



Henrique Pavão

Henrique Pavão (Lisbon, 1991) employs sculpture, video, sound, and photography to assemble scattered fragments into unexpected encounters that evoke the ritualistic, the enigmatic, and the anachronistic. By working with entropy as creative matter, echoing the canonical tropes of 1970s conceptual art, his practice unfolds within a broader territory aligned with open-ended processes, where the agency of materials or chance determines the outcome. From the manual dexterity that arises in the unforeseen and the repetitive gesture, Pavão maps a poetic cartography in which artefact and ruin emerge as signs of a suspended temporality, between anticipation and absence.

Henrique Pavão lives and works in Lisbon. He graduated in Sculpture from the Faculty of Fine Arts, Lisbon (2013), and completed a Master of Fine Arts (MFA) at Malmö Art Academy (2016), under the supervision of Joachim Koester. He has been a grantee of the Calouste Gulbenkian Foundation (2015 and 2024), FLAD – Luso-American Development Foundation (2022), Fundación Marcelino Botín (2021), and the Royal Academy of Arts Stockholm (2016). In 2016, he was awarded the Edstrandska Stiftelsens Prize and nominated for the Novo Banco Revelação Prize at Fundação de Serralves and, in 2019, was shortlisted for the 13th edition of the EDP Foundation New Artists Prize. His work has been presented both nationally and internationally, including Rialto6 (Lisbon, 2025), Centro Botín (Santander, Spain, 2024), Frame Section at Frieze New York (USA, 2021), Atelier-Museu Júlio Pomar (Lisbon, 2021), CAV – Centro de Artes Visuais (Coimbra, Portugal, 2020), MAAT – Museum of Art, Architecture and Technology (Lisbon, 2019), Galeria Municipal do Porto (Oporto, Portugal, 2019), Anozero – Biennial of Coimbra (Coimbra, Portugal, 2017), Culturgest (Oporto, Portugal, 2017), Appleton Square (Lisbon, 2022 and 2017), and the Royal Academy of Arts (Stockholm, Sweden, 2016), among others. His work is represented in institutional collections such as the Portuguese State Contemporary Art Collection, CACE; MAAT/EDP Foundation Collection (Lisbon); EGEAC/CML Collection (Lisbon); Fundação Leal Rios (Lisbon); António Cachola Collection, MACE (Elvas, Portugal); Rialto6 Collection (Lisbon); and Museu de Arte Contemporânea Armando Martins, MACAM (Lisbon), among others.



Bull Guitar Drag (after Christian Marclay), 2025
electric guitar, 101 × 31 × 4cm
Photo Vasco Stocker Vilhena



Elegy of the place
***Contemporânea*, 2025**
Carolina Quintela

Reflective nostalgia, which accepts the irreversibility of loss and explores the experience of memory and absence, is the theme of the latest exhibition by artist Henrique Pavão (1991), at Rialto 6. A poetic and sensitive essay about the affective experience of the place, the loss and a possible redemption, *Ghost Ranch* summons references from western cinema, contemporary art history, experimental music and melancholic folk to build an intimate narrative, and simultaneously open. In this sense, it evokes figures such as Edward Abbey, Georgia O'Keeffe or Michael Heizer, as well as Nick Drake and his silent seclusion, to reflect on the transforming power that exists in isolation and loneliness, as a catalyst element and premise of the creative process. Thus, during the preparation of the work he now presents, and as a tribute to the landscape, the artist lived six months isolated in a clay house in Alentejo. It is in this arid and recollection place that you find the body of an ox that the heat and dry air killed, and it is from this image of loss and ruin that this project is born.

When we enter the exhibition space, we are immediately summoned by the sound that floods the environment. A lament or a cry that seems to emerge from the interior of the earth leads us to darkness. However, even before we reach it, an illuminated showcase appears on the floor, over which we will inevitably have to pass. This showcase houses the bones of the ox's skeleton, now transposed to terracotta, from the same earthy soil where it was found and which also materializes the house that Pavão lived. Formally, sculptures are the physical and symbolic link between the missing body and the affective territory. Death is not definitive, the initial destruction is accompanied by a gesture of restitution: the bones are reborn molded with the same land that swallowed them, incorporating a symbolic dimension of return and redemption. The landscape, which once killed, becomes, by the hand of the artist, a matter of resurrection - an attempt to reconcile memory, loss and continuity. The showcase, an object that exists with the function of protecting everything that is precious, acquires a mystical dimension of artifact or reliquary.

Installation view, 'Ghost Ranch', Rialto6, Lisbon, 2025
Photo Bruno Lopes



Gosht Ranch, 2025

bull skeleton made with the earth from where it was found (terracotta), Marshall DSL - 100HR (tube amp head), 2 x Marshall MR1960 B (guitar cabinet), re-amping box, sound (44 minutes of dry air amplified through an electric guitar tuned to open D minor, loop) | Sound Mix and Master - Moritz Kerschbaumer
Installation view, 'Ghost Ranch', Rialto6, Lisbon, 2025 | Photo Bruno Lopes

As we walk the descending path, we sink under the ruins, as if we visit the inside of a tomb and this inversion of the gaze is decisive: the body is seen from below, in a serene confrontation with death, as if we were buried with it. It is in this second room that we arrive at the sound source, the landscape activated by a Fender Jazzmaster electric guitar tuned in open D minor. This tuning, considered the saddest of the musical vocabulary of the West and widely used in funeral, elegiac or nostalgic works, blues and country, also reveals the romantic nature that characterizes Pavão's work, inserting this artist in the sphere of romantic conceptualism.

Music, existentially close to death, is made of what escapes, of what does not settle, of what lives only in duration. It is the language of the unspeakable and pure emotion, which has the intrinsic power to revive memories. In this sense, and unlike the static plans of the desert landscape of *western* cinema, the sound of *Ghost Ranch* is the result of the movement that animates the landscape itself, the displacement of the same dry air that killed the ox, the leaves and insects that land on the guitar strings. The sound is the loving revelation of the place, a performative gesture in which the guitar, as an atmospheric *medium*, is delivered to the elements that simultaneously become an instrument and interpreter. Not being touched by human hands, the translation of the wind into sound, unpredictable and melancholic, generates a mysterious and ghostly soundscape.

Still in the shore outside the exhibition space, the second work of the exhibition, *Bull Guitar Drag (after Christian Marclay)*, appears suspended. Similar to the *Guitar Drag* video, in which Marclay drags a guitar amplified by Texas tar, driven by a pick-up, Pavão recreates this action in the desert landscape of Alentejo. A 600kg brown ox drags the guitar through the field, however this brutal gesture is not documented, it is saved by ten seconds of sound. To this role reversal, in which the animal is the performer and the impotent human spectator, the artist inevitably abdicates control, and creation arises from the unforeseen. In this space we see the result of the destruction, the object-relic and the trace of a failed act and a now invisible action. Therefore, the ox emerges as a mythological figure, jointly agent and allegory, and the artist recognizes the defeat, the animal becomes the ideal musician, embodying a freedom that the human can only imagine.

Installation view, 'Ghost Ranch', Rialto6, Lisbon, 2025
Photo Bruno Lopes

Ghost Ranch is thus an elegy to the fatality of a disappearing landscape, at a slower time of decomposition and resurgence. The transmutation that affirms a melancholy that is activated by the awareness of the finite time, the erosion of the place and its farewell. *Ghost Ranch* proposes a silent duel between what dies and what persists. An intimate map and a personal votive tribute to the landscape, time and memory. In this limbic and ambivalent space, of absence and trace, the veiled sound that echoes does not fix the memory as a photograph, but re-enacts it as an activator of the place. Everything we value deeply exists anchored to intrinsically personal experiences and, in a sense, always lonely - "we are alone with everything we love"¹.

1. Hymns at night, Friedrich Novalis.





Installation view, 'Ghost Ranch', Rialto6, Lisbon, 2025 | Photo Bruno Lopes



Installation view, 'Ghost Ranch', Rialto6, Lisbon, 2025 | Photo Bruno Lopes



Installation view, 'Ghost Ranch', Rialto6, Lisbon, 2025 | Photo Bruno Lopes



Installation view, 'HEAVY METAL', Bruno Múrias Gallery, Lisbon, 2024
Photo Bruno Lopes



Heavy Metal, 2024

iron meteorite Gebel Kamil (provenance: Al Wadi al Jadid, Egypt, 2009 (276,07gr) - IMCA#2093 - GMA #0052,
iron meteorite Gebel Kamil (provenance: Al Wadi al Jadid, Egypt, 2009 (341,27gr) - IMCA #2093 - GMA #0052,
(2x) Flyht Pro Rack 20U Slide Shock (modified), (2x) magnet plates, stage monitor 800W, sound ("Summertime" by
George Gershwin played on Theremin with iron meteorites (one for each hand), continuous loop), variable dimensions
Photo Bruno Lopes



Henrique Pavão: Heavy Metal
***Contemporânea*, 2024**
José Marmeleira

Heavy Metal is an exhibition by Henrique Pavão, patented in the Bruno Múrias gallery, but it could be a musical concert. After all, it is composed of elements that usually make up a musical concert. Elements that are visual, haptic and, of course, sound. The visitor will find two boxes whose usefulness he will recognize (they are used to transport musical instruments, especially guitars) an amplifier and what appears to be a melopeia devoid of recitation. It would be said, at the first hearing, that someone plays an instrument (blowing) at an impossible, humanly immeasurable distance. The melody is familiar, but there are several moments when its presence escapes us. It seems to disappear in the twilight of the space (of the room), before manifesting itself again. The severity with which it manifests itself is such that the senses are restless. The melody turns into sound and the sound falls on the body, before moving away again, as if we had never heard it.

But *Heavy Metal* is not (only) a sound and musical experience. Indeed, it is an exhibition in which we rediscover the conceptual, formal and aesthetic universe that Henrique Pavão has been building in the context of his inquiries or - if we do not want to use the term research - artistic meditations. This means that the melody and objects only discover their meaning with the other things: those that are absent and those that are present. Let's start with these. Inside the two boxes - which, thus exposed, resemble reliquaries and or small minimalist volumes - we find points of light that illuminate pieces of a meteorite. It is these pieces of rock of non-terrestrial origin - metonymies of the meteor - that are at the origin of the music. But where does the music come from? From a theremin played by instrumentalist Ângela Flores Baltazar who, under the direction of Henrique Pavão, interpreted a fragment of the *Summertime* aria from the opera *Porgy and Bess* (1935)¹. Hence the familiarity - the aria is one of the most popular in the musical repertoire of the twentieth century, having been the subject of numerous versions - and, at the same

Heavy Metal, 2024
(detail)
Photo Bruno Lopes

time, the strangeness of its vibrations. Theremin - the first synthesizer in the history of music - produces music without the intervention of human touch on a surface. His music is born from the effects of the hands on the magnetic field: in performative terms, he emphasizes the immateriality of music. It produces music as if by magic, still always on the verge of failure, such a contingency that threatens the execution of the notes. Indeed, in *Heavy Metal*, they wander through space, sometimes gaining volume (almost thickness) sometimes disappearing in the dark background of the room.

A characteristic aspect of Henrique Pavão's approaches appear in the instability of this performance (of which we only have the document of his interpretation): the artist's affection for the conditions of possibility of artistic production, conditions that he explores with a very special wit and with results, which being disconcerting, are born from a previous conduct. In fact, the instrumentalist used the pieces of meteorites as instruments or, in other words, as extensions of her body. The cosmic aura of this *Summertime*, its elegiac tone (the vibrations are not solar and do not cause the excitements that inspired the use of the *electric theremin* by the Beach Boys), perhaps comes from this imperfection and with it come, as in other works by Henrique Pavão, stories, events, episodes that coincidences hoard. For example, a version of *Summertime* played by a *theremin* integrates, precisely, the set of compositions transmitted to space by the Russian project "Teen Age Message" in 2001². The music, which continues to be transmitted today, thus returns to Earth, to be played by forces that have their origin in outer space. However, there is something in these conjugations that the artist subtly introduced. The music we heard in the gallery is not extraterrestrial, but human; and placed in the magnetic field the meteorites lose their nature. Your original print disappears.

Disorder, ruin, failure, obsolescence, the relations between the future and the past - or between spaces of different temporalities - are issues that Henrique

Heavy Metal, 2024
(detail)
Photo Bruno Lopes





Pavão has brought to his work. With the fluidity with which Robert Smithson interpreted the term entropy, the Portuguese artist expresses similar concerns, but in a way that could be described as poetic, in which a mysterious enchantment survives in the face of the relationships, nexuses, connections, overlaps that humans engender or face and artists so well sublimate. Nothing in his work appears in isolation and even when a certain work - the case of the photographic image of an animal (an amphibian) that projects a light on the ground - seems to suggest a counterpoint, it does not close in one direction or is it a mere addiction. It ignites a connection that, although subtle, is made with the music and the rocks that fell from the sky. The title of this last work - *It's not going to stop*, a reference to the song that the characters of *Magnolia*³ interpret (breaking the diegesis of the narrative) can be a key to this connection. The meteorites died to be able to sing. And there is music in this photograph: it is that of the stars, that of nature, of night, of light. For now.

1. Authored by composer George Gershwin (New York, 1898 - Los Angeles, 1937).
2. Curiously, a year with an unexpected cinephile meaning.
3. 1999 film by American director Paul Thomas Anderson

It's Not Going to Stop, 2024
silver gelatin print on paper, rosewood
76,2 x 51,2 cm
Photo Bruno Lopes



Waiting Around to Die, 2024
bronze, instrument cable (100m x 6mm) | variable dimensions
Installation view, 'Waiting Around to Die', Galeria da Casa A.Molder, Lisbon, 2024
Photo Bruno Lopes



Waiting Around to Die, 2024 (detail)

Installation view, *'Waiting Around to Die'*, Galeria da Casa A.Molder, Lisbon, 2024

Photo Bruno Lopes



By way of Life – Waiting Around to Die, by Henrique Pavão
***Umbigo Magazine*, 2024**
Maria Brás Ferreira

Henrique Pavão's exhibition *Waiting Around to Die*, curated by Adriana Molder, on display at Galeria Casa A. Molder is, before any cultural reference – the title is the name of a 1968 song by Townes Van Zandt –, an allusion to music as a way of interrupting silence without ever letting it go. To put it another way: music is steeped in silence, just as, crudely analogising, life is steeped in death. Two sculptures – or is it just one? – are arranged in two adjoining rooms in this gallery in downtown Lisbon. Emptiness prevails. There is no longer any question of going out or coming into a house. It's about dwelling in or vacating a space. It may be a manifesto for eviction, a condition to which so many people are subjected, and in so many cities around the world, as participants in a ferocious and unbridled capitalism, of which we are, in any case, the unavoidable consumers and, therefore, the faithful practitioners. Henrique Pavão's suggested movement is beyond or below, or ultimately avoids, a specific epochal issue that puts the crisis, and its specific effects, in relation to a particular time.

We have just said that it is not a matter of going in or out of a space. Well, through music, an element that is as much a source of congregation as it is responsible for the recollection of other times that bisect the present and turn it into a watered-down snapshot, the artist is attempting to conceive of the present moment as a complex, heterogeneous, manifold and, above all, indecipherable palimpsest. The present is essentially planned as a time span, not as a period in which there is an appeal for temporary solutions to pass the time – to wait for death – but the present as a playground, where we are the body and the writing that renders legible – momentarily legible, in fact, like all writing – the incidents occurring in that same playground. Unlike what one would first assume, we find ourselves in a crowded area, which is not paradoxically forced upon us by Pavão's stripped-back staging.

Waiting Around to Die, 2024 (detail)
Installation view, 'Waiting Around to Die', Galeria da Casa
A.Molder, Lisbon, 2024
Photo Bruno Lopes

The emptiness lingers on – much like a symphony whose instruments are at a standstill, but still vibrating. This is a painstakingly crafted void, striking in the sober architecture of the objects contained in the space. A hundred metre cable is rolled up and apparently dropped at random on the floor in a room. In the adjoining division, a cow's skull wrapped in bronze. Between the two bodies present – cable and skull – and the elements inherent to the gallery's architecture – floor, walls, windows, ceiling – there is only a shattering contiguity that renders the boundaries of the forms in the space moveable, reassigned according to a poetical logic of waiting. And waiting for nothing. As waiting is never an act univocally geared towards something you want. It is always what one longs for, experienced from its negative perspective, i.e., by holding on to everything that one does not want. In this way, the act of waiting – as the title of the exhibition points out – can never prevent the most curious subject from knowing what they are waiting for. Waiting for death is a especially sagacious way of phrasing it: those waiting for death, those who simply say they are waiting for death, are so profoundly committed to the profane act of pushing it away – since waiting can only bring death closer – that they can only reveal the words, not in their inadequacy, but rather in their excess as clinging ways of holding on to life, revealing death and life as the perpetually disjointed heads and tails of a game that remains a game. Can dying be a goal? Can dying be a goal that is achieved? A more or less well-done job? The performance grade lies, quite insidiously, on life. That is the infinitesimal gap separating will, desire, from its materialisation. This is the secret on which every act will be a way of resisting as a form of forgiveness, forgiveness of life over death, specifically the forgiveness of being unable to say anything, of not wanting to mean anything other than what is said, what is done, in other words, what is lived, the negative of death, which is nevertheless brimming with death, its vision, its shared but undisclosed secret.

Humans cannot help but have a musical score, even more so than the broadcast sound – if music is riddled with silence, this can only be conveyed by contrast, in other words, with a symphony playing from within. One way of achieving this is by reading a score, musically unfolding the objects we are faced with. The cable and the skull are a score for a lost symphony that has yet to be located. This quest makes any similarity with the previous symphony virtual and merely hypothetical.

The current symphony will always be another symphony. The death of the form that was supposed to be one and the same, and which now makes way for a new one. The cable on the floor was used to amplify an electric guitar left by the artist in the countryside, exposed to nature's movements, stimulating the strings and generating a melody audible throughout the room. Within a gallery, one witnesses the loss of an amplification, albeit a loss that cannot resist, by way of life, originating new amplifications. The cable is different, the skull is different, and the vibrating field and the still hot-blooded animal can no longer be pictured other than humming that song that we are still waiting to be written in the air, standing against the silence, a song that is no longer just a sound channel, a trace of a past life, but an empty room, even on the way out of life, should the world be a station and the body an inn.



Waiting Around to Die, 2024 (detail)
Installation view, 'Waiting Around to Die', Galeria da Casa
A.Molder, Lisbon, 2024
Photo Bruno Lopes



The Ultimate Romance, 2023
HD Video (colour, sound, 4'29", loop), bronze, vitrine | dimensions variable
Installation view, 'Itinerarios XXVIII', Centro Botín, Santander, Spain, 2024
Photo Vicente Paredes

ITINERARIOS XXVII
Centro Botín, Santander, Spain 2023
Manuel Segade

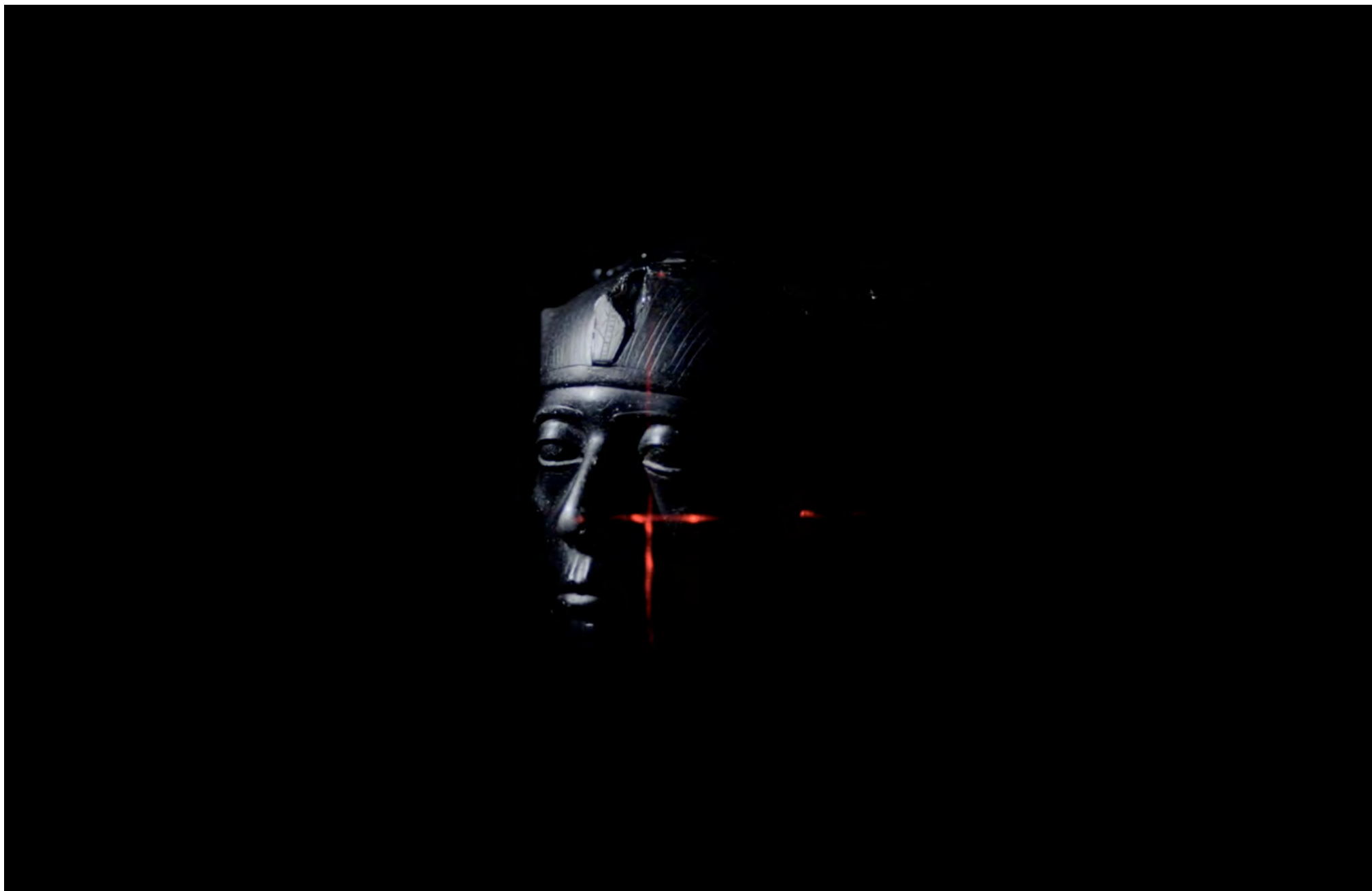
In this work, a film depicts the failed attempt to copy the head of a pharaoh, Senwosret III, from ancient Egypt because of the inability of the scanner's laser to read the reflective surface of the black obsidian.

Another piece, in this case, a sound piece, is a cover of a song by the psychedelic band Black Sabbath: a science fiction song titled Planet Caravan, whose lyrics end with a plea for help to the god Mars to go on an interstellar journey.

However, Henrique Pavão doesn't use the original version, instead opting for the one performed by the tribute band Venice Cathouse. On one hand, the object from the past renders obsolete the technology that advances the future of the objects.

On the other hand, the version of a song from the past allows appropriation to make anachronism a continuous present. Two strategies condense, the paradox of the relationship between





The Ultimate Romance, 2023 (video still)



Oxymoron: Henrique Pavão + Joachim Koester
Kindred Spirit, Lisbon, 2023
Nicolas de Oliveira & Nicola Oxley

In a present defined by images, films can be said to act as memory machines that construct and sustain collective remembrances. The scenes and plots of movies have become entwined with the recall of our own past, capturing us in a limbo-like suspension of nostalgia 'neither fully immersed in memory nor living in the present.' Silver is a residue of the film industry process and is integral to the production of black and white film in particular, without which none of these moving image stories would exist; it is recycled by spinning a solution containing traces of the substance in industrial drums, leaving behind a remnant of precious metal.

The shattered ore fragments were collected by Pavão from the laboratories of the Portuguese Cinema Museum and formed into a sculpture that retains the circular shape of the extraction drum. His act of bringing back the spent silver residue evokes the countless reels that contributed to the history of Portuguese film, and, by association, all of cinema. His gesture gives material shape to a memory lived out on the silver screen, the fugitive recall of a vicarious life that embeds us all in a dreaming collective.

Moonshine, 2023
silver extracted from 35 mm films
20 x 20 x 10 cm
Installation view, 'Oxímoro / Oxymoron', Kindred Spirit,
Lisbon, 2023
Photo João Grama



Moonshine, 2023

silver extracted from 35 mm films | 20 x 20 x 10 cm

Installation view, 'Oxímoro / Oxymoron', Kindred Spirit, Lisbon, 2023

Photo João Grama

www.pedrocera.com



Installation view, 'Oxímoro / Oxymoron', Kindred Spirit, Lisbon, 2023
Photo João Grama

***The World Beneath the City*
at Oxymoron: Henrique Pavão e Joachim Koester,
Kindred Spirit, Lisbon, 2023
Sérgio Fazenda Rodrigues**

The World Beneath the City (2023) is a video conceived as a result of an artistic residency in New York City, which crosses images from distinct sources and is presented close to the ground. Pavão adopts the title of the 1959 book by writer Robert Daley, which explores the myth of crocodiles existing in the city's sewer system [1] and delineates an oeuvre that discusses fictional situations through the use of real images. The myth suggests that the specific conditions of the sewers, characterized by the absence of light, foul water, junk food, and other remnants of the city, allowed these creatures to grow larger and change the color of their skin. The facts and fables pointing to the existence of giant albino [2] crocodiles permeated popular culture, making it a recurring theme in the press, books, comic book series, as well as television programs and the film industry. However, one could argue that everything underlying this web of hypothetical events reveals a fear of losing control and dominion over the environment.

In this work, Pavão juxtaposes sounds and images that interpolate, contradict, and complement each other, layer by layer, promising the possibility of a narrative without actually providing a straightforward account.

What we hear originates from the sampling of a song, Trojan Blue by the band Icehouse, leading us to the sound of brakes on New York City subway trains. The resulting composition acquires a hypnotic quality that permeates different moments and aggregates the images we observe.

What we see is marked by a convergence of distinct historical and geographical relationships, where the enigmatic figure of the crocodile is delineated from different origins - including its veneration in ancient Egypt (as evidenced by the figures depicted in the collection of the Metropolitan Museum of Art); through the travelling gaze of the artist's shot of a live albino crocodile (filmed in the Florida

area); or by images displaying these creatures in their natural habitat. Other recordings show us how these animals are tamed by humans in a strange and immersive convergence, such as the iconic image of a cowboy holding the animal by its own head and then closing on its gaze. Additionally, there are sequences that establish the density of urban culture, marked by the fervor of construction, the expression of its infrastructures, and the presence of heavy industry, once again asserting a position of control or supremacy through force.

All considered, if on one hand we have the striking figure of a hypnotic animal [3] that, in between danger and curiosity stands out by its dimension, antiquity, and appearance, and despite being part of an assortment of legends, still exists as a living albino being; On the other hand, we have the mark of the human species, affirmed in an imbalanced relationship with the environment, where the paradigm of extraction, overlap, and dominance, bests a collaborative logic of respect for the integrity of other beings and the planet itself.

In truth, at the intersection of all these different aspects, the work emanates a mixture of enchantment and disillusionment with a society that history romanticized, and was presented as a utopian new world, but today reveals itself in decline with the logic of the financial system and the importance of capital in governing the nature of all relationships.

[1] The first records corroborating this belief emerged in the early 1930s through campaigns by the New York Police aimed at exterminating these animals. However, it was only later, in the 1950s, that the myth gained widespread expression. Based on reports of several families who kept newly hatched crocodiles in their homes and the danger posed by their growth, many of these animals were dumped into the sewers, perpetuating a set of fears that moved out of sight.

[2] Albinism is characterized by the dilution of skin color and is based on a genetic alteration that reduces an enzyme involved in melanin production. Its origin is not related to a lack of sunlight exposure, as the mentioned myth proposes, nor is it a sacred condition as it has sometimes been suggested throughout history, where albino individuals have been given names such as "sun grandchildren" or "moon children." In fact, over time, albinism has alternated between receiving particular attention and being stigmatized, simultaneously highlighting and isolating the individual. Albinism is also present in the animal kingdom, where animals with similar altered pigmentations can be found.

[3] Symbolically, throughout centuries, the crocodile has been seen as an animal that inhabits the space between two worlds. It is simultaneously ancient and contemporary, dangerous and enchanting, wild and tamed. It's a being that exists within a state of transition, both below and above the water, on the threshold between the subconscious and reality.



The World Beneath the City, 2023
HD Video (colour, sound, continuous loop)
(video stills)



Ecdysis, 2022
silver gelatin print
(6) 51,6 x 36,2 cm
Photo Bruno Lopes



Ecdysis, 2022
(detail)
Photo Bruno Lopes

The D.E.A.D. Man by Henrique Pavão, by Henrique Pavão
Umbigo Magazine, 2022
José Pardal Pina

The most obvious is the quotation itself. By using Neil Young's sound composition for Jim Jarmusch's 1995 film – something recurrent in the artist's work, which resorts to areas such as Cinema, Architecture, Archaeology and History in his projects – Henrique Pavão places *The D.E.A.D. Man* between re-enactment, reinterpretation and emotional connection with Neil Young's work. The quotation is a starting point, a fuse for a deep, cerebral and detailed reflection on the subjects he analyses, also being archaeological, redemptive exercises. Removed from the visual and cinematic context, the musical composition is a soundscape for individual memories, lending some romantic melancholy to the reminiscing and, in the first instance, to the performance of 3 February 2022 at the Appleton BOX and then to the pedal on the plinth, which recorded that presentation. The atmosphere of the performative and exhibition venue and the music contribute to an eerie and absorbed ambience, both in Pavão's reinterpretation and in Jarmusch's black and white film, filled with sombre but ironic moments.

The background is the performance's very nature. The body in a repetitive cycle for six hours and one minute is a perfect quotation to the body's variously rehearsed limits in art, its presence and absence, its resistance and tolerance, its faltering and overcoming. Art happens in that borderline state between prostration and transcendence, as if it were meditation or the first stage towards trance. When the fingers start to miss the strings after that tremendous effort, when the tempos become disjointed, when the legs and back give way before the guitar's weight. The artist is present, but what matters is the vacant stool that the spotlight illuminates and that becomes the protagonist; the artist is present, but only in a spectral and expectant realm, waiting for someone to accompany him in the rhythmic part of the music or during the solo.

The third plane is the music and the notion of loop, of repetition. Repetition is a path to trance, an abstract state to which the mind opens and overcomes the body's mechanics. But it is also a path to exhaustion. Henrique Pavão empties the music

and repeats it until exhaustion. He even admits later to being tired of the music. (This repetition could fit into the modernity of cultural consumption, of instant gratification, played for hours on end, then falling into fatigue and oblivion.) New quotes: Ragnar Kjartansson and the band The National, with the song *The Sorrow*, played for 6 hours at MoMA PS1; Max Richter at the Wellcome Collection for an entire evening; John Cage with *Organ2/ASLSP (As SLOW as Possible)*. It is with them that Pavão measures himself, trying to get through the Kjartansson/The National loop in a minute.

Finally: the archive. With the two musical components overlapping – rhythm and solo – the performance recording lasts 3 hours and 30 seconds. The loop is illuminated on the pedal installed on the plinth, which symbolises the immortalisation of memory and fragility. The work on memory is recurrent in Pavão's work, not only its immortalization or fragility, but also its rescue, oblivion or obliteration. A single touch on the pedal can cause the loss of the performance recording. The pedal is the performance's stronghold, a black box inside another black box which is the space where it is installed.

Altogether, *The D.E.A.D. Man* is a cerebral and physically strong exercise, without overlooking the feeling and emotion in the small details of the recorded music, in the neglect caused by darkness, by the faint light illuminating a simple plinth it is only memory and sound of a performance that we no longer see, an overtaken body, a transposed border.



The D.E.A.D. Man (18:00 - 00:01), 2022

A sound performance of 6 hours and 1 minute of *The Deadman Theme* (1995) by Neil Young.
Light projector, reading lamp, 2x modified fender black barstool, fender vintera 60's mod. jazzmaster PF
- 3 tone sunburst, tc electronic polytune, durham electronics - crazy horse, boss re-20 (space echo),
carl martin - headroom, boss fv50-1, nux loop core deluxe, fender champion 40 - amplifier.

Installation view, 'The D.E.A.D. Man', Appleton Box, Lisbon, 2022

Photo Bruno Lopes



The.D.E.A.D.Man, 2022

Mdf, museum glass, Nux Loop Core (loop station pedal), Fender Champion 40 - solid state amplifier (sound, 6 hours and 1 minute of Neil Young's The Deadman Theme 1995, loop)

23 x 23 x 140 cm

Photo Bruno Lopes



Sea of Tranquility, 2021
bronze, iron, steel, wood, 16mm film projector, looper,
16mm film (b/w, silent, 2'25", loop)
variable dimensions
Installation view, 'Sea of Tranquility', FRAME Section,
Frieze NY, 2021
Photo Bruno Lopes



Sea of Tranquility, 2021
(detail)
Photo Bruno Lopes





Installation view, 'Red Flower', Bruno Múrias, Lisbon, 2021
Photo Bruno Lopes



Installation view, 'Red Flower', Bruno Múrias, Lisbon, 2021
Photo Bruno Lopes



The Adventure Parade: Lion Tiger Fight, 2021
Inkjet print on Photo Rag cotton paper (320 gr)
136 x 182 cm



Red Flower, 2021
terracotta, ashes, glass, rammed earth (3 unites)
140 x 28 x 28 cm each
Photo Bruno Lopes



Red Flower #2, 2021
detail
Photo Bruno Lopes



Shoshanna, 2021
Kodak Carousel S-AV slide projector, slide (35mm, colour), rammed earth (5 units)
110 x 28 x 28 cm | each
Photo Bruno Lopes



One Last Longing, 2020
HD Video (b/w & colour, sound 8'18'',text)
dimensions variable



One Last Longing, 2020
(video stills)



Back to Alone, 2020

Inkjet print on cotton paper 320gr

120 x 180 cm

Photo Bruno Lopes



Junkspace not Always Recovers from You, 2020

2-channel video installation (16 mm film transferred to digital, b/w, silent, 2'12", loop)

dimensions variable

Photo Bruno Loeps



Junkspace not Always Recovers from You, 2020
(video stills)



Hotel Palenque (Fossil), 2019

35 mm slide exposed to 816 hours of light - Inkjet print on japanese paper 70 gr

70 x 108,3 cm

Photo Bruno Lopes



The Lost Longing for Existence, 2019

35 mm slides (2 sets of 31), black and white and color, loop; 35 mm slide, black and white; three slide projectors, super 8 film transferred to digital video, black and white, silent, 2' 31", loop; video monitor, 2 vinyl records, 12 in, 33 1/3 RPM, sound, 21' 28", loop; two record players, heating lamp, coconut husk, concrete and iron | dimensions variable

Installation view, 'EDP Foundation's New Artists Award', MAAT, Lisbon, 2019

Photo Bruno Lopes

The Lost Longing for Existence
EDP Foundation's New Artists Award, MAAT, Lisbon 2019
Inês Grosso

Absence Made Present [1]

Time, entropy, ruin and the accidental are core concepts of the project Henrique Pavão has developed for the EDP Foundation's New Artists Award 2019. These same concepts have been foundational and diachronic notions in the work of an artist that stands out amongst a new generation of Portuguese artists born between the end of the eighties and the early nineties. The origin of the project goes back to Pavão's solo show at the UMA LULIK_ gallery in 2018, where he first focused on American artist Robert Smithson (1938–1973) and on his trip to Mexico, with Pavão citing and paying homage to Smithson's work and reclaiming his conceptual, artistic poetics. Smithson is one of Pavão's favourite artists, so it comes naturally that he elected to resume his investigation, now with a chance of visiting Mexico for the first time. The desire came out not only of his personal admiration for Smithson and Smithson's interest on pre-Columbian civilizations, but also out of his fascination for one other figure which became central to the project — Leopoldo Batres (1852–1926), a pioneer of modern archaeology who was responsible for the rebuilding of Teotihuacan.

The Lost Longing for Existence (2019) is a complex, enticing setup interweaving these two characters and their trajectories. We have Batres, suspected of altering the original plan of some buildings in the Teotihuacan Archaeological Site, while also selling a number of artifacts to finance his archaeological work from 1883 to 1911, among these an ancient map [2] dating from the 16th century of what may have been the largest city that existed in Mesoamerica. And then we have Smithson's seminal Hotel Palenque (1969–1972), a photo series showing us several interior and exterior views of the hotel, from when Smithson visited the Mayan ruins in Palenque. Smithson first presented this work in 1972, when invited as guest lecturer at the University of Utah to discuss the Palenque Archaeological Site. Smithson chose to eulogize an abandoned, decaying building, partially ruined and under renovation. In his view, the Palenque Hotel — a “non-site”, he called it — stood for pure entropy,

a place in becoming, the ruin of a project suspended in time which, because of its precariousness, apparent structurelessness and pragmatic improvisation, Smithson considered as genuine and authentic (maybe even more so) as the Mayan ruins from which the town took its name [3].

The pre-Hispanic ruins of Teotihuacan and Palenque were Pavão's chosen destinations for a field trip that proved decisive to the project. The Lost Longing for Existence consists of three separate slide projections and a Super 8 film in articulated dialogue with display structures also designed by the artist — different periods, different cultures, different understandings of art connect and overlap. Face to face, two projections form a diaporama, with the noises from the projector (the coo-ling-fan, the slide changes) amplified. One shows us the symbolic and prophetic destruction of the Teotihuacan map, while the other shows us the Pyramid of the Sun rebuilt — and as the former fades, the latter comes back as a recurring, cyclical, hypnotizing motif transporting us to a poetic, enigmatic new dimension. Pavão reminds us that archaeological sites are simply locations in ruins and that



archaeology consists of interpreting, of building the past in the pre-sent. The third projection shows us the Hotel Palenque façade superimposed on a concrete flagstone — an image that will fade gradually during the run of the exhibition. In a monitor, the Super 8 film shows us an interior scene: Pavão's room at the hotel. Contrasting with the sequence of the inanimate, megalithic masses of both the pyramid and the hotel façade, we see a fan in the ceiling, a TV showing a wrestling match featuring Mexican El Santo, and we glimpse a burning in the distance, which alludes to the thesis that Batres used dynamite for his excavations in Teotihuacan.

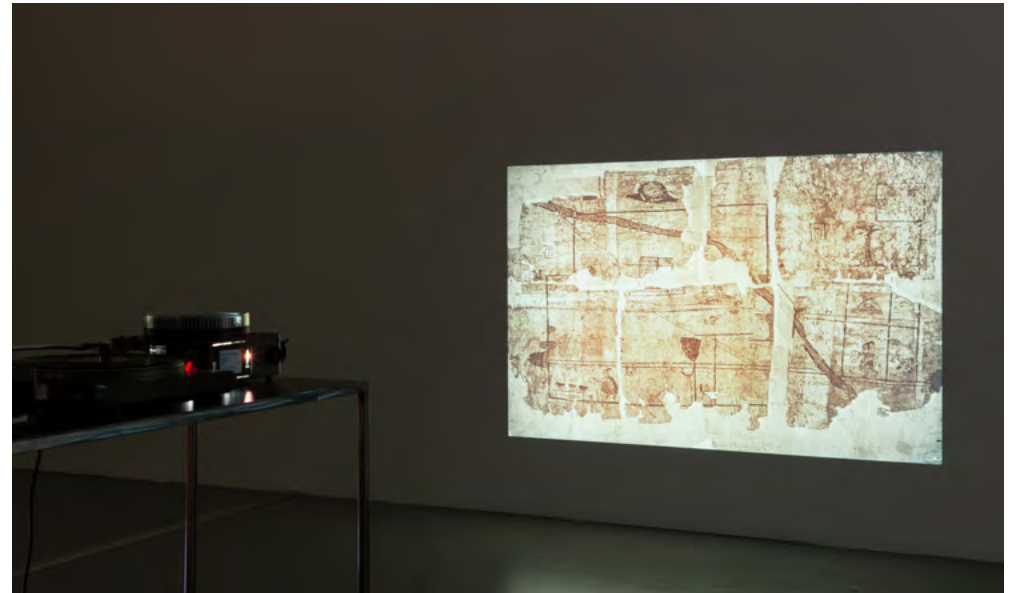
Although Pavão builds his work gradually, meticulously articulating cross-disciplinary references and content, the logic of the accidental becomes a conceptual and formal strategy informing his creative process. An example: during his show at UMA LULIK_ gallery, he discovered — due to a technical glitch — that record players amplify the noises from slide projectors, and also that too much light obliterates the image in the slide. Using such fortuitous details; highlighting paradoxes relating to history and time; preconceptions of ruin and memory, of sites and non-sites, of heterotopia and memory; and playing with overlapping and juxtaposing what remains and what fades — prompting, from the outset, a meditation on the passage of time and its effect on any given place — Pavão invites us on a fictional voyage made of overlapping layers of time, history and displacement — an intricate web of circuit and flux that will feed off one another for the lifespan of the show and of this piece.

[1] “Ruins are absence made present, an intermediate level between fullness and void, being and not being, what is and what isn’t.” (Alexandra Ai Quintas, “A Percepção Estética da Ruína — A Presença da Ausência”, in Margarida Acciaiuoli (coord.), *Arte & Melancolia*, Lisbon, Instituto da Arte/Estudos de Arte Contemporânea, 2011, pp. 273–281.

[2] Map dating from 1560, currently owned by the Newberry Library in Chicago.

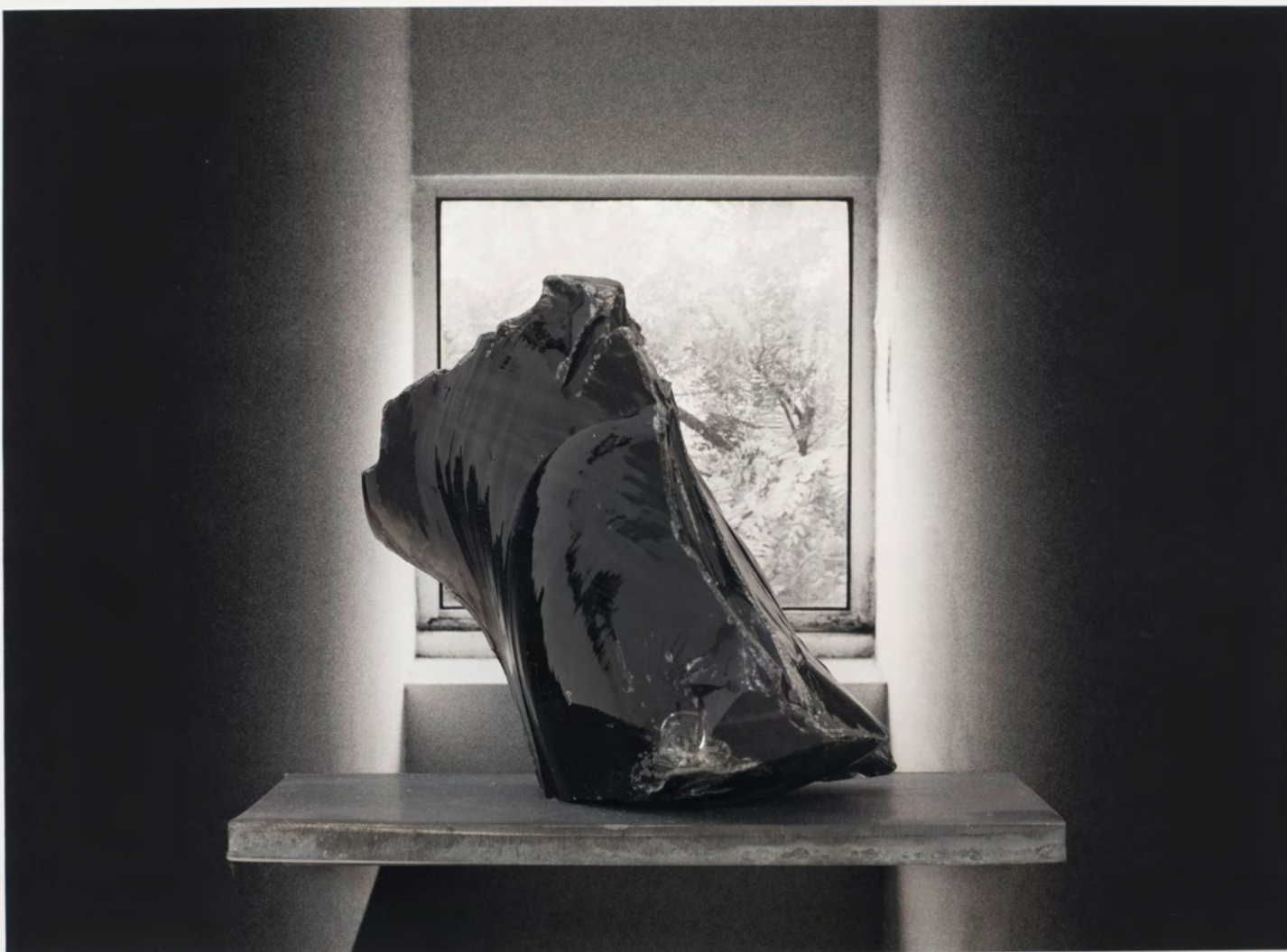
[3] Cf. Guilherme Wisnik, *Dentro do Nevoeiro — Diálogos Cruzados entre Arte e Arquitetura Contemporâneas*, a doctoral dissertation in Architecture and Urbanism History and Development, University of São Paulo, 2012, and *A Ruína e o Jardim*, 2009, an article for vitruvius.com.br.

Installation view, ‘EDP Foundation’s New Artists Award’, MAAT, Lisbon, 2019
Photo Bruno Lopes





Absence Reminders, 2017
inkjet print on cotton paper (320gr), iron, obsidian (36) 20 x 27 cm
Installation view, 'anozero'17' Biennial, Coimbra, Portugal, 2017
Photo Henrique Pavão



Installation view, 'anozero'17' Biennial, Coimbra, Portugal, 2017
Photo Henrique Pavão



Installation view, 'anozero'17' Biennial, Coimbra, Portugal, 2017
Photo Henrique Pavão

Henrique Pavão: A matéria, a ilusão e o olhar cruzado
Contemporânea, 2019
Sérgio Fazenda Rodrigues

About the exhibition: *Absence Reminders e Antes e Depois de Antes*

After the nomination for the Novo Banco Revelação award - 2016 and an exhibition at Appleton Square, in Lisbon, Henrique Pavão presented new works at the Bienal Anozero'17 (Coimbra), curated by Delfim Sardo and Luiza Teixeira de Freitas and presents, at Culturgest (Porto), until January 28, a solo exhibition, curated by Delfim Sardo.

The path of this artist, although short, is unusually concise and rigorous. Its interest falls on a complex relationship between the ideas of time and space, and its work addresses issues of duration and specificity. Adopting various formats, such as photography, sculpture, video and installation, the author investigates the notion of perishing and the possibility of referencing a place. Supporting his thought in the writings of Marc Augé and Rem Koolhaas, among others, Henrique Pavão expands the way of recognizing, naming and questioning a place.

Curiously, anchored to a language that affirms the expression of matter, his work celebrates transience and the transitory. Underlining an idea of body, presence and, at the same time, of disappearance, Henrique Pavão relies on an imaginary of illusions where he manipulates the apprehension of things and the understanding we have of them.

By problematizing the perception of the real, the author explores the idea of an overlapping time, which repeats and projects at the same time, establishing a disturbing strangeness. In his works there is a melancholy that comes from the convocation of memory and longing, but also from the position in which the observer is placed. Despite being questioned, whoever sees it remains at a distance, in a voyeur condition. And, in this condition, what the observer witnesses is the way in

which the elements exist and transform, based on a will intrinsic to the object and the material; that is, a manifestation of inevitability, out of the reach of those who observe them.

It would be said, then, that there is a coexistence of different planes, where life and death occur together, in a complementary and non-dichotomous way. A reality that responds to another order, where our will, or capacity for domination, is off the field.

Absence Reminders (2017) is an installation presented in one of the rooms of the Colégio das Artes, in Coimbra, composed of thirty-six photographs (the number of captures that a roll allows), thirty-six iron supports and thirty-six obsidian stone. The set is arranged at the level of the gaze and the stones interpose between the observer and the image, or between who is present and what is portrayed.

The images show a window that belonged to the house where Henrique Pavão grew up, where, from the inside out, the gaze is guided to the brightness of the outdoor space. On the contrary, from the outside in, the stones draw attention to their dark body, referring us to an internal place.

From ancient Mesoamerican cultures to various Western traditions, obsidian is a stone used for the manufacture of black mirrors - instruments used for the exercise of divinatory practices, which allow you to look inward (to the unconscious) and, from there, to a time to come.

The image of the window refers us to the outside and to a past time, and the presence of the stone refers us to the interior and to a future time. Thus, while the image refers to something concrete, which is assumed as memory, the stone is linked to something speculative, which is assumed as matter.

Both elements, window and stone, are border entities, or connection points between two distinct states. But between past and future, representation and object, or fact and illusion, there is a dense and complex relationship, which does not arise directly or linearly.

Following the thirty-six images, which appear to be a long-line chain, from left to right, the true movement stems from the overlap, in depth, within each one. In fact, in the unity of each piece and in the set they form, it is about promoting a crossing that thars dichotomies and problematizes reality.

antes e depois de antes (*before and after before*) (2017) is an installation presented in the rooms of Culturgest, in Porto, composed of a set of sixteen pressed tar sculptures, sixteen monitors and an elaborate video surveillance system. The work, purposely developed for the site, works with the particularities of the existing space, using the two floors and the old safe as driving elements of the intervention.

The strong box is the center of the set and is positioned on the floor below the exhibition space, below the place where the monitors are presented. Inside, which is closed to the public, there are sculptures, on a grid, and an image capture system, around it. The images that the monitors present, upstairs, refer to detailed and set views, but only one shows the sculptures in real time.

Henrique Pavão manages the images in a cinematic way, controlling the proximity, position and duration of each view, but also the sequence of the whole. Without great apparatus and with careful staging, the author builds a time that is difficult to measure. What each monitor points out is an event inherent to the work itself, where the deterioration of the sculptures comes from the behavior of matter and its yield to gravity, but the way this happens, showing only an excerpt, which lasts both a few minutes and long hours, already defines another time.

Remitted to the *voyeur* condition, the observer is not sure of the action he is watching, how it is processed, or when it happens. For him, there is a diffuse reading of something that is not physically accessible or verifiable. In fact, similar to what the space itself insinuates, Henrique Pavão's intervention tries to build a "game of mirrors" that alters the perception of the facts. Something that deals with the object and its image, not by a system of reflections, but by a manipulation of memory and its veracity.

Between what happened and what now follows, the thing and its representation, or the fact and the illusion there is, once again, a dense and complex relationship that

is not direct, or linear. As in Coimbra, this relationship is established between the part and the whole, or between the element and the whole. But here, too, between the set and the place itself.

In both facilities, the density of the work is inherent to the tension of what is shown and what is hidden. But if in *Absence Reminders* the action is suspended, horizontally, at the level of the gaze, in *Before and After Before* the action is firmly, vertically, with the charge of gravity. In one time flows, in the other time weighs. In both there is another reality, which fascinates and involves.



antes e depois de antes, 2017
asphalt, wood, real-time video circuit, 15-channel video installation, video loop
dimensions variable
Installation view, 'antes e depois de antes', Culturgest Porto, 2017
Photo Henrique Pavão



Installation view, 'antes e depois de antes', Culturgest Porto, Portugal, 2017
Photo Henrique Pavão



Installation view, 'antes e depois de antes', Culturgest Porto, Portugal, 2017
Photo Henrique Pavão



Installation view, 'antes e depois de antes', Culturgest Porto, Portugal, 2017
Photo Henrique Pavão



antes e depois de antes, 2017
(video still)



3.77 seconds, 2017

inkjet print on cotton paper 320gr, (9) 160 x 125 cm

Installation view, 'Wherever I am Not is the Place Where I Am Myself', Appleton Square, Lisbon, 2017

Photo Marco Pires



3.77 seconds #1, 2017
inkjet print on cotton paper 320gr
160 x 125 cm
Photo Henrique Pavão



3.77 seconds #2, 2017
inkjet print on cotton paper 320gr
160 x 125 cm
Photo Henrique Pavão



3.77 seconds #3, 2017
inkjet print on cotton paper 320gr
160 x 125 cm
Photo Henrique Pavão

Mirrored Existence (Almodôvar Mirror Site)

SE8 Gallery, London, 2019

Sérgio Fazenda Rodrigues

Almodôvar Mirror Site is a work by Henrique Pavão that comprises sound, a wall text and a slideshow. The slides are projected from a central structure onto two equidistant screens, suspended opposite one another. The images depict two seemingly similar service areas, which are symmetrically positioned on both sides of a motorway. Synchronized with the images, a speaker system reproduces a coordinated narrative that describe the images.

The installation is clear and direct, mimicking a process of portrayal and apperception, but it grows in complexity as we become aware of how the facts link up with one another. The emergence of equivalent but opposite elements questions the idea of the double and frames a set of issues inherent to the notions of mirror and inversion, which the artist has been pursuing. Similarly, this work explores the concept of site-specificity while trying to describe a *non-place*, as a suitable definition for a service area.

Operating as a device that allows us to access the subconscious and an intermediate world, the mirror can be seen as a way of self-perception but also as a tool to engage in invocatory and divinatory practices. Hypothesised as a portal, the specular surface grants us access to something — a place, a message or a figure — that is simultaneously recognisable and different. The idea that something can be both similar and dissimilar is the key-notion of inverted reality and parallel worlds. Standing at the heart of human spirituality, this notion assumes different formats according to the standards of our different societies. If in most cases this derives from a strong dichotomy or opposition, in other cultures, the logic of the double points towards an idea of intersection and juxtaposition. The Mayan god Tezcatlipoca, for example, wanders between two spheres and is associated with both life and death.

The work of Henrique Pavão suggests an investigation of the real, but in fact the artist is driven by the desire to explore what lies beyond verification and legitimation. Pursuing a sense of inquiry, duplication is used as a device to question reality, the place, and the individual. Accordingly, when we focus our gaze on the service area, we are not looking for confirmation, but we are searching for the possibility

of discovery. A discovery that equates the notions of place, non-place, and the synchronicity between different planes of existence.

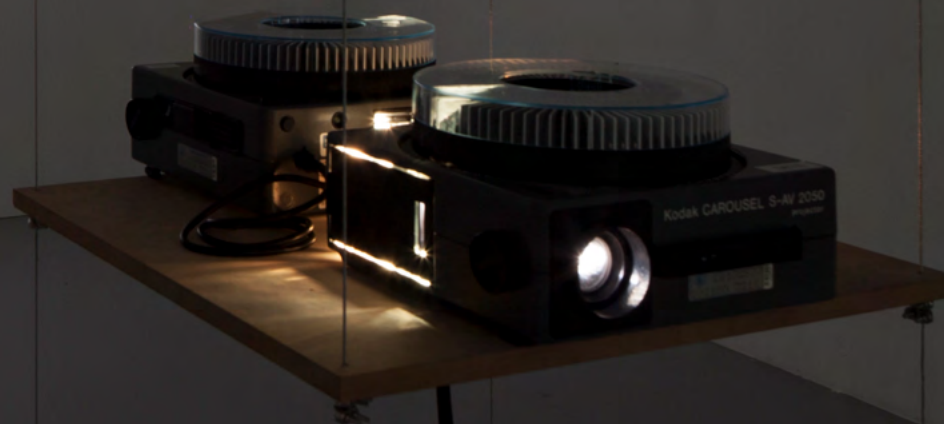
Much like Tezcatlipoca's wanderings, Henrique Pavão's installation juxtaposes two seemingly identical worlds of distinct natures. Reacting to different times and movements, one area exists at the end of a path while the other is the first moment of the inverse route. Intriguingly, both stations correspond to a temporary stop on the motorway, a hiatus. If, on the one hand, these are places that invite us to stop, on the other hand, they can also be seen as points of contact, portals that deepen a notion of perambulation.

Pavão's journey takes up the poetic character of a path between worlds; there, the double stands out as the expression of a mirrored reality. A reality that, in the service area, registers the strange familiarity of what is being displayed as we open out what is unfolding.

Almodôvar Mirror Site is an installation that explores a field of possibilities produced by the idea of the mirror, presented as a interval that opens the hypothesis of another life, or the opportunity of an expanded reality (like in the Indian metaphor of Indra). An uncontrollable existence that just happens, that questions our certainties about who we are, where we are, and where are we going. Like in Tezcatlipoca's advice; something that can only be found after we become lost between being and non-being, or within the threshold of a mirror.



Almodôvar Mirror-Site, 2016 (video still)



Almodôvar Mirror-Site, 2016
35 mm slides (2 sets of 80) color, loop; two slide projectors, sound, 24'47", loop, text| variable dimensions
Installation view, 'Fallen Between Cracks', KHM Gallery, Malmö, 2016
Photo Jenny Ekholm



Almodôvar Mirror-Site, 2016
35 mm slides (2 sets of 80) color, loop; two slide projectors, sound, 24'47", loop, text| variable dimensions
Installation view, 'Fallen Between Cracks', KHM Gallery, Malmö, 2016
Photo Jenny Ekholm



Romantic Ruins & Ruins in Reverse, 2016
asphalt, plaster | dimensions variable
Installation view, 'Fallen Between Cracks' KHM Gallery Malmö, 2016
Photo Henrique Pavão



Installation view, 'Fallen Between Cracks' KHM Gallery Malmö, 2016
Photo Henrique Pavão



Installation view, 'Fallen Between Cracks' KHM Gallery Malmö, 2016
Photo Henrique Pavão

Henrique Pavão

Born in Lisbon, 1991

Lives and works in Lisbon

Education

2010–2013	Bachelor of Sculpture (BFA) / Faculty of Fine Arts, University of Lisbon
2014–2016	Master of Fine Arts (MFA) / Malmö Art Academy, Lund University, Sweden (Professor Joachim Koester)

Solo Exhibitions (selection)

2027	Pedro Cera, Madrid (upcoming) <i>Anjo Solidão</i> , Escola das Artes Católica, Port, Portugal (Curated by Nuno Crespo) (upcoming)
2026	<i>Anjo Solidão</i> , Galeria Marli Matsumoto, São Paulo, Brazil (Curated by Márcio Doctors) (upcoming)
2025	<i>Ghost Ranch</i> , Rialto6, Lisbon
2024	<i>Ultimate Romance</i> , Rialto6 at FARRA, Elvas, Portugal <i>Heavy Metal</i> , Galeria Bruno Múrias, Lisbon <i>Waiting Around to Die</i> , Galeria da Casa A. Molder, Lisbon
2023	<i>Oxymoron with Joachim Koester</i> , Kindred Spirit, Lisbon (Curated by Sérgio Fazenda Rodrigues)
2022	<i>The D.E.A.D Man</i> , Appleton Box, Lisbon (Curated by Nicolas de Oliveira & Nicola Oxley)
2021	<i>Sea of Tranquility</i> , Frame Section – Frieze New York at The Shed, New York, USA <i>Red Flower</i> , Galeria Bruno Múrias, Lisbon
2020	<i>Unfinished Past (revisited)</i> , Centro de Artes Visuais – CAV, Coimbra, Portugal

(Curated by Ana Anacleto 2019)

Apollo, Porta 14, Lisbon

Almodôvar Mirror-Site, SE8 Gallery, London (Curated by Sérgio Fazenda Rodrigues)

2018	<i>Now I Became Aged</i> , UMA LULIK, Lisbon (Curated by Sérgio Mah) <i>Unfinished Past</i> , SP-Arte, Sector Solo, São Paulo, Brazil (Curated by Luiza Teixeira de Freitas)
2017	<i>antes e depois de antes</i> , Culturgest Porto, Porto, Portugal (Curated by Delfim Sardo) <i>Wherever I am not is the Place Where I am Myself</i> , Appleton Square, Lisbon
2016	<i>Fallen Between Cracks</i> , KHM Gallery, Malmö, Sweden
2013	<i>Transform the Space Using the Space II</i> , Sótão, Lisbon

Group Exhibitions (selection)

2026	<i>Ultratremor</i> , MNAC - Museu Nacional de Arte Contemporânea, Lisbon <i>Auto dos anfitriões</i> . Obras da Coleção Leal Rios na Coleção de Serralves, Serralves Museum, Porto
2025	<i>The Self as Multiple</i> , MACAM - Museu de Arte Contemporânea Armando Martins, Lisbon <i>Imagens intangíveis</i> , Curated by Filippo De Tomasi, Isabel Stein, Maura Grimaldi, Carpintarias de São Lázaro, Lisbon <i>...daquele que é (des)objeto III</i> , FLR - Leal Rios Foundation, Lisbon (Curated by Miguel Leal Rios)
2024	<i>O Fio Que Nos Une</i> , MACE, Elvas, Portugal <i>...daquele que é (des)objeto II</i> , FLR - Leal Rios Foundation, Lisbon (Curated by Miguel Leal Rios) <i>Prémio Norberto Fernandes</i> , Forum Altice, Lisbon <i>Seymour</i> , Various Others, Munich, Germany <i>Imaginário Coletivo - Obras da Coleção de Arte Contemporânea do</i>

	<i>Estado</i> , Museu de Aveiro - Santa Joana, Aveiro, Portugal (Curated by Sandra Vieira Jürgens)		<i>EDP Foundation New Artists Award</i> , MAAT Museum, Lisbon (Curated by Inês Grosso)
	<i>...daquele que é (des)objeto I</i> , FARRA with Leal Rios Foundation, Elvas, Portugal (Curated by Miguel Leal Rios)		<i>1/3 MeelPress</i> , Bermondsey Project Space, London (Curated by João Silvério)
	<i>Blind Taste</i> , ARBAG, Lisbon	2018	<i>O Futuro do Presente: Simples ou Composto?</i> , Faculty of Fine Arts, Lisbon 289, Associação 289, Faro, Portugal (Curated by Pedro Cabrita Reis)
2023	<i>ITINERARIOS XXVIII</i> , Centro Botín, Santander, Spain (Curated by Bárbara Rodríguez Muñoz)	2017	<i>B.A.T. Bon à tirer. MEEL, Press</i> , Appleton Square, Lisbon
	<i>Só Porque Foi e Voou</i> , MNAC - National Museum of Contemporary Art, Lisbon (Curated by Colégio das Artes)	2016	<i>AnoZero'17 Biennial</i> , Coimbra, Portugal (Curated by Delfim Sardo and Luiza Teixeira de Freitas)
	<i>CONTRAVISÕES / A Fotografia na Coleção António Cachola. Parte 2</i> , MACE, Elvas, Portugal (Curated by Sérgio Mah)		<i>Edstrandska Stiftelsens Stipendiater 2016</i> , KHM Gallery, Malmö, Sweden (Curated by Gertrud Sanqvist)
	<i>Estudo do Meio (18+)</i> , Carpintarias de São Lázaro, Lisbon, Portugal (Curated by a Purga)	2014	<i>Grant Holder Show</i> , The Royal Academy of Arts Stockholm
2022	<i>ISCP Fall Open Studios - ISCP - International Studio & Curatorial Program</i> , New York, USA	2012	<i>New Students Exhibition</i> , KHM Gallery, Malmö, Sweden
	<i>Diante-Dentro - Vila Franca de Xira's Photography Biennial</i> , Museu Municipal, Vila Franca de Xira, Portugal (Curated by Ana Rito)		<i>Museucampus</i> , MNAC - National Museum of Contemporary Art, Lisbon (Curated by Marlus Ambach)
2021	<i>Crown Shyness / Outpost</i> , Casa das Arribas, Sintra, Portugal (Curated by Max Frisinger)		Screenings and Performances
	<i>A Longa Sombra</i> , Maus Hábitos, Porto, Portugal (Curated by Horácio Frutuoso)	2026	<i>A Ilha</i> (A project by Marco Martins), Museu Mineiro do Lousal, Grândola, Portugal
	<i>Flora</i> , Atelier-Museu Júlio Pomar, Lisbon (Curated by Sara Antónia Matos and Pedro Faro)	2022	<i>The D.E.A.D Man</i> , Appleton Box, Lisbon
2020	<i>Too Old to Die Young</i> , O Stand, Lisbon (With Horácio Frutuoso)	2021	<i>One Last Longing</i> , ZDB - Galeria Zé dos Bois, Lisbon
	<i>Fazer da Casa Labirinto</i> , Balcony Gallery, Lisbon (Curated by Ana Cristina Cachola and Sérgio Fazenda Rodrigues)	2020	<i>One Last Longing</i> , AIR351 - Cascais, Portugal
2019	<i>Depois do Estouro</i> , Galeria Municipal do Porto, Porto, Portugal (Curated by Tomás Abreu)		Awards and Grants
	<i>Tomar a Verdade, #1 para 4</i> , UMA LULIK, Lisbon	2024	Calouste Gulbenkian Foundation's Grant for Artistic Creation, Lisbon
	<i>Focus</i> , Metro Toronto Convention Centre, Toronto, Canada (Curated by João Ribas)	2022	Altice Foundation's Young Artists Award (Honorable Mention), Lisbon
	<i>AIR351 Open Studios</i> , AIR351, Cascais, Portugal	2021	FLAD - Grant for Artistic Residencies in the USA ISCP - International Studio & Curatorial Program New York
			Fundación Botín Grant, Santander, Spain

2019 EDP Foundation New Artists Award (Shortlisted), Lisbon
 2016 Novo Banco Revelação Prize / Serralves Foundation (Shortlisted), Porto, Portugal
 Edstrandska Stiftelsen Stipendium, Malmö, Sweden
 Konstakademien Stockholm Stipendium, Stockholm
 2015 Calouste Gulbenkian Foundation Scholarship (MFA - Malmö Art Academy, Lisbon)

Fallen Between Cracks (Essay), Malmö Art Academy Yearbook 2015-2016, Malmö, Sweden
Novo Banco Revelação, Serralves Foundation, Porto, Lisbon

Residences

2025 Ateliê Fidalga / Paulo Reis Residency, São Paulo, Brazil
 NO ENTULHO - ArtWorks, Porto, Portugal
 2022 ISCP - International Studio & Curatorial Program NY, New York, USA
 2019 - 2020 AIR 351, Cascais, Portugal

Catalogues and Publications

2025 *Ghost Ranch. Henrique Pavão*, Henrique Pavão & Rialto6, Lisbon
 2023 *ITINERARIOS XXVIII*, Centro Botín (catalogue), Santander, Spain
BF22 - Photography Biennial (catalogue), Vila Franca de Xira, Portugal
Oxímoro / Oxymoron: Henrique Pavão and Joachim Koester, Kindred Spirit (catalogue), Lisbon
Contravições: A fotografia na Coleção António Cachola, MACE Elvas, Portugal
 2022 *Depois do Estouro / After the Bang*, Galeria Municipal do Porto (catalogue), Portugal
O STAND 1.0 (catalogue)
Back to the Future Boy / Henrique Pavão, Galeria Bruno Múrias, Lisbon
 2021 *Six Hours and One Minute: Henrique Pavão, Nicola Oxley and Nicolas de Oliveira*, Mulberry Tree Press, Northport, USA
 2020 *Fazer da Casa Labirinto*, Balcony Gallery, Lisbon
 2019 *EDP Foundation New Artists Award* (Catalogue), Lisbon
Almodôvar Mirror-Site. Henrique Pavão, Mulberry Tree Press, Northport, USA
 2018 *289* (Catalogue), Faro, Portugal
X + 1 APPLETON SQUARE, Lisbon
 2017 *Curar e Reparar – Healing and Repairing*, Anozero'17 (Catalogue), Coimbra, Portugal
 2016 *Edstrandka Stiftelsens Stipendiater* (Catalogue), Malmö, Sweden

Public Collections (selection)

MACAM / Museu de Arte Contemporânea Armando Martins, Lisbon
 EDP / MAAT Foundation Collection, Lisbon
 Maria e Armando Cabral / Rialto6 Collection, Lisbon
 EGEAC - Lisbon Municipality Collection, Lisbon
 Portuguese State Contemporary Art Collection - CACE, Portugal
 António Cachola Collection – MACE / Elvas, Portugal
 Leal Rios Foundation, Lisbon
 Figueiredo Ribeiro Collection, Abrantes, Portugal
 Santander Totta Collection, Lisbon
 VdA Collection– Vieira de Almeida, SA, Lisbon
 Caixa de Crédito Agrícola Mútuo de Mafra, Mafra, Portugal