

A programação de 2018 do MAAT fecha com nomes fortes como João Louro, os americanos Jonah Freeman e Justin Lowe e a coletiva Haus Wittgenstein que celebra os 90 anos da casa do filósofo austríaco, com a participação de artistas como Leonor Antunes, John Baldessari, Mel Bochner, Pedro Cabrita Reis, Bruce Nauman, Julião Sarmento, Lawrence Weiner, entre outros. As três novas exposições abrem ao público quarta-feira, 7 de novembro.

João Louro

Linguistic Ground Zero

Curador: David G. Torres

Linguistic Ground Zero, o novo projeto de João Louro, pensado para o Project Room do MAAT, reflete sobre esse momento de inflexão histórico no qual arte e sociedade parecem estar de acordo com a necessidade de acabar com tudo. A sua proposta consiste numa reprodução de «Little Boy» – a primeira bomba atômica da História, que arrasou a cidade japonesa de Hiroxima em 6 de agosto de 1945. Como acontece com a maioria das bombas, nas quais os soldados escrevem mensagens, esta reprodução também transporta consigo inscrições – neste caso, os textos fazem referência à arte, à política, à cultura e às vanguardas. Como escreve o curador da exposição, David G. Torres, «ponto de partida de João Louro é a relação que estabelece entre a destruição física provocada pela bomba atômica e a destruição simbólica que faz parte de diferentes estratégias das vanguardas.». João Louro estabelece uma confluência entre a destruição física provocada pela bomba atômica e a destruição simbólica que faz parte de diferentes estratégias da arte durante essas vanguardas: um fascínio partilhado pela destruição, mas também um desejo de renovação, de partir do grau zero ao qual o título alude. Nesta lógica, surge a analogia do título da própria exposição, que o curador considera perfeita e muito clara: «Linguistic Ground Zero é uma bomba que representa a possibilidade da destruição do mundo físico, mas essa destruição também existe, justamente, numa tentativa de reduzir tudo ao mínimo, de tentar levar a cabo um novo começo, no terreno do simbolismo e da comunicação, reduzindo a linguagem a um grau zero; a bomba que explode e destrói versus a destruição da linguagem; o grau zero do solo arrasado de Hiroxima versus o grau zero da linguagem num poema fonético feito de gritos e ruídos. »

Como parte do projeto de investigação de *Linguistic Ground Zero*, a exposição inclui também desenhos e documentos.

Haus Wittgenstein Arte, Arquitetura & Filosofia

Curador: Nuno Crespo

O mote desta exposição são os 90 anos da Haus Wittgenstein em Viena. O projeto, iniciado em 1926 e concluído em 1928, deu origem a uma casa com uma história intensa na qual se cruzam arte, arquitetura e filosofia. O que acontece não só porque o filósofo Ludwig Wittgenstein foi o arquiteto, mas também porque a história do projeto, a sua construção e habitação convocam uma série de conflitos, histórias e relações que foram motivo de inspiração de muitos artistas, arquitetos e escritores.

Esta casa com um contexto filosófico marca o conturbado regresso de Wittgenstein à filosofia e o abandono da lógica a favor de um confronto com o mundo, com as coisas de todos os dias e de todos os homens: a transformação do quotidiano e do comum em categorias estéticas, que terá tantas repercussões em muita arte e fotografia contemporâneas. A própria arquitetura materializada na Kundmannngasse é motivo de intenso debate: os temas desenvolvidos, a pormenorização, a obsessão pela simetria e pelo rigor deram azo a inúmeras histórias que transformaram este projeto num caso de estudo.

Esta exposição propõe um regresso à Haus Wittgenstein através de obras concebidas especialmente para esta exposição – dos artistas Vasco Barata Horário Frutuoso, Luis Lázaro Matos e José Luís Quitério (seu pai), Ângela Ferreira, Gil Heitor Cortesão, Ana de Almeida e Ricardo Carvalho - , que propõem um diálogo crítico com aquele objeto arquitetónico. A elas juntam-se obras de autores que, de algum modo, foram tomados pelo «efeito Wittgenstein» e pelo seu fascínio pela linguagem, pelo sentido e pelo mundo.

Artistas participantes:

Vitto Acconci, Ana de Almeida, Leonor Antunes, Art & Language, John Baldessari, Vasco Barata, Robert Barry, Mel Bochner, Pedro Cabrita Reis, Ricardo Carvalho, Nuno Cera, Gil Heitor Cortesão, Luísa Cunha, João Paulo Feliciano, Ângela Ferreira, Horácio Frutuoso, João Maria Gusmão e Pedro Paiva, Sabine Hornig, Derek Jarman, Joseph Kosuth, João Louro, Luis Lázaro Matos, Paulo Mendes e Pedro Machado Costa, Bruce Nauman, Olaf Nicolai, Gonçalo Pena, Julião Sarmento, Lawrence Weiner.

maat

Museu
Arte
Arquitetura
Tecnologia

Museum
Art
Architecture
Technology

Na noite inauguração, 6 de novembro (19h às 21h), o No Show Museum estaciona a sua carrinha móvel no exterior do museu e apresenta a exposição **Nothing Matters – Icons of void**, desenvolvida em colaboração com o artista esloveno **Stano Masar**. Em exposição vão estar 20 obras icónicas da história da arte do início do século XX até aos dias de hoje, que promove a desmaterialização da arte e dá uma nova força ao conceito do “nada”.

O NO SHOW MUSEUM é o primeiro museu do mundo dedicado ao “nada” e às suas variadas manifestações na história da arte. A sua coleção inclui mais de 500 obras de mais de 150 artistas consagrados como Marina Abramovic, Maurizio Cattelan, John Cage, Marcel Duchamp, Yves Klein ou Andy Warhol. Depois do sucesso da tour de exposições realizadas na Europa (2015), América do Norte (2016) e América Central (2017) com 70 exposições em 30 países e a representação na Bienal de Veneza, o museu móvel está de novo sobre rodas, cumprindo a sua missão de explorar a temática do “nada”, desta vez na Europa Ocidental.

O museu tem uma apresentação num espaço móvel, um antigo autocarro restaurado e adaptado para o efeito. Esta nova exposição, **Nothing matters - Icons of the void**, foi desenvolvida em colaboração com o artista esloveno **Stano Masar**.

Imagens das exposições - goo.gl/UCE3pH

Press Release - November 2018

MAAT'S VIDEO ROOM SERIES OPENS WITH JONAH FREEMAN & JUSTIN LOWE

The last round of exhibition openings at MAAT in 2018 coincides with the Lisbon Web Summit and includes three major shows and a pop-up event, as well as the launch of MAAT's Video Room exhibition series on expanded video.

In the first exhibition featured in the MAAT's Video Room program, American duo Jonah Freeman & Justin Lowe present *Scenario in the Shade*, a surprising multi-environment installation that culminates in a monumental 75-minute-long video piece. In the Main Gallery, the group show *Haus Wittgenstein* gathers artists and architects that revisit philosophical issues surrounding the house built by the famous Viennese philosopher. Finally, the Project Room series of new solo proposals by Portuguese artists will host João Louro, who represented Portugal at the Venice Biennale in 2015.

Opening of MAAT's Video Room new series with Jonah Freeman & Justin Lowe, on November 7

New York-based duo Jonah Freeman & Justin Lowe bring us the last European presentation of ***Scenario in the Shade***, an immersive environmental installation that was originally created for the Istanbul Biennale 2017, curated by Michael Elmgreen and Ingar Dragset, and had its second appearance at the Kunsthall Charlottenburg, Copenhagen, during the Summer of 2018.

Conceived as a multi-space environment, the exhibition is an architectural and cinematic scenario portraying the youth subcultures of the San San Metroplex, an urban corridor that exists along the coast of California, USA. The San San originates from an idea put forth by futurist Herman Kahn in his book "The Year 2000" (1967). He speculated that the coastal area between San Diego and San Francisco would grow into one giant metropolis, a region he called San San. Based on this fiction, Freeman & Lowe build a mysterious, parallel world articulated through a variety of objects, ephemera, architectural scenarios and a trilogy of films. The cinematic work at the center of the show opens MAAT's Video Room curatorial programme dedicated to expanded video practices.

Curated by Pedro Gadanho and Rita Marques | Nov. 7, 2018 – Feb. 25, 2019 | Video Room [MAAT]

Other exhibitions opening on November 7:

Haus Wittgenstein: Art, Architecture and Philosophy is a group show that celebrates the 90th birthday of the Haus Wittgenstein in Vienna. A selection of works from several institutions and artists, including a group of new artworks from several Portuguese artists, explore the genesis of the only house built by Austrian philosopher Ludwig Wittgenstein (1889–1951), in articulation with the influent ideas that this thinker introduced during the advent of modernity.

Wittgenstein's project began in 1926 and came to its conclusion two years later, in 1928, giving rise to a house with an eventful history where art, architecture and philosophy intercross and interconnect. Following a historic

narrative filled with conflict, anecdotes and relationships that would inspire artists, architects and writers, the exhibition takes us back to Haus Wittgenstein through a series of new artworks commissioned for the occasion, all of which engage in critical dialogue with the house as both a piece of architecture and a contradictory expression of the philosopher's legacy. Adding to the new pieces, there's also work from artists that in one way or another experienced the "Wittgenstein effect" and the philosopher's enthrallment with language, sense, and the world.

Artists featured in this show include: Art & Language, Leonor Antunes, John Baldessari, Mel Bochner, Robert Barry, Nuno Cera, Luísa Cunha, João Paulo Feliciano, Ângela Ferreira, Ceal Floyer, Horácio Frutuoso, João Maria Gusmão & Pedro Paiva, Gil Heitor Cortesão, Sabine Hornig, Dereck Jarman, Joseph Kosuth, João Louro, Luis Lázaro Matos, Paulo Mendes, Bruce Nauman, Pedro Cabrita Reis, and Julião Sarmento, among others.

Curated by Nuno Crespo | Nov. 7, 2018 – Feb. 25, 2019 | Main Gallery [MAAT]

Linguistic Ground Zero is a new installation specifically created by Portuguese artist **João Louro** for MAAT's Project Room. A conjunction of sculptural objects and text pieces, the project reflects on moment of historical inflection in which art and society seem to coincide in the willingness to put an end to everything, as it happened with the emergence of artistic vanguards around the two World Wars. Louro's proposal consists of a reproduction of 'Little Boy' – the first atomic bomb in history that razed the Japanese city of Hiroshima on 6th August 1945. Like most bombs on which soldiers wrote messages, this reproduction also carries inscriptions. In this case, however, the texts refer to art, politics, culture and the avant-gardes. The result is simple and forceful: destruction, graffiti, poetic and written references come together, providing one of those moments in which art and artists carry out an exercise of complex thinking.

Curated by David G. Torres | Nov. 7, 2018 – April 22, 2019 | Project Room [MAAT]

***Nothing Matters – Icons of the void* by NO SHOW MUSEUM**

Opening – Tuesday 6 Nov. 2018, 19:00 – 21:00h | Exhibition – Wednesday 7 nov. 2018: 14:00 – 19:00h

Parallel to the openings of the exhibitions *Scenario in the Shade*, *Haus Wittgenstein*, and *Linguistic Ground Zero*, the mobile exhibition ***Nothing matters – Icons of the void*** will be shown at MAAT, presented by the NO SHOW MUSEUM.

The NO SHOW MUSEUM is the world's first museum dedicated to nothing and its various manifestations in art history. Its collection includes some 500 works by more than 150 renowned artists such as Marina Abramovic, Maurizio Cattelan, John Cage, Marcel Duchamp, Yves Klein and Andy Warhol. Following the success of its exhibition tours across Europe (2015), North America (2016) and Central America (2017) with 70 exhibitions in 30 countries and the participation in the Venice Biennale, the mobile museum is back on track, pursuing its mission to spread nothing, this time in Western Europe (2018).

The museum has a mobile presentation space setup in a restored and customized postal car. The new special exhibition entitled *Nothing matters – Icons of the void* was developed in collaboration with Slovak artist Stano Masar. On display will be 20 iconic works of art history from the beginning of the 20th century to the present day, which promote the dematerialization of art and in various ways illuminate the concept of nothingness.

Also On View:

The Oval Gallery hosts a special project by Japanese artist **Tadashi Kawamata**. ***Over Flow*** is a truly immersive installation of monumental scale that offers a visceral warning about the proliferation of plastic debris in our oceans. The large-scale commission at MAAT integrates both plastic residues and abandoned boats collected on Portugal's shores during beach cleaning campaigns by volunteer organisation *Brigada do Mar*. Developed along one year of research and field work in Portugal, Kawamata's project culminated in a workshop involving the local community, with artists and architects led by architectural collective *Os Espacialistas*.

Check out the making-of video for *Over Flow* exhibition - <https://youtu.be/63vofZAAo8>

Curated by Pedro Gadanho and Marta Jecu | Until April 1, 2019 | Oval Gallery [MAAT]

The Power Station's Ashpit 8 Gallery hosts ***Elefante*** by Portuguese Photographer **André Príncipe**. In his first solo exhibition in an institutional context in Lisbon, the artist continues his exploration of the photographic medium as a mechanism to perceive, capture and construct the 'real', gathering a set of unpublished photographic works and a video installation specifically designed for this exhibition. This new work reaffirms his concern with the themes of life and death, space and time, permanence and ephemerality, poetry and politics, and ascension and decline.

Curated by Ana Anacleto and João Pinharanda | Until December 31, 2018 | Ashpit 8 [Central]

A new edition of ***Artists' Film International***, the programme initiated by the Whitechapel Gallery that brings together films by artists from around the world, takes shape in the monumental Boiler Hall. In a moment where veracity of information is questioned on a daily basis, *Truth* was the theme chosen for this edition. Selected artists featured in this show include Rosa Barba, Danielle Dean, Patrick Hough, Tom Ireland, Musa Paradisiaca, John Skoog, Juan Sorrentino, and Munem Wasif.

Curated by Maria do Mar Fazenda | Until April 22, 2019 | Boiler Hall [MAAT]

Germinal – The Cabrita Reis Section at the EDP Foundation Art Collection is the first big exhibition on Pedro Cabrita Reis's collection, which was acquired by EDP Foundation in 2015. The exhibition, which was first installed at Porto's Municipal Gallery, covers a vast and significant array of works, focusing particularly on the initial and founding moments of the careers of important contemporary Portuguese artists – the 90s generation, but also including artists from earlier and later generations – disclosing the attentive eye of artist and art collector Pedro Cabrita Reis.

Curated by Pedro Gadanho and Ana Anacleto | Until December 31, 2018 | Central 1 and Central 2 [Central]

Power Station Tour – Permanent Exhibition | Central

The Power Station building is a unique example of Portugal's historical, industrial and architectural heritage from the first half of the 20th century. The building has been listed as a Building of Public Interest, and today it has been fully restored, including the original machinery. The new Power Station Tour brings together both the technological heritage and future energies. Boasting the largest collection on the history of electricity in Portugal, and a selection of exhibits which portray the evolution of electricity up to the age of renewable energies, the building offers a fascinating insight into the subject of electricity.

NOTES TO EDITORS

About MAAT

The Museum of Art, Architecture and Technology (MAAT) focuses on contemporary culture through a combination of visual arts and media, architecture and city, technology and science, society and thought. Committed to creating an environment in which diverse audiences can access contemporary art through educational programs and special events, the EDP Foundation's new museum is a space for discovery, critical thinking and international dialogue. MAAT comprises the elegant new kunsthalle designed by AL_A, the architecture practice headed by British architect Amanda Levete, and the recently renovated Central power station. The new museum complex is located on the EDP Foundation Campus, which is at the heart of an exciting urban revitalisation along one of Lisbon's most historic waterfronts. Recently the footbridge connecting the MAAT roof to the district of Belém was open to the public, establishing a new relationship between the city and the waterfront, providing direct, step free access over the road and train line.

About EDP Foundation

Established in 2004, the EDP Foundation, chaired by António Mexia, CEO of EDP Group, is one of the most prominent private foundations in Portugal. Focused on culture, innovation, science and energy, the Foundation is one of Portugal's largest social investors, and one of the main sponsors of the arts in Portugal, occupying a 38,000 m² campus along the Tagus River, in Lisbon. It has commissioned and supported more than 120 exhibitions in the last decade, and produces dozens of cultural events every year.

About Central Power Station

Constructed in the early 20th century, the Central power station holds enormous heritage value from architectural, historic and social perspectives. It supplied power to the city and the entire region until it was closed in 1975. Classified as an Asset of Public Interest, in 1990 transformed into the Museu da Eletricidade, an industrially-based science museum and a cultural centre that endorsed contemporary art. It was recently redesigned and transformed to accommodate exhibition spaces for MAAT, while its permanent collection and remaining machinery continue to be exhibited as a unique example of industrial heritage.

About MAAT's Director Pedro Gadanho

An architect and writer who previously held the role of curator in the Department of Architecture and Design at the Museum of Modern Art in New York, Pedro Gadanho was appointed by MAAT in October 2015, and is responsible for its cultural programme. Gadanho graduated from the Faculty of Architecture of the University of Porto (FAUP), he also holds an MA in Art and Architecture from the Kent Institute of Art and Design in the UK and a PhD in Architecture and Mass Media from FAUP, where he was also a lecturer. Gadanho has a long curatorial career, including the co-curation of the Portuguese Pavilion at the 2004 Venice Architecture Biennial.

About AL_A

AL_A is the award-winning architecture and design studio founded by the RIBA Stirling Prize-winning architect Amanda Levete with Directors Ho-Yin Ng, Alice Dietsch and Maximiliano Arrocet. Recently completed projects include the Victoria & Albert Museum Exhibition Road Quarter (2017) in London, the V&A's largest building project in over 100 years. Ongoing commissions around the world include the transformation of the flagship Galleries Lafayette department store on Boulevard Haussmann in Paris; a new centre for the cancer care charity Maggie's in Southampton and two new buildings for Wadham College at the University of Oxford.

About EDP Foundations' Gardens

The new landscape park designed by Vladimir Djurovic (vDLA) constitutes an extension of the Belém river front promenade and of the network of parks and green areas that surround the South East end of the Jerónimos Monastery. The park is completely opened to the water front, engaging its grounds to the river through a promenade that connects it to the Central Tejo and MAAT new kunsthalle. The river and the magnificent vistas are incorporated, in the manner of "borrowed landscape" into the park itself. It works as an element that not only integrates two very distinct buildings, but also as the outdoor extension for both buildings. A new public space for the enjoyment of nature, art, culture and social interaction.

For further information and images, please contact:

Filipa Sanchez | Public Relations & Institutional Partnerships | filipa.sanchez@edp.pt

Matilde Neves | Assistant | matilde.neves@edp.pt