, because it is the space, and the viewer automatically forms part of it, relating to it in an integral way, not an external way. Though not in an internal way, either.'⁵ Of course, Vasconcelos's work also embarks on a very seductive exploration of 'poetic' subjects, a matter which has been rather overlooked and to which we shall return later. Finally, it might be pointed out that humour and irony are present in one way or another in everything she does.

Vasconcelos, an unusually prolific artist, who works with a large team of people in a vast studio, groups her work in what we might call families. One of these families is made up of works produced through the accumulation of repeated things or objects, such as medicines in *Sofá Aspirina* (Aspirin Sofa, 1997) and *Cama Valium* (Valium Bed, 1998); toy guns and soft toys in *War Games* (2011); feather dusters in *Flores do Meu Desejo* (Flowers of My Desire, 1996–2010); plastic covers in *Coração Independente Vermelho* (Red Independent Heart, 2005); cooking pots with their lids in *Marilyn* (2009); champagne bottles in *Blue Champagne* (2012); or old cable telephones in *Call Center* (2014), to give just a few examples. Other works can be grouped by light, like *Strangers in the Night* (2000), *O Mundo a Seus Pés* (The World at Their Feet, 2001) or *Jardim do Éden* (Garden of Eden, 2007–15); or by having motors that set them in motion, like *Airflow* (2001), *Burka* (2002) or *Passerelle* (2005). Other families are formed by works made with ceramics, those made with cement, and, to bring this list momentarily to an end, those made with textiles – the group of works to which this book is dedicated. There are a great many of these, making such a large group of works that it can be subdivided in its turn. Some of them, moreover, incorporate light or movement, or are partly made with ceramic or cement, and so may belong to various categories.

Given the variety of materials used by Vasconcelos, with a preference for everyday objects, and her devotion to themes related to feminine identity, it is not surprising that she should often work with fabric. It almost seems an obvious choice. Doing so allows her to refer to costumes or clothing, but also to the way in which houses are clothed or decorated with carpets, curtains, bedspreads, cushion covers or tablecloths. On reaching this point, it seems to me that Vasconcelos's work is indebted to that of Louise Bourgeois (1911–2010), the American sculptress of French origin who also frequently worked with textiles, and is probably most associated with the spider, that spinning arthropod which gives rise to more than one phobia. Like Vasconcelos, Bourgeois created enormous installations, at ease working on scales that were often considered the preserve of male artists. In Bourgeois's well-known set of small drawings and paintings, *Femme Maison* (1946–47), the woman is represented as a human body with a house for

a head. Bourgeois's principal themes are hidden or repressed emotions, traumas, pain, a fragile sexuality, the desire to destroy the figure of the father: subjects constantly inside her head that were as familiar to her as the furniture in her house. Hers is a tortured and disquieting world, and the spaces she recreates in her installations frequently have the appearance of dark and lonely dungeons. A far cry, it is true, from the joyous and colourful world of Vasconcelos, whose *Valkyries* are more like guardian angels than monsters or poisonous arthropods. Nevertheless, Vasconcelos also speaks of identity – her own and that of women in general – and uses textiles as often as Bourgeois does. The interior of the boat in the *Trafaria Praia* project was a space lined in soft, spongy blue material, like a protective maternal womb or a cosy den. If Bourgeois's emblematic image is the spider, ultimately a self-portrait, Vasconcelos's is a complex and abstract form, though one which may remind us of such disparate things as an octopus, a dragon, a many-headed serpent or a climbing plant, and which is in turn a three-dimensional rendering of the thought process from whence it comes.

Let's take a look at some of Vasconcelos's fabric works, beginning with the *Bedspreads* series. *Donzela* (Maiden, 2007), for instance, is an enormous white embroidery that has been presented in Italy and Portugal hanging from the façade of a noble building as though the artist had clothed the edifice with a bib, a collar or an table mat. This way of feminising a building is irreverent but entertaining, and also lends it something special, as if it were being dressed ceremonially for a celebration or a festival. A similar work, *Varina* (Fishwife, 2008), also white, was shown hanging from the Don Luís I Bridge in Porto, its delicately handcrafted and feminine appearance contrasting with the industrial metal of the huge bridge. The same sense of irony can be discerned in some of her ceramics covered with crochet, like *Vigoroso e Poderoso* (Vigorous and Powerful, 2006), a pair of lions coated with a transparent black mesh that makes them domestic and feminine, quite unlike their traditional grandiose function – flanking monumental entrances to public buildings.

The ceramic works covered with crochet form several families in their turn. The main one, entitled *Bordalos*, is made on the basis of a group of ceramics designed in a limited series by Rafael Bordalo Pinheiro (1846–1905), one of the best-known Portuguese artists of the 19th century. From all of Pinheiro's vast output of ceramics, Vasconcelos appropriated those with animal subjects. Naturalistically represented, these figures include insects (wasps), reptiles (frogs, lizards and snakes), crustaceans (crabs and lobsters), heads of mammals (horses, donkeys and bulls), and other mammals such as wolves or cats. Vasconcelos takes possession of them and gives them a second skin with domestic connotations but also an air of mystery. In the meantime, there is an extensive series of dogs and another of lions, including the aforementioned *Vigoroso e Poderoso*, which are not based on pieces by Pinheiro. These works deal with what is strange and what is familiar, and the attraction we feel for animals and their unexpected modes of behaviour. The works in the series *Cement Sculptures* are also covered with crochet. In this case, Vasconcelos uses it to encase cement sculptures of dubious taste in the form of nude women, which are sold in various countries for the purpose of decorating interiors and gardens.

Other works by Vasconcelos may be defined, with certain qualifications, as abstract. When they are small, they are somewhat reminiscent of invented syntactic and grammatical units, which allow more complex ideas or forms to be developed in larger works, although they are not repeated identically. One group of

such works incorporates metal tubes, which reinforce this metalinguistic interpretation by giving the works the appearance of machines, or at least of mechanisms, extravagant though they may seem. They summon up living organisms subjected to strange mutations, or visualisations of scientific and philosophical theories like the mathematical theory of knots. *Tubex* (2009), for example, is installed in a corner formed by prefabricated walls through which coloured serpents pass along metal tubes, apparently getting stuck in them. *Turbo* (2008) is a kind of serpent with many tubes. It recalls a machine hanging from the ceiling, like a ventilation system. More tubes, this time small pieces hanging from the wall, make up *Condutex* (2008) and *Concubina* (Concubine, 2010), which resemble the works just mentioned in that they seem to feminise fantastic machines with unknown functions. It is attractive to think of these works as forming part of the tradition that goes from the utopian machines of Dadaist Francis Picabia to the photographs of German duo Bernd and Hilla Becher, responsible for a whole archive devoted to the splendour and decline of the Industrial Revolution. However, the works of Vasconcelos exist in another world, that of today, which has been transformed by technological progress in the transmission and use of information.

The series of wash basins, such as *Deya* (2013) or *Bonbonnière* (2014), of showers, such as *Cachoeira* (Waterfall, 2013) or *Cibele* (Cybele, 2013), or of urinals, such as *Side by Side* (2013), refer directly to another Dadaist, Duchamp, one of the most influential 20th-century artists. These works are made of, or incorporate, basins, showers, and urinals, which are accorded aesthetic functions. *Side by Side*, for example, is made from two urinals joined together, perhaps suggesting a model for gays. The object resulting from this union is covered with embroideries whose forms resemble profusely coloured flowers. All the works in this series suggest the beauty of intimacy and hygiene. For her showers, Vasconcelos normally uses a pair of shower heads. Coming out of both of them is a cascade of colours made of textiles that form a garland, perhaps referring to the happy intimacy of loving couples. The Spanish artist Pepe Espaliú created formally similar works out of pairs of cages, which in his case referred to AIDS and the way in which the disease is transmitted. American artist Robert Gober's large polyester basins also speak of hygiene and intimacy. But only Vasconcelos addresses all of this with humour, perhaps commenting ironically on the amount of art concerned with traumas that was to be seen in museums and galleries around the world during the 1990s. *Psycho* (2010), from the *Showers* series, is also a tribute to one of Hitchcock's most famous murder scenes, and is made up of two showers connected by a textile garland or serpent of bluish tones.

Other works by Vasconcelos seem, above all, to develop formal ideas, such as those of the *Pantelminas* (2001–04) series. *Pantelmina #1* (2001), for instance, is a kind of coloured serpent made of woolen knitting. It is attached to the wall by four safety belts that resemble staples. *Vitrine* (2008), again, has the form of a serpent, this time coiling around a black curtain. It is as if the snake-like form were announcing the inner secrets hidden behind the drape, tempting us to explore, discover or imagine them. *Bugio* (2011) is made of what seem to be tightly packed cushions with coloured stripes, some of them folded over. Tassels hang from the bottom, and from the joints in the upper part grow forms with the appearance of spherical jewels. The whole thing is reminiscent of a hive, or of organic growth of a vegetable or coralline nature. *Insert* (2011), on the other hand, is a kind of Moroccan tribal rug (white, grey, and black) affixed to the wall, from which sausage-shaped coloured forms emerge to give it volume and movement. *Fenêtre Sur Cour (Granite)* (2010) is similar to the previous work, but, in this case, the black rug is a granite slab

in the same tones. There are no long cylindrical shapes here, but instead a kind of wart from which an oval form hangs. It's difficult to describe these works, which are not really representational even though they may adopt familiar forms.

The works in the *Crochet Paintings* series refer ironically to painting. These are masses of fabric pressed up against one another, forming more or less flat structures and abstract images for hanging on the wall, sometimes even with the addition of a frame. These works suggest the representation of happiness and comfort in the form of landscapes, and their names often refer to places, such as *Dragonera* (2013), an islet off the west of Majorca, or *Carnaby* and *Alpes* (both of 2011), which take their names respectively from a London street and the mountain range which runs through much of Central Europe. They also refer to some of the debates in the painting of the 1960s and 1970s, since they constitute images of the processes that have created them. *Horizontes* (Horizons, 2009) is a stratified image that also reflects ironically on ideas of sublime abstraction. Another series of works related to painting is the one to which *Big Booby* (2007) belongs. This work, as its English title indicates, is a large breast fashioned from concentric circles of woven material, which hangs from the wall in the form of a kind of star. Its colours are exuberant and it is soft to the touch, presenting this female attribute as a work of art in an entertaining way but also, ambiguously, as something attached to the wall like a trophy.

Another series is made up of works that incorporate wall tiles, one of the things we most immediately associate with Portugal. The soft curves of the textiles contrast with the hardness of the tiles and their square geometry in the works where both materials are combined. *Blup* (2002) is one such; a form seems to emerge from a tiled wall to end up resting comfortably on the ground, acquiring the shape of a coloured pear or pumpkin. Picking up from this is *Loft* (2010), where several vertical elements act as walls, not all of them covered with tiles, from which the typical knitted coloured serpents emerge, linking the walls and spreading out in all directions. This is a complicated work formed on the basis of various interconnected spaces, and our view of it changes dramatically as we walk around it. The very title *The Door* (2010) suggests the entrance to another reality, although we see things from both sides simultaneously. *The Weird of Oz* (2010) is a white rectangle hanging from the ceiling with a kind of lamp coming out of each side. *Lustrina* (2010) is a similar work in which a sort of vertical metal mattress is adhered to the wall and folds over in a half 'T' shape, while something recalling a lamp hangs down from it. The references to doors, lights and the magical world of Oz are highly appropriate, since Vasconcelos's most complex works can be read as visualisations of states or moments of ecstasy. The large pieces in the *Murano Chandeliers* series, such as *Babylon* (2013), suggest, among other things, the idea of light as a metaphor for art.

There is also a group of works, which, for the moment, are difficult to relate to any others, but which we might perhaps imagine as inaugurating future series. Some of them are also made, at least in part, with textiles. *Wash and Go* (1998) incorporates a motor that sets it in motion at given intervals. This work comprises two cylindrical forms of slightly more than human height, with coloured stockings hanging from them that give them something of the appearance of melting candles. When they move, the cylinders rotate like the machines in a car wash, and visitors passing between them are brushed by the winding coloured stockings, as though being washed or, shall we say, *improved*, so providing yet another ironic comment on the function of art. Another well-known piece, *Burka* (2002), has a very tall crane periodically

raising and lowering a burka. The burka is in turn sewn to other fabrics beneath it and when it rises, the whole bundle of fabrics is stretched, forming something akin to the image of a ghost as a moving sheet; when it is lowered, it is squashed against the floor like a fried egg, as if suggesting that the woman wearing the burka has been crushed amidst the clothes. The whole thing is a direct comment on the role of woman according to certain orthodox branches of Islam, where she is crushed by man, forced to dress in a way that makes her invisible, and has her very identity transformed into something phantasmagorical. *Made in Portugal* (2008) is a crocheted cotton flag that refers to the role of working women in Portugal, thus giving women an emblem associated with power and officialdom, including the army. Another of these works without a family is *Concierge* (2004), a life-sized anthropomorphic knitted figure, which suggests a scarecrow, and is trapped between washing lines.

Contaminação looks like a many-headed dragon or serpent, while the circular parts in the middle recall the rings of such reptiles. The work as a whole also evokes jungle creepers, which hang from the ceiling, or ivy climbing up the walls and winding over the floor and steps of the building. It is a piece that can never be seen in its entirety, since it has many facets and is not symmetrical. It changes everywhere it is exhibited, resembling something that is alive and therefore constantly growing. Constructed on the basis of amalgamated parts, it could in fact continue to spread, as is also suggested by its title. When it was shown in the lobby of the Palazzo Grassi, a very high space, it recalled a tree trunk, but viewed from above it evoked the various shoots of an advancing creeper. Finally, *Contaminação* relates to the artist's emblematic *Valkyries* series. In them, I think, we find one of the most attractive aspects of Vasconcelos's oeuvre – poetic mystery. Tentacular masses of brilliant colours and exuberant shapes hang or spread across the space they occupy, creeping across the floor and walls to constitute metaphors for the artist's thought processes, and the way in which thought occupies space and assumes control of it.

The *Valkyries* series began in 2004, and has grown since then not only in number but also in size, since the artist has been invited to occupy larger and larger spaces. Before continuing, perhaps we should explain what valkyries are, in case any readers aren't familiar with that milestone in Western culture, Richard Wagner's *Ring Cycle*. Valkyries are minor female deities in Norse mythology, whose duty it was to choose the most heroic among the battle dead, to lead them to the mythological paradise of Valhalla. Odin, the supreme god, would need these warriors for the great final battle to be fought at the end of the world. The representation of the valkyries in art and literature varies from beautiful maidens with helmets and lances on winged horses to women riding on terrifying wolves, like black crows in search of carrion. Among the most beautiful images of the valkyries, the reflections on their armour are said to give off a strange light responsible for the *aurora borealis*, that marvellous natural phenomenon to be observed in the Arctic regions.

Vasconcelos's *Valquírias* often have what might be called a biological appearance, as in the first work in the series, *Valquíria #1* (2004), which perhaps suggests a flying swan, with two black circular shapes forming the wings, and the blue and red form at the front, made from military fabric, making a kind of beak, neck and head. *Valquíria #3* (2004) resembles a tree or log, with black parts that are like the strange flowers of a cactus. *Valquíria Excesso* (Valkyrie Excess, 2005), on an enormous scale, has embroidered images of fruits and flowers, together with small protuberances that can be read either as buds of more flowers

or as light bulbs. *Valquíria Enxoval* (Valkyrie Trousseau, 2009) suggests a large Chinese dragon with lanterns hanging from it, but also a giant insect. Other *Valkyries* have anthropomorphic connotations, like *Valquíria #7* (2007), which appears to be formed by two joined bodies. The central one, male, is suggested by a green cardigan done up with a single button that ends in a kind of whitish head with small protuberances. It supports the other figure, which has a half-black head and extremities that fall over the vertical central figure. Anthropological readings may also be encouraged by the titles of those works that bear names rather than numbers. One case is *Mary Poppins* (2010), a mixture of a serpent and a chandelier, which we read as a vision of the celebrated nanny who travelled through the air when she opened her umbrella. *Victoria* (2008), meanwhile, resembles a grand lady, like the British empress, resting on a stick, and wearing something like a crown and a dress with a train. Everything is black, suggesting a widow's weeds and public mourning. *Joujoux* (2007), on the contrary, is a festive piece that suggests two figures dancing, or about to dance, one of them inclined as though to greet the other on the dance floor. This work, incidentally, was used as the décor for a dance performance.

To return to the idea that Vasconcelos's *Valkyries* are in some way a three-dimensional image of poetic inspiration itself, and also of the thought processes that articulate and objectivise it, I see these works relating to two American writers, Charles Olson and William S. Burroughs. Olson, the poet who coined the term 'postmodern', wrote an influential essay entitled 'Projective Verse' in which he proposed a poetics based on sound and perception rather than syntax or logic.⁶ For Olson, the poem was an open field constructed on the basis of three fundamental principles. The first is what he calls 'Field Composition', where the result of the poem is a totalising and expanding energy; the second, that form is an extension of content; and the third, that any one perception leads immediately to another. His *magnum opus*, *The Maximus Poems* (1953), constitutes a great epic poem that explores American history from several perspectives simultaneously, mingling references to geography and history with others to literature, dreams or even the natural sciences. In the process, he investigates and fuses ideas from a wide range of cultural models, from the Sumerians, Greeks and Mayas to Emerson's transcendentalism or the ideas of contemporary philosophers like Jung. The amount of information he refers to is extraordinary, and it is all articulated through the sound of the words and a marked and constant rhythm similar to breathing.

The idea that a poem – or, we might add, a sculpture or any other artwork of whatever type – is a construct of energy capable of containing all the complexities of the phenomenological world applies to the work of Vasconcelos, especially the *Valkyries* series, where a sense of rhythm is the germ of a whole organic structure, becoming an essential attribute of it. Like Olson's poems, Vasconcelos's *Valkyries* present syncretic situations of great historic and cultural density. They do so with a dazzling amount of ornament, fashioned from prefabricated textiles or made by hand, sometimes with the collaboration of women's craft communities. They give rise to complex forms and images that seek to offer the viewer an imaginative territory where we encounter both accumulations of material and unexpected perspectives. It all functions as a possible entrance to paradise. Vasconcelos herself referred to one of the *Valkyries*, which she installed at Versailles, as a protecting angel. The *Valkyries* are in any case the result of a mixture of numerous embroidery techniques forming a multicultural relational epic, open and inclusive, through a great effort at synthesis that questions dogmatic positions by inviting numerous possibilities.

Even closer to these great and complex works by Vasconcelos, it seems to me, are the most experimental novels of Burroughs, who developed the cut-up technique with his friend Brion Gysin while he was living in Tangier. This technique consisted of taking pieces of disconnected sentences from previously cut-up texts and sticking them together at random. In a surreal but very effective and sometimes humorous way, Burroughs thus described the supposedly sordid worlds of male prostitution and drugs. I hope I will be forgiven for transcribing two long-ish examples of Burroughs's prose, but only in this way can its effect be understood. The first is the beginning of 'Word', from a compilation of Burroughs's early writings, *Interzone* (1989). It announces what will become his characteristic style:

The Word is divided into units which be all in one piece and should be so taken, but the pieces can be had in any order being tied up back and forth in and out fore and aft like an innaresting sex arrangement. This book spill off the page in all directions, kaleidoscope of vistas, medley of tunes and street noises, farts and riots yipes and the slamming steel shutters of commerce, screams of pain and pathos and screams plain pathic, copulating cats and outraged squawk of the displaced *Bull-head*, prophetic mutterings of brujo in nutmeg trance, snapping necks and screaming mandrakes, sigh of orgasm, heroin silent as the dawn in thirsty cells, Radio Cairo screaming like a berserk tobacco auction, and flutes of Ramadan fanning the sick junky like a gentle lush worker in the grey subway dawn, feeling with delicate fingers for the green folding crackle.⁷

Burroughs's *Nova Trilogy* (1961–64) uses the cut-up technique, which was aleatory, although the author could decide whether or not to select the phrases. Below I quote from the first novel, *The Soft Machine*, whose title, besides giving its name to one of the progressive music bands of the 1960s, would be perfect for one of Vasconcelos's *Valkyries*.

Odor rockets over oily lagoons – Silver flakes fall through a maze of dirty pictures – windy city outskirts – Smell of empty condoms, excrement, black dust – ragged pants to the ankle.

Bone faces – place of nettles along adobe walls open shirts flapping – savannah and grass mud – The sun went – The mountain shadow touched ragged pants – whisper of dark street in faded Panama photo – “Muy got good one, Meester” smiles through the pissoir – Orgasm siphoned back street smells and a *Mexican Boy* – Woke in the filtered green light, thistle shadows cutting stale underwear –⁸

This way of sticking phrases together equates to what Vasconcelos does in the *Valkyries*, since these, like the novels of Burroughs, present a world that is different to ours and constantly expanding. In the case of Vasconcelos, it is a welcoming, festive and pleasant world, but it is also an image of her way of thinking, in which volumetric forms are created from a sum of fragments and cannot be assimilated from any one angle, and which continues the legacy of abstract sculpture in a spectacular fashion. Vasconcelos offers us a kaleidoscopic world of infinite repetitions and combinations, which questions the dogmatism of single points of view, and which the viewer gradually discovers or visualises by moving freely around the work, and ultimately forming part of it.

1

William S. Burroughs, *Interzone*, Viking Penguin, New York, 1989, p. 69.

2

Gilles Lipovetsky and Jean Serroy, 'The Re-enchanted Art', in *Joana Vasconcelos*, Livraria Fernando Machado, Porto, 2011, p. 299.

3

Fragments quoted by Antoni Marí in the prologue to his anthology of German Romanticism, *Entre el entusiasmo y lla quietud*, Tusquets Editores, Barcelona, 1979, p. 11.

4

See Nicolas Bourriaud, *Relational Aesthetics*, Presses du réel, Paris, 2002.

5

Joana Vasconcelos, interview with Agustín Pérez Rubio, in *Joana Vasconcelos, op. cit.*, p. 295.

6

Charles Olson, 'Projective Verse', *Poetry New York*, No.3, New York, 1950.

7

William S. Burroughs, *Interzone*, Viking Penguin, New York, 1989, p. 135.

8

William S. Burroughs, *The Soft Machine*, Olympia Press, Paris, 1961, pp. 61–62.