

ANDRÉ ROMÃO  
*Barbarian Poems*

**Exhibition space:** Galleria Umberto Di Marino, Via Alabardieri 1, 80121, Naples, Italy

**Opening:** Thursday 6th October 2011 – 7:30 p.m. – 10:00 p.m.

**Duration:** 6th October – 2nd December 2011

**Orario:** Monday – Saturday 3:00 p.m. / 8:00 p.m. – by appointment in the morning

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Galleria Umberto Di Marino is pleased to present the first solo show in its space by [André Romão](#) entitled *Barbarian Poems*, on Thursday 6th October 2011.

As a starting assumption, we can say that the artist reflects on the contemporary use of language through different media, extrapolating cultural references from different historical periods and then reworking them with the aim of underlining the controversial aspects of contemporary linguistic codes of which art is a part. As already indicated in the title, the exhibition at the [Galleria Umberto Di Marino](#) is inspired by a figure that occupies a distinctive place in history: the barbarian. There has been a long-running debate about the definition of the term whose negative connotation has gradually given way to a judgement that is more open to considering the regenerating effects of a new culture upon a society, even though it may involve a painful process.

Violence is one of the central themes of the exhibition, as emerges from a reading of the eleven *Barbarian Poems* in the installation of the same name. Approaching violence in its widest field of meaning, this poems in their systematic cultural quotation, reference elliptically the symbolic violence of words over thought, the violence of systems and quotation as a form production of meaning as well as the role of subjective violence in production.

This has led to the triple projection with a collection of various objects from the collections of the Ethnological Museum in Berlin which calls to mind various archaeological phases from late Hellenism (the barbarian phase par excellence) to oceanic art and social realism. These intersect with images, taken in the forest just outside the German capital, and texts in which the bitterness and hardness of the terms used also highlight the power – not just evocative but penetrating – of words.

The displacement of meaning provoked by the reworking of historical, literary and artistic episodes finds a homogeneous synthesis in the second work *Notes for an history of violence*, in which gold pigment is hurled at a black triangular sculpture, as an wordless continuation of the poems. As in the words of [André Romão](#), it is a metaphor of the “precarious terrain that exists between ethics and aesthetics, politics and poetics, historiography and mysticism”.