

PRESS RELEASE



MNAC

MORTE SEM FIM
by Hugo Canoilas

with a concert by Filipe Felizardo and soundtrack by Sonja
Negrais — Saturday July 16, 2016 — From 15:00 to 21:00

An event taking place during the Negrais Festival honouring N^a S^a de Fátima as part of
Under the Volcano project, MNAC/SONAE Art Cycles

MORTE SEM FIM	
HUGO CANOILAS	
 com concerto de FILIFE FELIZARDO e   banda sonora de SONJA	MNAC — Museu do Chiado na FESTA de NEGRAIS
16 de JULHO das 15h às 21h	
Debaixo do Vulcão — projeto MNAC/Sonae Art Cycles 2016	

Location: Yellowstone quarry with access indicated by signage on the main street of Negrais
38°52'19.6"N 9°16'18.7"W

Free transportation is available from Lisbon to Negrais and back, however places are limited.

Please reserve a seat by Friday, July 15th, before 14:00 by emailing mnacchiado@gmail.com or calling 21 3432148

Departure from and arrival to: Rua Capelo 13, Chiado (entrance MNAC – Museu do Chiado)

Departure times from Lisbon: 15h / 16h30 / 18h **Departure times from Negrais:** 17h / 19h / 21h

For directions or additional information on the day call + 351 935702970



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Morte sem fim is the first public event of the *Under the Volcano* project that will be presented by Hugo Canoilas at the National Museum of Contemporary Art – Chiado Museum (MNAC-MC) for the 2nd Edition of MNAC/SONAE Art Cycles from November 18, 2016, to March 26, 2017.

Under the Volcano is an art project where the artist overlaps the idea of film and exhibition through a series of interventions that will take place both outside and within the MNAC-MC spaces. Conceived as a means of questioning notions on exhibition, institutional space and public intervention, the various fragments that will result from this process of interventions will be gathered at the MNAC-MC in November as an exhibition apparatus. The integration of these fragments with a series of other elements proposes the rethinking of notions of space, time and reception implicit in contemporary experience

On **Saturday, July 16**, *Endless Killing* (2008), a 100 metre panoramic painting made by Canoilas for Centro de Arte Contemporaneo Huarte in 2008 will be installed at a disused quarry located 500 metres from the centre of Negrais, a town on the outskirts of Lisbon. This special installation invites the public to visit the location and film set during the filming of parts of the films that will be presented in November. This event is also a chance to see all 100 metres of the *Endless Killing* painting.

This imposing work attempts a history of violence constructed through the history of painting. Taken out of the context for which it was produced, by being presented as part of the film set during the Negrais Festival and by incorporating the site and the spectators, the work is subjected to a reformulation of its meaning. This transformation of the work, the event and the public that is partially integrated into the filming also reconfigures the relationship between active and passive spectators, between agents subjected to experience and those that construct it.

Morte sem fim will include a musical element with a concert by Filipe Felizardo and a soundtrack arranged by Sonja. The musical material presented will function as the soundtrack for the film being produced. In keeping with the logic of the *Under the Vulcano* project, the musical elements operate autonomously while also being a fragment of the overall project.



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Morte sem fim, as an autonomous event, will be complemented by the traditional snacks and drinks present at town festivals. These will be served at a caravan displaying the enigmatic sentence “*No se puede vivir sin amar*,” an element that, just as an invitation to an initiation, will be revealed throughout the process of the project.

For additional information visit: <http://www.museuartecontemporanea.pt/>

And like the Under the Volcano Facebook page: <https://www.facebook.com/Debaixo-do-Vulc%C3%A3o-1039315052803329/>

Hugo Canoilas (PT)

Hugo Canoilas (b.1977, Portugal) studied Art at ESAD in Caldas da Rainha, Portugal, and achieved his MA in Painting at the Royal College of Art in London. Canoilas currently lives and works in Vienna, Austria. The artist's recent exhibitions include *Amo-te na Boca* (2016) at Galeria Quadrado Azul, Lisbon; AV Festival in Newcastle (2016), *I'll devour your eyes* (2016), Galerie Andreas Hueber, Vienna; *Someone a long time ago* (2015) at Cooper Gallery in Dundee; *Crocodile* (2015), at Autocenter, Berlin; *Arquipélago* (2015), curated by Paulo Mendes at Matadouro, Porto; *Ficarra Contemporary Divan* (2015) in Ficarra; *Dromosphere* (2015), at Galleria Collicaligreggi in Catania; *Destination Wien* at Kunsthalle Wien, on Vienna. Hugo Canoilas has also taken part in international projects and exhibitions at De Appel in Amsterdam, Le Magasin in Grenoble, the São Paulo Biennial, Frankfurter Kunstverein, Culturgest and the Calouste Gulbenkian Foundation, these last two in Lisbon.

Filipe Felizardo (PT)

Filipe Felizardo (b. 1985, Portugal) is based in Lisbon and Porto. Felizardo's practice encompasses music, text and images, and has taken the form of music records, books and land art. He has previously released *Guitar Soli for the Moa and the Frog* with Shhpuma/Clean Feed Records, and *Volume IV – The Invading past and other dissolutions* with Three:Four Records. He is currently working on his fifth music record and a book titled *A Conference of Stones and Things Previous*.

SONJA (PT)

Sonja, over the past few years, has managed and added a plus quality as an activist and DJ in Lisbon. Alongside the label she founded, LABAREDA, through which she develops a careful author's work with rather unpredictable registers, Sonja is also part of FUNGO, a platform for cultural and musical intervention that, together with Just Jaeckin, Citizen Kane, and CVLT (Discos Capablanca) is grounded in Lisbon's more experimental electronic sound. Sonja is also a host at Rádio Quântica.

LABAREDA (PT)

LABAREDA (established 2014 by Sonja), is a label based in Portugal focusing on new geographies and maps of beats and sounds. LABAREDA's first release, *Xina Eletronica*, is an author's edition of electronic music exclusively made in China. This project cemented the label's manifesto of pursuing and supporting new fields and uncommon talents. LABAREDA VOL I e LABAREDA VOL II, the label's second release is a two volume compilation showcasing female Portuguese artists/producers and ranges from ambient, drone, house and techno. Labareda Radio Emissions is a monthly radio show presented on Rádio Quântica.

Com o apoio



**MUSEU NACIONAL
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Under the Volcano

Hugo Canoilas

MNAC/SONAE Art Cycles

National Museum of Contemporary Art — Chiado Museum (MNAC-MC), Lisbon

November 18, 2016 (opening) — March 26, 2017

Under the Volcano is an art project where Hugo Canoilas takes the idea of film as a means to unfold the process and circumstances of the notion of exhibition itself and of his own practice. Juxtaposing Malcolm Lowry's novel *Under the Volcano* and a commentary on psychoanalytical discourse by Sartre with his own earlier work, *Endless Killing*, Canoilas combines his experiences of film with his longstanding considerations on Hélio Oiticica and Neville de Almeida's *Block-Experiments in Cosmococa – 'program in progress'* (1973–74) to expose a series of processes that are part of his heterogeneous practice - sound, painting, text, video, performance and photography.

Through this method Canoilas produces a film where the perspectives of love relevant to Malcolm Lowry's three main characters in the novel- Yvonne, the Consul, and the implicated narrator – are layered with the reversal of the patient doctor roles in Sartre's transcription of an unusual psychoanalytical session. Of particular interest to Canoilas is the space between the characters Yvonne and the Consul, a distance that seems to remain almost intact throughout the novel as if it were something that moves away at the same pace one tries to approach it. Canoilas also transposes these issues of insurmountable distances and the reversibility of roles to the relationship between artist and viewer by weaving one of his earlier paintings into this filmic fabric. Installing *Endless Killing*, a large-scale panorama painting, at a disused quarry in Negrais, a small town 40 km away from Lisbon, makes it part of the set and plot for one of the film fragments. Subjected to the act of being filmed, the painting depicting a "history of violence" through a "history of painting" is transformed into something that potentially guides the viewer through the artist's perspective on the relation between fragmentary elements, images, texts, surfaces, and time that determine contemporary experience.



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Weaving together personal, academic and art historical references in a process that combines multiple events into a series of films, paintings, and sounds brought together into an installation that makes demands of viewers' reasoning, memories and bodies, the project comes together as a spiral movement of continuously repeated small elements activating short memories and perceptions.

In addition to the exhibition, a bilingual catalogue, designed by VIVÓEUSÉBIO, and an accompanying programme of talks and events are being planned as part of the collaborative strategy conceived for the overall project.

Under the volcano is curated by Emilia Tavares, MNAC-MC curator, and supported by Sonae as the second edition of MNAC/ SONAE Art Cycles and their patronage of the MNAC- Chiado Museum.



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MNAC / SONAE Art Cycles

MNAC/SONAE Art Cycles allows artists to develop work offering a contemporary response to the relationship between reality and history. This perspective can be documentary, poetic, virtual or visionary, yet it is hoped it may also contribute to enriching the legacies we inherit and those we aim to construct.

Each edition of MNAC/SONAE Art Cycles culminates in an exhibition held at MNAC as part of the partnership established between Sonae and MNAC-MC within Sonae's policy of corporate social responsibility. As part of its corporate social responsibility policy, these initiatives aim to bring the arts and communities together as part of Sonae's contribution to the development of society.

On the MNAC-Chiado Museum

The National Museum of Contemporary Art - Museu do Chiado (MNAC – Chiado Museum) is a pioneer institution dedicated to accompanying developments in Contemporary Art. The Museum was established in 1911 when the National Museum of Fine Arts was divided into the National Museum of Ancient Art and the National Museum of Contemporary Art. The previous Museum's collection was also split in two and works produced until 1850 became part of the National Museum of Ancient Art located at the Janelas Verdes Palace. All works produced after that date were assigned to the MNAC-Chiado Museum's collection and housed at S. Francisco Convent. Located in the vicinity of the Fine Arts Academy and founded to safeguard and exhibit Portuguese Art from the 1850s onwards. At the end of the 20th century the Museum's remit and policies were carefully reviewed and French architect Jean-Michel Wilmotte's refurbishment plan, funded by the French Government was implemented. The programming, acquisition, research and publication policies were also updated at the time. Since then MNAC- Chiado Museum's remit has focused on researching and presenting its existing collection, and the historical periods and artists included in it. To assure the relevance of this collection, the only existing public collection of Portuguese art from 1850 to the present, for 21st century artists and publics, the MNAC- Chiado Museum reviewed its acquisition policy to guarantee it carries on adding new genres of work that are in keeping with contemporary practices. With the expansion of the Museum into to the Rua Capelo site in 2015, MNAC-Museu do Chiado, acknowledges its history while safeguarding its collection and future legacy.

