

J O A O

O N F R E

T ^ ( L T

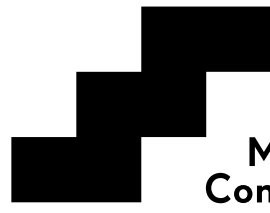


J O Æ O  
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O N O F R E

T A C T

I / I ) I



Marlborough  
Contemporary

Tacet, 2014  
single channel HD video, colour, sound, 7'40"  
variable dimensions





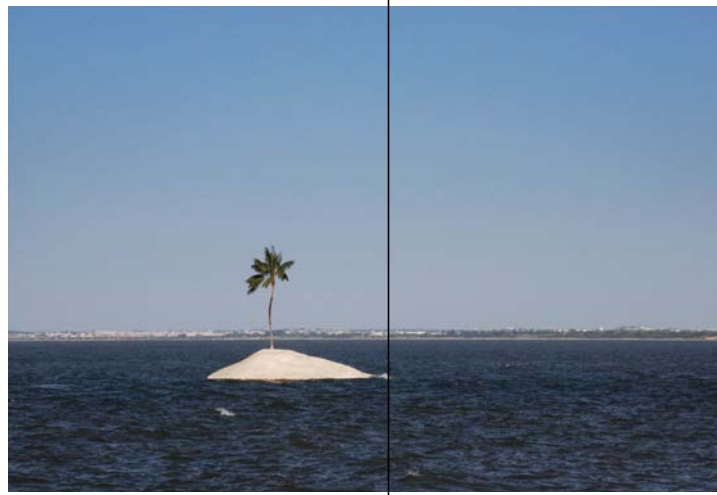


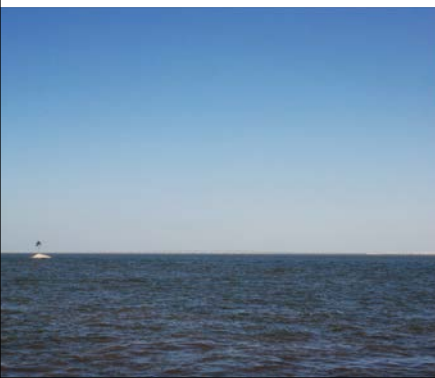






Untitled (LIB), 2012  
inkjet print on lustre paper  
set of 12, installation dimensions variable







Untitled (Cactuses), 2011  
2 turntables, pre-amplified speakers, mixer, 2 dubplates containing interpretations of the song "Lilac Wine"  
(written by James Shelton, in 1950) by Nina Simone, in 1966; and by Jeff Buckley, in 1994  
40 x 170 x 200 cm





Box sized DIE featuring [...], 2007–14  
[Unfathomable Ruination, London, 2014]  
iron, acoustic isolation materials  
183 × 183 × 183 cm

Performances with variable and unknown duration:  
Unfathomable Ruination, London, 2014  
HoloCausto Canibal, Porto, 2013–14  
Serial Butcher, Aalst, 2012–13  
No Return, Paris, 2011  
Konkhra, Copenhagen, 2010  
Vidres A La Sang, Barcelona, 2010  
Gorod, Bordeaux, 2010  
Darkmoon, Basel, 2008  
Sacred Sin, Lisbon 2007–08













Untitled Version (I See a Darkness) original video soundtrack, 2007  
vinyl record, solid silver nail  
13'40" 45 RPM



Catriona Shaw Sings "Baldessari sings LeWitt" re-edit,  
"Like a Virgin" extended version original video soundtrack, 2003  
vinyl record, solid silver nail  
13'40" 45 RPM  
exhibition version, 2013  
customised plinth with turntable,  
amplifier and headphones  
80 x 46 x 46 cm

Instrumental Version Original video soundtrack, 2003  
vinyl record, solid silver nail  
6'36" 45 RPM  
exhibition version, 2013  
customised plinth with turntable,  
amplifier and headphones  
80 x 46 x 46 cm

Untitled (n'en finit plus), 2010-11  
vinyl record, solid silver nail  
3'03" 45 RPM  
exhibition version, 2013  
customised plinth with turntable,  
amplifier and headphones  
80 x 46 x 46 cm

Untitled (Original orchestrated ersatz light version)  
original video soundtrack, 2010-11  
vinyl record, solid silver nail  
5'55" 45 RPM  
exhibition version, 2013  
customised plinth with turntable,  
amplifier and headphones  
80 x 46 x 46 cm



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**"You can't entirely control fire..."**

João Onofre, Laurence Crane and Andrew Renton in conversation



**LAURENCE CRANE** João, your video *Tacet* (2014) is based on a startling performance of John Cage's 4'33" by the pianist João Aboim. After my first viewing, once I had got over the shock of the extraordinary visual theatre that you create in the work, my thoughts turned to the sonic content. What first struck me was the gradual accumulation of sound created by the accelerating fire. It's a crescendo building to a climax and, as such, it is a very un-4'33" experience!

There are other sounds in the performance, of course, but as the fire accelerates then this obviously becomes the dominant sound. Another interesting thing about this is that the genesis of this dominant sound is outside the actual performance of the piece. The pianist sits down, opens the music, checks his watch and closes the piano lid; actions that traditionally indicate the start of 4'33". But the dominant sound of the piece has already been set in motion by his striking of the match a few moments before his Cage performance starts...

**JOÃO ONOFRE** Laurence, the pianist enters into the frame and prepares the piano with combustible liquid. Preparing the concert piano, as we normally understand it, is an action that is not revealed on stage by the performer. Cage made use of the 'prepared piano' technique, if you could call it so, although not with an element as unruly as fire.

In the video we hear different sounds: the pianist walking alongside the piano, the liquid being poured, the match striking; in sum, the preparation of the instrument before it is played. It is only when the performer begins the interpretation of 4'33" — by counting the time, closing the lid and assuming the pose of the classical pianist — only then does the composition actually start (very much in a Duchampian way of designating this or that as art).

The sound that you refer to as already 'set in motion' strikes me as similar to the sound of the concert hall or of the audience. It is sound that already precedes the score. This pre-existing sound is in some way what Cage refers to, and eloquently tries to capture, as the "non-existence of silence". His axiom is something along the lines of: we cannot ever experience silence, because when we do, we will no longer be in the condition of experience — we will be dead.

The aural crescendo is due to the unstable and unpredictable nature of the burning flames, not only by sound, but primarily by the action of a man counting time, whilst facing a wall of fire.

**ANDREW RENTON** So is this still a work by John Cage, albeit framed by the particularities of João's structured 'meta-performance'? I suspect that it is, and that Cage would not have disapproved too much! But I wonder also how such a work comes about? So many of your pieces, João, seem to emerge from the juxtaposition of two distinct things, often for inappropriate reasons, that are then bound together into what we might loosely call an event. But in relation to *Tacet*, what comes first — is it an image? A desire to 'cover' or reclaim 4'33" as your own?

**JO** I've followed Cage's score with a prepared grand piano, an instrument that he often composed for, but I've tried to push beyond the indeterminacy that he spoke, wrote and lectured about. 4'33" has a repressed aggression at its core — a deafening silence that is amplified in *Tacet*.



Fifty-two words in sixteen lines written with Helvetica Neue Bold with one hundred and ninety-five points of size printed in camouflage measure 33, design 10 A of the CV-9 (Essex) class with acrylic ink on white fifty per cent cotton Fabriano paper with one hundred centimeters of height and seventy centimeters of width



Cage always spoke about life as sound, that by hearing 4'33" you would have an experience of becoming/ of feeling very much alive. In *Tacet*, what we see and hear is an amplification of this duration, with the pianist performing in extremity—facing a wall of fire. So my interest, as in previous works, resides in how to bring about time, as the subject of the moving image, through sound.

And yes, I think 4'33" is a machine that is disseminated into culture by hearsay, verbal accounts and reproductions—sometimes a text(score) can reach so far as to enter the most interesting conceptual artwork—I thought I might have something to add with my film.

LC Pianists wanting to perform Cage's prepared piano music in classical concert halls have for many years come up against a bit of a problem... Many venues write into their contract with the performer that the piano must not have any foreign object placed inside it, i.e. no preparations at all. I don't think I've ever heard of a contract that prohibited setting fire to the inside of the piano but maybe we'll start to see those being written now!

I'd like to go back to something that João mentioned earlier; the Duchampian idea of designating this or that as art. 4'33" is a temporal framework for an event to take place, Cage provides a 'container' for the event. If I may, I'd like to draw a parallel with João's death metal box piece, *Box sized DIE featuring...*; in one sense João provides two 'containers' in that piece, one being the box itself—a physical container—and the other being a temporal framework; the Death Metal band play for a set period of time based on when the oxygen might start to run out. I was wondering; when the box is sitting in the location between stagings of the event is it still a work of art?

JO I was not aware of those restrictions, they make me smile—modern or experimental but not quite like that—please Mr. Pianist...  
The box is, so to say, the 'non-activated score' for the performance.

It is much more than a relic in the sense that some visual art performances leave their traces after they are over. *Box sized DIE featuring...* has a programmatic indeterminacy which is not improvisation. The performance, which also and most prominently constitutes the work, has an undetermined and variable duration due to the band's oxygen consumption inside the cube. The band play in the cube until they can't play anymore.

This cube is not a neutral container, it is a replica of Tony Smith's iconic work *Die*. But with the door open and the musical instruments inside, with the insertion of the Death Metal band, it becomes my work. It might be that Cage's 4'33" is a neutral container, or an empty frame, if you like, apt to envelop all the aural events within that specific duration...

AR But I remember a late interview with Cage (and I've been trying to find it again for years), where he playfully suggested that it didn't need to be for a piano and—crucially—it didn't need to be 4'33" long! What I love about that statement, even if it was off the cuff, is that it seems to strengthen the conceptual framework of the piece—that it can still exist, even without that sole formal construction. Really a conceptual space...

LC Yes, it's certainly not 'scored' for solo piano. The specification on the score is 'for any instrument or combination of instruments'. I think it's because 4'33" was first performed by Cage's close collaborator, the pianist David Tudor, that it is often assumed to be a work for solo piano. Also, it was Tudor, at this first performance in 1952, who closed the piano lid at the start of each of the three movements and opened it at the end of each movement... I am not sure whether it was Cage's idea or Tudor's idea to do this but it's certainly a very potent visual symbol of the fact that the sounds that were going to be heard by the audience during the performance were not going to come from the piano... or at least not from the piano in the conventional way, i.e. by contact with the keyboard. But whosever idea it was, I suppose the fact that the 'piano lid gesture' involved a piano lid led to a possible general misconception that the piece was for piano. As for the 'any duration' idea, I'm not sure about that, I think I remember the same interview as Andrew remembers and I think Cage might just have been being a bit mischievous! There's certainly nothing in the score that says it can be any duration. A footnote to this is that in 1962 Cage wrote 0'00" which is often referred to as 0'00" no.2. The score of 0'00" consists of one instruction, 'In a situation provided with maximum amplification, perform a disciplined action'.

AR 'Disciplined action'... I like that. Is that a good link to, say, *Box sized DIE featuring...* a classic piece of Tony Smith-style sculpture juxtaposed with a Death Metal band? When we revived it this summer by the 'Gherkin' in London, with the local Death band *Unfathomable Ruination*, what struck me was the formal precision of the piece. It is so much about the negotiation of strict genres. Minimal sculpture and Death Metal. These are disciplined forms of practice, they have their rules. What's amazing about the piece is that neither genre is disrupted as such, and remains very true to its idiom. What is new is the conjunction. Is that a consistent process in your thinking? Are there other examples of this?





**Promise of a sculpture**

The man in the picture is a water diviner. He locates water buried deep underground, with particular skills.

This photograph together with this text stand for the ownership of this work of art and also the ownership of a promise. A promise of a sculpture.

This photograph entitles the owner to the future construction of an authentic Artist's fountain.

The owner of this work will choose a site, and will engage a water diviner in order to locate a source of water.

The sculpture will only be complete when the appropriate drilling and plumbing have been implemented, and once water flows from the ground, through the fountain designed for this location by the Artist.

The certificate of authenticity will then be issued.

This photograph in conjunction with this statement is the current form of this piece.

May 2012,

  
João Onofre



JO Over the years I have made pieces that perhaps connect with distinct spheres, distinct domains that reveal something other. I'm recalling for instance: Instrumental version from 2001, that consists of a video that records an interpretation of Kraftwerk's 'The Robots', by a chamber choir where the choir sing all the electronic sounds; Untitled (I see a darkness), 2007 where two young boys, 9 and 11 years old interpret Johnny Cash's homonymous track on guitar and piano [the original version of this track was by Bonnie 'Prince' Billy (aka Will Oldham)]; or more recently, Ghost, 2009-2012 a work in which I built an artificial island with realistic dimensions and a rare tropical palm tree that I floated in Lisbon's Tagus river, journeying into the ocean. Some of my drawings also embody that process.

LC Was there something specific that set off this line of investigation in your work?

JO I see the cultural fabric, despite its apparent stability, as being always subject to (new) decoding and recoding operations that alter its physiognomy. I understand the cultural sphere not as a one-way street but as raw material that can be shaped — as a territory predisposed for re-inscription...

Such is the case with my work Untitled (n'en finit plus), 2010-11, where a teenage girl sings Petula Clark's 'La nuit n'en finit plus' in downtempo a cappella, inside a hole on the ground of a prairie at night — but this track is not an original song from Petula altogether. It that has been covered by numerous bands like the Searchers or the Ramones. The lyrics are Petula's own but not the melody, which belongs to the well known track 'Needles and Pins'.

LC Is it the aim to surprise yourself when you make these amalgamations of disparate elements? I presume that you will have a general idea as to how these elements coexist but — like any performance of 4'33" — the exact outcome cannot be completely predicted when you create the work. I think that's an exciting situation... would you agree?

JO Well I can't say that the aim is to surprise myself but I do agree that when you can't predict the outcome completely, within the structure that you set up, you are creating other ways of looking at those elements together.

LC I was wondering — perhaps a little mischievously — about the predicted outcome of the fire in Tacet and, more specifically, the prediction of its speed. The pianist leaves the piano when the fire is getting uncomfortably close although 4'33" is over by this point, the full duration of the pieces has elapsed. Did you have a method for working out how fast the fire would spread and whether it would allow enough time for the Cage piece to be performed?

JO Not at all — the planning for this took a long, long time. But having said that, you can't entirely control fire, can you Laurence?

Untitled (I see a darkness), 2007  
Single channel HD video, with sound  
04'18"



Ghost, 2009-12  
single channel HD video, with sound  
14'04"



**João Onofre**

Lives and works in Lisbon

**Education**

MFA – Goldsmiths College, London.  
Faculdade de Belas Artes da  
Universidade de Lisboa, Lisbon.

**Solo Exhibitions**

- 2015 Kunstpavillon Munich, Munich  
Swedish Museum of Performing Arts,  
Stockholm
- 2014 Marlborough Contemporary, London
- 2013 Solar Galeria de Arte Cinemática,  
Vila do Conde, Portugal.  
Théâtre de la Ville, Paris, France  
Neuer Kunstverein Wien, Viena  
Teatro Thalia, Lisbon
- 2012 National Museum of Contemporary Art  
– MNAC – Museu do Chiado, Lisbon  
Cristina Guerra Contemporary Art,  
Lisbon
- 2011 Palais de Tokyo, Paris  
Galeria Toni Tàpies, Barcelona  
Galleria Franco Noero, Turin  
Fundació Joan Miró, Barcelona
- 2010 Lighten Up, CAV – Centro de Artes  
Visuais, Coimbra
- 2007 Cristina Guerra Contemporary Art,  
Lisbon  
Galleria Franco Noero, Turin  
Galeria Toni Tàpies, Barcelona
- 2006 I-20 Gallery, New York City
- 2005 Galeria Toni Tàpies, Barcelona  
Roma Roma Roma Gallery, Roma
- 2004 Magazine 4, Bregenz  
Making of, Cristina Guerra  
Contemporary Art, Lisbon
- 2003 Nothing will go wrong, Centro Galego  
Arte Contemporanea, Santiago de  
Compostela  
Nothing will go wrong, Museu do  
Chiado – Museu Nacional de Arte  
Contemporânea, Lisbon  
Kunsthalle Wien, Project Space  
Karlsplatz, Wien
- 2002 P.S. 1 – MOMA Contemporary Art  
Center, New York City  
Galeria Toni Tàpies, Barcelona  
Ileana Tounta Gallery, Athens  
Programa Art Center, Mexico City  
Herzliya Museum of Art, Tel Aviv
- 2001 I-20 Gallery, New York City

**Selected Group Exhibitions**

- 2015 Botin Center, Santander  
PUNK, sus rastros en la creacion  
contemporanea, CA2M, Madrid  
KM Tempoaraer, Berlin
- 2014 Fundação Eugénio Almeida, Évora  
Centro cultural Oi, Rio de Janeiro  
Box sized DIE featuring Unfathomable  
Ruinaton, Sculpture in the City 2014,  
Gherkin Plaza, London  
Resonance(s), Maison Particulière Art  
Center, Brussels  
Video: Action, Language, A Window  
in Berlin, Berlin  
The Embodied Vision, Performance for

2013

2012

2011

the Camera, MNAC - Museo do  
Chiado, Lisbon  
On Drawing II, Cristina Guerra  
Contemporary Art, Lisbon  
Works from the António Cachola  
Collection, MACE - Museo de Arte  
Contemporânea de Elvas, Elvas  
Workplace, Harris Museum & Art  
Gallery, Preston  
Chantiers d'Europe Lisbonne Paris,  
Théâtre de la Ville, Paris  
Sincronia: Artistas portuguesas na  
coleção de António Cachola,  
MEIAC, Badajoz  
Postscript: Writing After Conceptual  
Art, The Power Plant, Toronto  
More than I dare to think about  
– Works with paper, Marlborough  
Contemporary, London  
Habitar(s), Galeria da Biblioteca  
Almeida Garrett, Porto  
Sob o signo de Amadeo. Um século de  
Arte, CAM-Calouste Gulbenkian  
Foundation, Lisbon  
Workplace, Mead Gallery - Warwick  
Arts Center, Coventry  
Benzine. Le Energie Della Tua Mente,  
Palazzo Re Enzo, La Triennale di  
Milano, Bologna and Milan  
Itinerarios 2011-12, Fundación Botín,  
Santander  
DEEP FEELINGS. From antiquity  
to now, Krems Kunsthalle, Krems  
The Age of Divinity, Plataforma  
Revólver, Lisbon

2012 Watch that Sound, Netwerk / centrum  
voor hedendaagse kunst, Aalst  
Radar, Loughborough Univeristy Arts,  
Leicestershire  
2012 Odisseia Kubrick, Solar,  
Vila do Conde  
Moral Holiday, Northern Gallery for  
Contemporary Art, Sunderland  
Postscript: Writing After Conceptual  
Art, Denver Museum Of Contemporary  
Art Denver  
This is not an art show, Centro de Arte  
Contemporâneo de Barcelona  
Wide open school, Hayward Gallery,  
London  
Theatre of Life, Center of Contemporary  
Art Znaki Czasu-CoCA, Turon  
L'evento Immobile 2012, Casa  
Masaccio Centro per L'Arte  
Contemporanea, San Giovanni  
Valdarno  
Acció!, Galeria Toni Tàpies, Barcelona  
O Assalto ao Castelo, Paço dos Duques,  
Guimarães-Capital Europeia da Cultura  
Videosphere: A New Generation,  
Albright-Knox Gallery, Buffalo,  
New York  
Observers, CCB – Centro Cultural  
Belém, Lisbon  
No place like – 4 houses 4 films,  
Colégio das Artes, Coimbra  
No place like – 4 houses 4 films,  
Espaço BES Lisboa and Palácio das  
Artes, Porto

2010

2009

The Half-Shut Door: Artist's  
Soundtracks, SE8, London  
The Last First Decade, Ellipse  
Foundation, Estoril  
Stereo, Centro de Memória,  
Vila do Conde  
All to wall, Cristina Guerra Contemporary  
Art, Lisbon  
Festival SOS 4.8, City Center, Murcia  
Roads to whatever, Calouste  
Gulbenkian Foundation, Lisbon  
Super 8, Christopher Grimes Gallery,  
Santa Monica

2010 Portuguese Representation at the 12th  
International Architecture Exhibition,  
La Biennale di Venezia, No place like,  
Venice  
Plus Ultra. Opere dalla collezione  
Sandretto Re Rebaudengo, MACRO,  
Rome  
Freeze, Nils Staerk Gallery, Copenhagen  
Box sized DIE featuring Vidres a la  
Sang, Plaça dels Angels, Barcelona  
A roll of the dice, Cristina Guerra  
Contemporary Art, Lisbon  
Estancias, Residencias, Presencias.  
Una construcción particular,  
TEA – Tenerife Espacio de las Artes,  
Santa Cruz de Tenerife  
Muito obrigado – Artistas Portugueses  
en la Colección de la Fundación  
Coca-Cola, DA2-Domus Artrium,  
Salamanca  
Video XXI. Colección Lemaitre, Centro  
Fundación Telefónica – Museo de Arte  
de Lima, Lima  
Arrivals and Departures, Mole  
Vanvitelliana, Ancona  
Um percurso, dois sentidos. Coleção  
do MNAC – MC, da actualidade a  
1850, MNAC-MC, Lisbon  
Jogos e Espelhos, MACE – Museu de  
Arte Contemporânea de Elvas, Elvas  
Filme e video na Coleção do CAM,  
Calouste Gulbenkian Foundation,  
Lisbon  
Lá o'se fait notre histoire, FRAC Corse,  
Corse  
A culpa não é minha. Coleção António  
Cachola, CCB – Berardo Museum  
Da Outra Margem do Atlântico, Hélio  
Oiticica Art Centre, Rio de Janeiro  
Look at me – Faces and Gazes in Art  
1969-2009, Museo Cantonale d'Arte,  
Lugano  
Revolutions, University Art Gallery at  
University of California, San Diego  
Desiring Necessities, John Hansard  
Gallery, Southampton  
La Mesure du Désordre, Le Parvis  
Centre d'Art Contemporain, Iboos  
Homenagem e Esquecimento,  
Fundação Eugénio de Almeida, Évora  
Actors & Extras, ARGOS vzw Centre  
for Art and Media, Brussels  
Evento 2009, Various public locations,  
Bordeaux  
Not for sale, Galeria Toni Tàpies,  
Barcelona

2008

2007

2006

Exposição #4, Espaço BES, Lisbon  
Presque Rien III, Laure Genillard  
Gallery, London  
Baghdad/Space Cog/Analyst, Frith  
Street Gallery  
Repetition, CCA, Tel Aviv  
Trust in me, Charles H. Scott Gallery  
– Emily Carr Institute, Vancouver  
Collection Videos & Films Isabelle and  
Jean-Conrad Lemaitre, Kunsthalle Kiel,  
Kiel  
Todas as Histórias, MACS Serralves,  
Porto  
Listen Darling... The World is Yours,  
Ellipse Foundation, Estoril  
Parangolé – Fragmentos desde os 90:  
Brasil, Portugal, Espanha, Museu Patio  
Herreriano de Valladolid, Valladolid  
Art Unlimited, ART Basel 38, Basel  
Mondo e Terra, MAN – Museo d'Arte  
della Provincia di Nuoro, Nuoro  
Mão dupla. Movimento|Identidade,  
Sesc Pinheiros, São Paulo

2007 Koln Show 2 – What will be told of  
today tomorrow, European Kunsthalle  
– Spruth Magers Gallery, Cologne  
Escucha con tus ojos, Fundación La  
Caixa, Barcelona  
Où? Scènes du Sud: Espagne, Italie,  
Portugal, Carré d'Art – Musée d'Art  
Contemporain de Nîmes, Nîmes  
Attitude!, Iconoscope, Montpellier  
Blind date, Magazzino d'Arte  
Moderna, Rome  
Harlem Postcards, Studio Museum  
Harlem, New York  
Vive la mort: Marc & Josée Gensollen,  
Fundació Suñol, Barcelona  
Video: An Art, a History, 1965-2005  
New Media Collection, Centre  
Pompidou, Sydney Contemporary Art  
Museum and Melbourne Australian  
Centre for the Moving Image ACMI,  
Sydney  
Existencias, Musac, Léon  
Bird Watching, Teylers Museums,  
Haarlem  
Residents, Espace EDF Electra, Paris  
50 Anos de Arte Portuguesa,  
Fundação Calouste Gulbenkian,  
Lisbon  
La Vida Privada – Colección Josep  
M<sup>e</sup> Civià, CDAN, Huesca  
Portugal Agora – À Propos Des Lieux  
D'origine, Mudam – Musée d'Art  
Moderne Grand-Duc Jean,  
Luxembourg  
Come come come into my world,  
Ellipse Foundation, Estoril  
The Exposed Animal, Kiss Museum,  
Untergroningen  
Youth of Today, Schirn Kunsthalle,  
Frankfurt  
Mise en échec, CIRCA, Montréal  
Work in Progress, Dumbo Art Center,  
New York  
Une vision du monde: selected works  
from the video art collection of Isabelle  
and Jean-Conrad Lemaitre, La Maison



	Rouge Fondation Antoine de Galbert, Paris Video: An Art, a History 1965–2005 New Media Collection, Centre Pompidou, Taipei Fine Art Museum, Taipei Retratos e Figuras na Paisagem da Coleção do Museu do Chiado, MNAC – MC, Lisbon Território Oeste, Arte Português Contemporâneo, MACUF – Museo de Arte Contemporâneo Union Fenosa, A Coruña Open House, Ellipse Foundation Art Centre, Estoril Stopover, Fri–Art Centre d’Art Contemporain, Fribourg neo-con. Contemporary Returns to Conceptual Art, Apex Art and British School at Rome, Rome ... Dirty Words, Galeria Pedro Cera, Lisbon	Anemic cinema, Sketch Gallery, London Art Unlimited, Art Basel 33, Basel Paris is burning, Entwistle Gallery, London Interval, Vistamare Art Center, Pescara Come Rally, Marco, Vigo & Artium, Victoria-Gasteiz Strange Days, Museum of Contemporary Art, Chicago Fair Play – De Nouvelles Règles du Jeu, Fondation d’Art Contemporain Guerlain, Les Mesnuls Human Interest, Philadelphia Museum of Art, Philadelphia Technology + Human Response, Sun Valley Centre for the Arts, Sun Valley Slow Motion, Fundação Calouste Gulbenkian, Lisbon Video Art Programme, Sydney Biennial, Sydney Art Statements, Art Basel 32, Basel Video Zone, 1st International Video Art Biennial, Tel Aviv
2005	Tiempos de Video 1965–2005: The New Media Collection of the Centre Pompidou, CaixaForum, Barcelona Portugal Novo – Artists de hoje e amanhã, Pinacoteca do Estado de São Paulo, São Paulo Héros à jamais, CentrePasquArt – Center for Contemporary Art of Biel, Biel Del Zero al 2005, Fundacion Marcelino Botín, Santander On leaving and arriving, G39 Center, Cardiff Desvelar lo Invisible, Sala Alcalá 31, Madrid Em Fractura, Hangar K7 Fundação de Oeiras, Oeiras Lágrimas, Mosteiro de Alcobaça, Alcobaça Camara Fissa, Franco Noero Gallery, Turin Portugal, Outras Alternativas, Laboratorio Arte Alameda, Mexico City Magic, Vamiali’s Gallery, Athens	2002 Espelho Negativo, Teatro do Campo Alegre, Porto Wattage and Friedship, Mullerdechiara Gallery Situation O: Recent Portuguese Art, Yerba Buena Centre for the Arts, San Francisco Antartica, Entwistle Gallery, London La Biennale di Venezia, 49th International Exhibition of Art – Plateau of Humankind, Venice Bierstein, César, Onofre, Sarmiento, Sendas, Toscano, Cristina Guerra Contemporary Art, Lisbon Milano Europa 2000 – Fin-de-Siècle, The Seeds of the Future, Palazzo de la Triennale, Milan Bida, Valencia Bienal, Valencia União Latina Prize, Fundação Calouste Gulbenkian, Lisbon My Generation, Atlantis Gallery, London New Releases, Gallery 4A – Asia – Australia Arts Center, Sidney Opponents, Paraplufabriek, Nijmegen Disseminações, Culturgest, Lisbon Performing Bodies, Tate Modern, London The Mnemosyne Project, CAPC, Coimbra Plano XXI – Portuguese Contemporary Art, Intermedia Gallery XXVI Bienal de Pontevedra, Pontevedra Arritmia, Mercado Ferreira Borges I Hate New York, Rove – Shoreditch High St., London Sweet & Low, Rove – Lispenard St., New York
2004	Animals, Haunch of Venison Gallery, London Dirty Boulevard, Fort du Bruissin Francheville, Lyon Animaux-Of Animals and Humans, Seedamm Kulturzentrum, Seedamm Draw by Reality – Encapsulated in life, Wood Street Galleries/SPACE, Pittsburgh Situation Comedy, Independent Curators International, New York Ne me touche pas, Villa Vauban, Luxembourg	2001 Alegre, Porto Wattage and Friedship, Mullerdechiara Gallery Situation O: Recent Portuguese Art, Yerba Buena Centre for the Arts, San Francisco Antartica, Entwistle Gallery, London La Biennale di Venezia, 49th International Exhibition of Art – Plateau of Humankind, Venice Bierstein, César, Onofre, Sarmiento, Sendas, Toscano, Cristina Guerra Contemporary Art, Lisbon Milano Europa 2000 – Fin-de-Siècle, The Seeds of the Future, Palazzo de la Triennale, Milan Bida, Valencia Bienal, Valencia União Latina Prize, Fundação Calouste Gulbenkian, Lisbon My Generation, Atlantis Gallery, London New Releases, Gallery 4A – Asia – Australia Arts Center, Sidney Opponents, Paraplufabriek, Nijmegen Disseminações, Culturgest, Lisbon Performing Bodies, Tate Modern, London The Mnemosyne Project, CAPC, Coimbra Plano XXI – Portuguese Contemporary Art, Intermedia Gallery XXVI Bienal de Pontevedra, Pontevedra Arritmia, Mercado Ferreira Borges I Hate New York, Rove – Shoreditch High St., London Sweet & Low, Rove – Lispenard St., New York
2003	Plunder – Culture as Material, DCA, Dundee Images for society, Kunstmuseum Thun, Thun La Caja Negra, Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria Just Stand There!, MIT List Visual Art Center, Cambridge MA	

## Awards

2011–12	Recipient of a Marcelino Botin Foundation grant, Fundación Marcelino Botin, Santander, Spain.
2011	Recipient of a Calouste Gulbenkian Foundation grant, Calouste Gulbenkian Foundation, Lisbon, Portugal.
2007	Recipient of a Luso American Foundation for Development grant, Luso American Foundation for Development, Lisbon, Portugal.
2003	Artist in residence of the International Centre Convent de Recollets, Mairie de Paris, Paris, France.
2001	Recipient of the União Latina Contemporary Art Award, União Latina, Lisbon, Portugal.
2000	Recipient of a Calouste Gulbenkian Foundation grant, Calouste Gulbenkian Foundation, Lisbon, Portugal. Recipient of a Instituto de Arte Contemporânea grant, Instituto de Arte Contemporânea, Lisbon, Portugal.

## Collections

Museum of Contemporary Art, Chicago.  
Centre Georges Pompidou-MNAM/CCI, Paris.  
Albright-Knox Gallery, Buffalo.  
Centre National des Arts Plastiques, Ministère de Culture, Paris.  
Musac, León.  
La Caixa, Barcelona.  
MACS – Museu de Serralves, Porto.  
Fundação Luso-Americana, Lisbon.  
Eileen & Peter Norton Collection, Los Angeles.  
Fundação Calouste Gulbenkian, CAM, Lisbon.  
Museo Extremeño e Iberoamericano de Arte Contemporânea, Badajoz.  
MACE – Museu de Arte Contemporânea de Elvas, Elvas.  
GAM – Galeria D’Arte moderna e contemporanea, Turin.  
Museu Nacional de Arte Contemporânea – Museu do Chiado, Lisbon.  
Ministério da Cultura Português, Lisbon.  
Fonds Régional d’art Contemporain Corse, Corse.  
Ellipse Foundation, Estoril.  
The Weltkunst Foundation, Zurich.  
Fundación/Colección Jumex, Mexico D.F..  
Fondazione Sandretto Re Rebaudengo, Turin.

**João Onofre**  
**Tacet**  
**18 November 2014 – 10 January 2015**

Marlborough Contemporary  
6 Albemarle Street  
London W1S 4BY  
United Kingdom  
+44 (0)20 7629 5161  
info@marlboroughcontemporary.com  
marlboroughcontemporary.com

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**Editor**  
Andrew Renton

**Assistant editor**  
Louisa Adam

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**London**  
**Marlborough Fine Art (London) Ltd**  
6 Albemarle Street  
London, W1S 4BY  
Telephone: +44 (0)20 7629 5161  
Telefax: +44 (0)20 7629 6338  
mfa@marlboroughfineart.com  
info@marlboroughgraphics.com  
www.marlboroughfineart.com

**Marlborough Contemporary**  
6 Albemarle Street  
London, W1S 4BY  
United Kingdom

**New York**  
**Marlborough Gallery Inc.**  
40 West 57th Street  
New York, N.Y. 10019  
Telephone: +1 212 541 4900  
Telefax: +1 212 541 4948  
mny@marlboroughgallery.com  
www.marlboroughgallery.com

**Marlborough Broome Street**  
331 Broome St.  
New York, N.Y. 10002  
Telephone: +1-212-219-8926  
Telefax: +1-212-219-8965  
broomestreet@marlboroughchelsea.com  
www.marlboroughchelsea.com/broome-st/exhibitions

**Marlborough Chelsea**  
545 West 25th Street  
New York, N.Y. 10001  
Telephone: +1 212 463 8634  
Telefax: +1 212 463 9658  
chelsea@marlboroughgallery.com

**Madrid**  
**Galería Marlborough SA**  
Orfila 5  
28010 Madrid  
Telephone: +34 91 319 1414  
Telefax: +34 91 308 4345  
info@galeriamarlborough.com  
www.galeriamarlborough.com

**Barcelona**  
**Marlborough Barcelona**  
Enric Granados 68  
08008 Barcelona  
Telephone: +34 93 467 4454  
Telefax: +34 93 467 4451  
infobarcelona@galeriamarlborough.com

**Monte Carlo**  
**Marlborough Monaco**  
4 Quai Antoine Ier  
MC 98000  
Monaco  
Telephone: +377 9770 2550  
Telefax: +377 9770 2559  
art@marlborough-monaco.com  
www.marlborough-monaco.com

**Santiago**  
**Galería A.M.S. Marlborough**  
Nueva Costanera 3723  
Vitacura, Santiago, Chile  
Telephone: +56 2 799 3180  
Telefax: +56 2 799 3181  
amsmarlborough@entelchile.net  
www.galeriaanamariastagno.cl



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