

## FRANCESCO JODICE

### *Agent provocateur*

**Exhibition space:** Umberto Di Marino Arte Contemporanea - Via Alabardieri 1, 80121, Napoli, Italy

**Opening:** Wednesday 18<sup>th</sup> October 2006 – h 7 / 10 p.m.

**Duration:** October 18 – November 24, 2006

**Opening hours:** Monday h 4 – 8 p.m., Tuesday – Saturday h 10:30 a.m. / 1:30 p.m. and 4 / 8 p.m.

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The [Umberto Di Marino Arte Contemporanea Gallery](#) is delighted to present the first solo show in Naples by Francesco Jodice, *Agent provocateur*, on Wednesday 18<sup>th</sup> October 2006.

The architecture and the city planning change continuously, so that it's more and more difficult to follow its free development; but what happens if one decides to change his own view-point, becoming aware of the fact that we cause the change?

For ten years [Francesco Jodice](#) has been interested in the various transformations of the territory, specially from a social view-point. Starting from his degree thesis in Architecture on the "entropical places", he goes on contributing to this research through his versatile activity; this one includes projects where, taking advantage of different experts and means of communications, he analyses as carefully as possible the changes that the contemporary society brings to the surrounding space. Using specially the photography, he continuously analyses the relationship between imagine culture and analysis of the territory. In this sense, he carries out an intense exhibition activity both by himself, and together with the [Multi-\*plicity\*](#) group (an international network of research on the territory, of which he has been a founder member since 2000). On the occasion of the show at [Umberto Di Marino Arte Contemporanea Gallery](#), two projects are proposed; both of them aim to investigate the several ways to "perform" the surrounding space: the wider and multiform one of a city or a neighbourhood, and the smaller and intimate one of a house.

*What We Want* is the report of a new experience of the places: in the awareness of people who live there, they loose more and more their peculiarity to the advantage of a new social sharing of the territory, that comes from customs and cultural patterns different from the native ones. The photos taken all around the world are only a little part of a wider study (including topography, writing, montage, installations and maps and other artistic languages), and prove the new geographies born from the people's aspirations, from the various possible angles. Instead, *Hikikomori* represents the conclusion of a reflection upon an extreme way of rebelling against the society, getting oneself out of it; infact, the video describes the unease of Japanese young people, that reveals itself in new clearly defined metropolitan life-styles.

To explain his own decision, not to go out anymore, Yasuaki says: "Hikikomori means to hide oneself in his own shell". People who live according to this way of life have the feeling that all that concerns the simplest activities of the daily life (such as work, friendship and family) is an attempt of regimentation coming from the adults. The communication is felt as a hindrance, and therefore people fall in a deep depressive state, avoiding whatever responsibility, or often become addicted (*Otaku*) to the objects of their childhood (video-games, manga, skate boards).

Starting with some images of sliding doors, behind which it's possible to "glance" at separate small "worlds", and collects also a series of interviews: some of them are taken inside the house, where those people live a voluntary secluded life, and the others outside, where is recorded the reaction of the Akihabara neighbourhood and its way of feeling this phenomena.

Even if viewers can easily realize the scientific approach through which the argument is developed, we can't help thinking also of the negative effects that the technological development and the frenetic rhythm of modern life have on our lives, wondering, after all, if this reality is truly so far from ours.