

PRESS RELEASE

MARCO RAPARELLI

*Il futuro non è più quello di una volta*

**Exhibition space:** Umberto Di Marino Contemporary Art Gallery

Via Alabardieri 1, 80121, Naples Italy

**Opening:** Thursday 12 February 2009 – 7:00 pm – 10:00 pm

**Duration:** 12 February – 22 March 2009

**Opening times:** Monday – Saturday 3.00 pm/8.00 pm – by appointment in the morning

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Press office in collaboration with 

The [Umberto Di Marino Contemporary Art Gallery](#) is pleased to present, on Thursday February 12, 2009, the first personal exhibition in Naples by [Marco Raparelli](#) entitled *Il futuro non è più quello di una volta*.

In the microworlds described by the artist, the banality of everyday life is continuously mixed with its surreal dimension, beginning from the very title of the exhibition. *Il futuro non è più quello di una volta* (The future isn't what it was), a phrase found in graffiti on walls in Italian cities, is a sort of oxymoron which opens the doors of narration as a conceptual tool through the themes of fantasy tinged with irony and realism.

The exhibition begins in the [first room](#), with an imposing installation of drawings in which [Raparelli](#), using clearly drawn but ambiguous strokes, takes us inside a story featuring several characters where the cancellation of the narrative plot leads to the use of absurdity and the poetics of opposites as tools to shift perception from the subject to the medium. The use of short video animations and small sculptures underlines the artist's interest in contamination, as emerges in *The economy of the leisure class* (Purple press), in which the book, a conventional instrument of narrative expression, offers a reworking of the lifestyles of different social classes, which are juxtaposed though without any clear order.

As the exhibition continues into the [second room](#), the installation *God Must Be Crazy*, like the sculpture *Rappresentazione del Materiale Onirico*, reflects the artist's intention to juxtapose story/works and the exhibition space, which are both used to stage a sort of imaginary dialogue.

However, [in the last room](#), these premises are resolved in the work in which he makes an ironic comment on the concept of the site-specific work which is so widely abused in the world of contemporary art, diminishing the work's formal value. Lastly, the video animation *Abandoned dog* represents a further attempt to create a discordance in perception through the combination of drawing and music in a concatenation of surreal events of a story whose structural elements cancel each other out in turn. Through the music of Cosme Mc Moon, the pianist of the soprano Florence Foster Jenkins (the wealthy American heiress who was immensely successful despite her lack of singing talent), the artist is making a reference to the absurd dualism between two historical characters in favour of a surreal narrative dynamic, an implicit acceptance of the margin of error as the basic precondition of mankind.