

# JOÃO MARÇAL

## INNER 8000ER

### CURATORS

Sara Antónia Matos e Pedro Faro



Municipal Galleries are pleased to present João Marçal's solo exhibition, 'INNER 8000er', curated by Sara Antónia Matos and Pedro Faro, in the Pavilhão Branco, as the most recent instalment of a programme which intends to promote the work of artists who have already established a career in the field of contemporary art.

The 'INNER 8000er' exhibition, by João Marçal, presents a selection of paintings, in various formats, carried out over the course of several years, some of which are recent or new.

Presenting the world as a place of stereotyped images, which are repeated in an almost mechanic and circular way, especially logos and patterns, without apparent meanings or genuine functions, the artist manipulates and deconstructs these images - magnifying them, fragmenting them, making them abstract through his painting and turning them into optical challenges which are imposed on the gaze. Abstract forms, compositions and images, each one of his works implies an extraordinary challenge in the pursuit of iconographic clues, bordering on the poetic limit of the absurd, where often art has something to say, to add and to reveal.

For this exhibition, in the Pavilhão Branco, João Marçal chose the title 'INNER 8000er'. On planet Earth, there are 14 mountains over eight thousand metres high – the 'Eight-thousanders' –, all of them located in the Himalayas and in Karakoram, in Asia. Climbing them is a feat achieved by very few, because mountains over 8000 metres high are situated above what is called the vertical limit, in other words, the highest altitude at which a human being can survive. The scarcity of oxygen combined with low temperatures, strong winds and technical difficulties mean that ascents of this kind have a very low success rate and a high percentage of fatalities. Above 8000 metres, life is limited to a very, very short time, and few have managed to reach the summit of all of these mountains.

One of the focuses of João Marçal's recent work is, precisely, his growing interest for extreme-altitude climbing and mountaineering (*Himalayism*) – a passion which is reflected in his work through the comparison that the artist establishes between the figure of the mountaineer and that of the artist. These two figures have in

until 30 / 09 / 2018

tuesday to sunday



10am–1pm e 2pm–6pm

**PAVILHÃO BRANCO**  
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Museu de Lisboa  
Campo Grande

common the surrender to the unknown, the pursuit of an objective that doesn't exactly have a palpable function or a concrete limit: the desire to get to hard-to-reach places, where supposedly we can't or shouldn't be, to challenge existence. The 'mountain' metaphor has, in fact, already been used by the artist, in previous series, which combined references from painting with names from mountaineering. Beyond these exchanges, the title 'INNER 8000er' points to a direct association between the idea of climbing and painting. According to the artist himself 'there is always a layer in all of my work that refers to a thought about the painting itself, almost like a genetic analysis of the *medium*, which is always present and intrinsic to the whole practice.'

For Marçal, the idea of an *interior* 8000 metre mountain, in other words, at the core of a human being, implies a 'shock of dimensions'. In spite of 'our being complex and vast in our interior', the highest peaks of the Himalayas would never physically fit inside a person. Thus, we can say that this is a symbolic, psychological and conceptual kind of analogy - which offers the artist a challenge that is epistemological and pictorial in nature.

– How can an artist translate this vertiginous pursuit for the possibilities and impossibilities of painting in his work?

'One of the points I have reflected and insisted on a lot recently is about the space(s) of painting, the moment when it stops being a physical object in the place it occupies and becomes a space in another place, another thing, other things. We are also "bound" to a physical evidence (body/thing) that influences our experiences and direction, but we are always much more than this, we are always in other places.'

Painting also has its own kind of 'Inner 8000er'.

**João Marçal** (Coruche, 1980), currently lives and works in Lisbon.

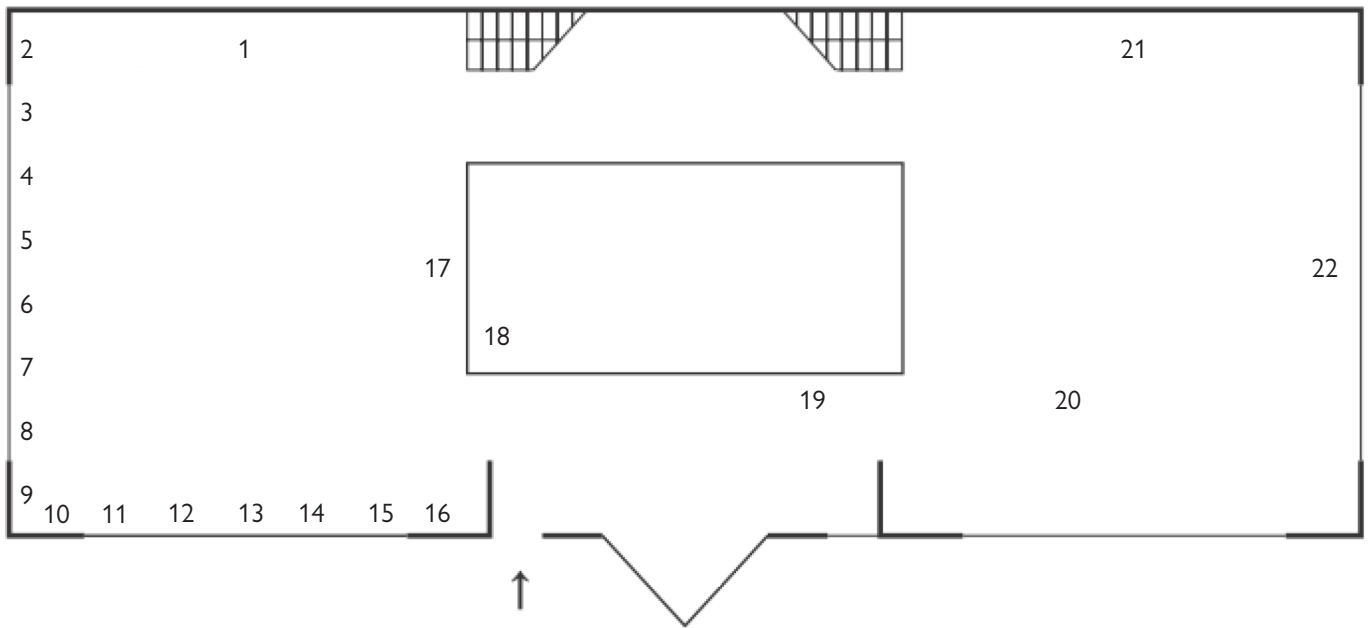
He has a degree in Painting (2004) from the Faculty of Fine Arts of the University of Porto. In 2008, he received a Master's in Contemporary Artistic Practices, from the same Faculty.

Since 2003 he has regularly exhibited his work in private and group exhibitions, on a national and international level. His most recent solo exhibitions include: *Remote*, Caribbeing House, Brooklyn (USA), 2017; *IVRE* with Jérémy Pajeanc, Solid Air, Lisbon, 2017; *Lhotse Summit*, Octroi, Tours (FR), 2015; *Room*, Galeria Braça Brandão, Lisbon, 2015; *Goin' Blind*, Parkour, Lisbon, 2014; *We're All Alone*, Galeria Adhoc, Vigo (ES), 2013; *Dr Maria Amélia*, Galeria Nuno Centeno, Porto, 2012. He has collaborated in group shows and has developed solo projects for independent spaces like: Olympic Hall, PÊSSEGOpráSEMANA, IN-TRANSIT, Arts Laboratory, Mad Woman In The Attic, Espaço Campanhã, Espaço Avenida, Bad Habits, A Certain Lack of Coherence, Espaço Mira, Parkour and Seismographic.

In 2017, the Studio-Museum Júlio Pomar/ EGEAC, in partnership with the RU - Residency Unlimited, NY, selected João Marçal to carry out a residency at the New York institution.

In 2005, under the pseudonym Marçal dos Campos, he began a project in the field of music production, which he is developing in parallel to his work as a visual artist.

His work is represented in the Contemporary Art Collection of Lisbon City Council, among others.



## LEVEL 0

1. *Portrait of Voytek Kurtyka (painted in the ridiculous manner of Oporto School)*, 2017  
Acrylic paint on canvas,  
188 x 140 x 23 cm. 2 Speakers ((KRK  
Rokit 5 Studio Monitor, White), stereo  
sound, 23'23" (loop)

2. *Weekend at Bernie's* (from the series  
*Remote*), 2017. Acrylic paint on wood,  
28 x 35,6 cm

3. *Three Men and a Baby* (from the series  
*Remote*), 2017. Acrylic paint on wood,  
28 x 35,6 cm

4. *Twins* (from the series *Remote*), 2017  
Acrylic paint on wood, 28 x 35,6 cm

5. *Rambo* (from the series *Remote*), 2017  
Acrylic paint on wood, 28 x 35,6 cm

6. *Rocky* (from the series *Remote*), 2017  
Acrylic paint on wood, 28 x 35,6 cm

7. *Cocktail* (from the series *Remote*), 2017  
Acrylic paint on wood, 28 x 35,6 cm

8. *First Blood* (from the series *Remote*),  
2017. Acrylic paint on wood,  
28 x 35,6 cm

9. *The Witness* (from the series *Remote*),  
2017. Acrylic paint on wood,  
28 x 35,6 cm

10. *Kickboxer* (from the series *Remote*),  
2017. Acrylic paint on wood,  
28 x 35,6 cm

11. *Alien* (from the series *Remote*), 2017  
Acrylic paint on wood, 28 x 35,6 cm

12. *Commando* (from the series *Remote*),  
2017. Acrylic paint on wood,  
28 x 35,6 cm

13. *Back to the Future* (from the series  
*Remote*), 2017. Acrylic paint on wood,  
28 x 35,6 cm

14. *Crocodile Dundee* (from the series  
*Remote*), 2017. Acrylic paint on wood,  
28 x 35,6 cm

15. *Pretty Woman* (from the series  
*Remote*), 2017. Acrylic paint on wood,  
28 x 35,6 cm

16. *Blood Sports* (from the series *Remote*),  
2017. Acrylic paint on wood,  
28 x 35,6 cm

17. *Untitled*, 2018. Acrylic paint on  
canvas, 159,7 x 150 cm

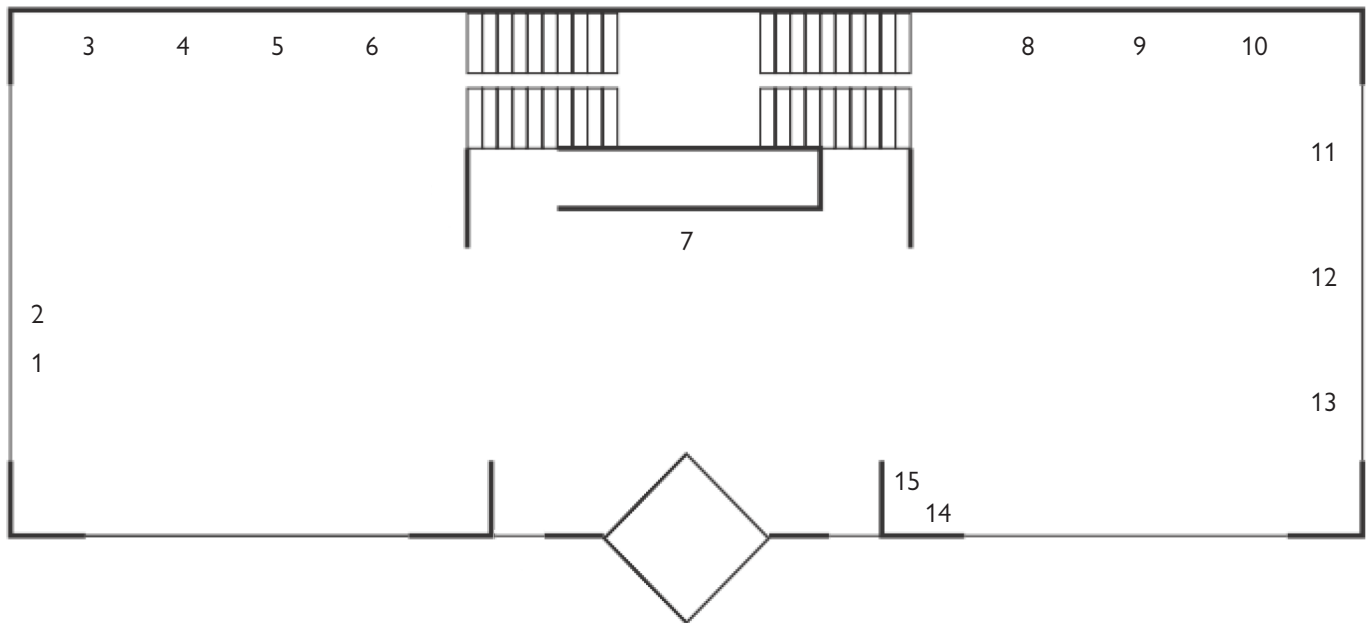
18. *Alfa no. 2*, 2011. Acrylic paint on  
cotton canvas, 114,8 x 74,3 cm

19. *Alfa*, 2008. Acrylic on canvas  
mounted on wooden frame,  
25,5 x 368 cm

20. *Dead Zone*, 2018. Acrylic paint on  
wood, enamel on iron, 38 x 47 x 87 cm

21. *Porta*, 2018. Acrylic paint on canvas,  
268 x 146 cm

22. *Boreal*, 2018. Acrylic paint on canvas,  
202 x 285 cm



## LEVEL 1

1. *Sweating at the Dinner's Table*, 2018  
Mixed technique on paper glued on aluminum, 40 x 29 cm

2. *Coerência*, 2013. Acrylic paint on canvas, 174 x 80 cm

3. *Inner 8000er (4)*, Acrylic paint on canvas, 120 x 158 x 88 x 5 x 32 x 93 cm

4. *Inner 8000er (3)*, Acrylic paint on canvas, 266 x 32 x 266 x 40 cm

5. *Inner 8000er (2)*, Acrylic paint on canvas, 38 x 33 x 53 x 43 cm

6. *Inner 8000er (1)*, Acrylic paint on canvas, 42 x 84 x 93 x 120 x 74 cm

7. *D.ª Maria Amélia (III)*, 2012. Acrylic paint on canvas, 90 x 215 cm

8. *Migalhas no. 3 (I)*, 2016. Acrylic paint on canvas, 200 x 145 cm

9. *Migalhas no. 3 (II)*, 2016. Acrylic paint on canvas, 200 x 145 cm

10. *Migalhas (II)*, 2013. Acrylic paint on canvas, 200 x 145 cm

11. *Migalhas (I)*, 2013. Acrylic paint on canvas, 200 x 145 cm

12. *Migalhas no. 2 (I)*, 2015. Acrylic paint on cotton canvas, 200 x 145 cm

13. *Migalhas no. 2 (II)*, 2015. Acrylic paint on cotton canvas, 200 x 145 cm

14. *Untitled*, 2017. Acrylic paint on paper glued on aluminum, 40 x 29 cm

15. *Untitled*, 2017. Acrylic paint on paper glued on aluminum, 40 x 29 cm