

Walter Marchetti
In terram utopicam – nova musicha
n.15
Mailand, Cramps Records, 1977
Photo: Giorgio Colombo, Fernando
Arreche Goitosolo

Sten Hanson
The Sonosopher Retrospective
Mailand, Alga Marghen, 1998
Cover: Sten Hanson ("a living man")
/ Edition of 545

La Monte Young / Marian Zazeela
The Theatre of Eternal Music /
Dream House 78'17
SHANDAR/ Heiner Friedrich, 1973
Cover: Marian Zazeela

Richard Kostelanetz
Invocations
New York, Folkways records, 1983
Cover: Richard Kostelanetz /
Design: Ronald Clyne

Ben Vautier
Musique Total (1963)
Niederlande, Slowsan editions,
2001
Edition of 116

Ay-O / Emmett Williams
Fluxus Song #2 / Meditations 1
Niederlande, Slowsan editions,
2000
Photo: Dieter Schwerdtle

Marco Bertoni / Enrico Serotti
New Machine Voice
Cento, 3ViTrePAIR nuova serie,
1990
Text: Enzo Minarelli

Meredith Monk
Book of Days
München, ECM Records, 1990
Design: Barbara Wojirsch

Edgard Varèse
Deserts/Hyperprism/Intégrales/
Density 21,5
Paris, les industries musicales et
électriques Pathe Margoni / EMI,
s/ data
Text: Georges Charbonnier

8
Pioneer PL-100
2020
3D print
9 x 41,7 x 35,4 cm

9
John Cage
Cheap imitation - nova musicha
n.17
Mailand, Cramps Records, 1977
Ø 30 cm. 33½ RPM
Photo: Rhoda Nathas, Umberto
Padroni

10
Mute Speakers
2020
77 loudspeakers
Variable dimensions

João Ferro Martins graduated in Fine Arts at ESAD, Caldas da Rainha. He lives and works in Lisbon. Recent exhibitions include: *condition report*, 3+1 Arte Contemporânea, Lisbon (2020) *Wait*, Berardo Museum, Lisbon (2019); *Ciclo Cosmo/Política #2 - Conflito e Unidade*, Museum of Neo-Realism, Vila Franca de Xira (2018); *Germinal – O Núcleo Cabrita Reis na Coleção de Arte Fundação EDP*, MAAT, Lisbon (2018); *THEM OR US! Um Projecto de Ficção Científica Social e Política*, Galeria Municipal do Porto, Porto (2017).

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Eternally Collapsing Objects

João Ferro Martins

Curated by Tobi Maier

12.11.2020 — 24.01.2021

Conversation with the artist: 14.11.2020 – 11am
(booking via: bilheteira@galeriasmunicipais.pt)

The Galerias Municipais are pleased to present a solo exhibition by Lisbon-based artist João Ferro Martins (*1979, Santarém). Wandering through the four galleries of Lisbon's Pavilhão Branco and the exhibition *Eternally Collapsing Objects* is akin to the sensation of stepping onto a stage or theatre set. *Eternally Collapsing Objects* evokes a planetary system absorbed by black holes, humanity going to glory and being reborn and thus in eternal renewal.

Upon entering the pavilion, the spectator agrees to participate in a provocative narrative that unfolds in a circular passage. The viewers' path through Pavilhão Branco follows the habitual Möbius strip style visitation. The images of devastation, circulating on news media after a hurricane or tsunami hit a coastline, come to mind in the first gallery. We are confronted with a group of objects that could have once been displayed in a shop front window, yet were dispensed with now. Welcome to dystopia — elegantly orchestrated on carpeted flooring and masked by curtains floating in the glass pavilion galleries.

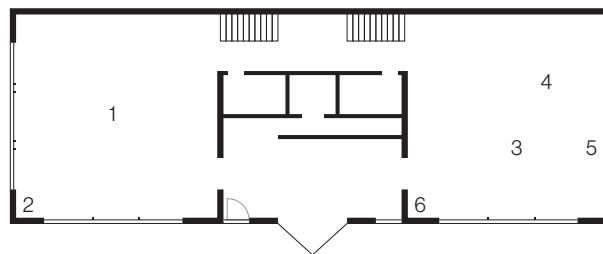
From a workshop environment one is catapulted to a makeshift recording studio. Looking around the sculptural metaphors, the viewer is once more reminded of the fact that music is not physical matter but ephemeral. *Eternally Collapsing Objects* places the remnants of a whirlwind against the neatness of a bygone record industry era. The upper galleries host dozens of found loudspeakers referencing the (muted)

PA system that has appeared on manifold occasions in the artists work. The vinyl records displayed in analogy indicate an allusion to sound and music, paramount to the artist's practice. The medium is nevertheless mysteriously absent from this exhibition, except for the forthcoming vinyl record publication.

For this Gesamtkunstwerk installation in Pavilhão Branco, João Ferro Martins made a selection from the collection of Staatliche Kunstsammlungen Dresden – Archiv der Avantgarden. On view is a wide array of references including vinyl record classics from the 1950s (Karlheinz Stockhausen) to the 1980s (Laurie Anderson) and 90s (Meredith Monk), with Fluxus in between (Philip Corner, Ben Vautier), and sound poetry (Sten Hanson) or musique concrète (Pierre Henry), to the also seminal *I am sitting in a Room* (1969) by Alvin Lucier, which exploits the resonant frequencies of the room one is sitting in. Equally, Ferro Martins suggested his work inspires the notion of bodies being played, of bodies following his sculptural score. If Pavilhão Branco is a resonance chamber for our voices, while the artist's sculptures provide a further annotation, then the sounds of the birds nested in the surrounding tree crowns and the peacocks inhabiting the museum garden also contribute to the imminent sound spheres we are encountering here.

On the occasion of João Ferro Martins' exhibition *Eternally Collapsing Objects*, the Galerias Municipais will publish a limited vinyl record edition featuring João Ferro Martins' compositions. Ana Teresa Ascençãõ designed the publication.

João Ferro Martins *Eternally Collapsing Objects* has been organized in collaboration with Staatliche Kunstsammlungen Dresden – Archiv der Avantgarden.



LEVEL 0

1
Studio Eloise
2020
Site-specific installation

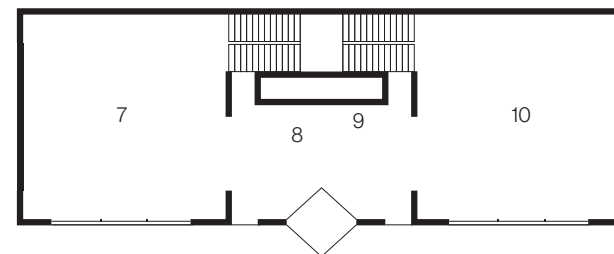
2
Karlheinz Stockhausen
Mikrophonie I - Mikrophonie II
Hamburg, Deutsche Grammophon/Polydor International, 1975
Ø 30 cm. 33½ RPM
Cover: Tantam (Photo: Werner Scholz)

3
Trapped surface
2020
Enamel on glass
230 cm (diameter)

4
Moog System 55
2020
Stainless steel, cables and audio plugs
Modules and support structure
145,2 x 123,2 x 35,6 cm

5
Untitled
2020
Polyester ribbon and frame
70 x 55 x 4 cm

6
Pierre Henry
Le Voyage - D'après le Livre des Morts Tibétain
Prospective 21° Siècle
Frankreich, Philips, 1967
Ø 30 cm. 33½ RPM
Text: Jacques Longchamp



LEVEL 1

7
Edições LP, AdA – Archiv der Avantgarden, Dresden
Multiple titles
Multiple editors
22 items – Ø 30 cm. 33½ RPM

From left to right:

William Duckworth
The Time Curve Preludes
New York Lovely Music, 1983
Cover: By Design. Henmar Press. ASCAP

Jean Guillou
Visions Cosmiques
Prospective 21° Siècle
Frankreich, Philips, 1969
Text: Jean Guillou

Laurie Anderson
Big Science (Songs from "United States I-IV")
New York, Warner Bros. Records, 1982
Photo: Laurie Anderson and James Hamilton

Josef Matthias Hauer
Atonale Musik, (1920-1922)
Berkeley, Arch Records, 1982
Cover: Sharon Till

Steve Reich
The Desert Music
New York, Nonesuch Records/Warner Communications, 1985
Photo: Benno Friedman

Philip Corner
Word - Voices
Alga Marghen, Italy, 1997

Paolo Castaldi
Finale (1971-1973) - nova musica n.5
Mailand, Cramps Records, 1975
Photo: Roberto Masotti

Gyorgy Ligeti
Requiem/Lontano/Continuum
Studio-Reihe Neuer Musik, s/data
Mainz, Wergo
Cover: Günter Stiller/ Foto: Pit Ludwig

Brian Eno
Apollo - Atmospheres & Soundtracks
London, EG Record, 1983
Cover: Russell Mills

Martin Davorin Jagodic
Tempo Fusioso - nova musica n.8
Mailand, Cramps Records, 1975
Photo: Roberto Masotti

Alvin Lucier
I am sitting in a room
New York, Lovely Music/Vital Records, 1981
Photo: Mary Lucier / Design: Patrick Vitacco & Darlene Bruns