

Press release

Pedro Neves Marques

Learning to Live with Other Bodies

Opening: Tuesday 17 January 2017 from 7pm to 10pm

Duration: until 22 February 2017

Exhibition space: Galleria Umberto Di Marino - Via Alabardieri 1, 80121, Napoli

Opening hours: Monday - Saturday 3 pm / 8 pm – by appointment in the morning

The Galleria Umberto Di Marino is delighted to present the solo show of Pedro Neves Marques entitled *Learning to Live with Other Bodies* on Tuesday 17 January 2017.

The research conducted by the artist over the years has constantly questioned the premises underlying Modernism and Post-modernism as expressions of a new colonial phase. In all his projects Pedro Neves Marques highlights the transformation, in space and time, of cultural phenomena, architectural forms, political and economic models, and even entire landscapes. As in his essays and literary œuvre, the perspective adopted in his work emphasises the contradictions of these methods. It encourages an ecological approach to the definition of natural processes, especially in relation to the technological and political sphere, through the use of art in a dialogue with other disciplines.

On this occasion, the layout of the exhibition develops the results of research by focusing on the political and economic links between botany and colonialism. *The Pudic Relation Between Machine and Plant* shows the “romantic skirmishes” between a robot from the King's College Centre for Robotics Research in London and a *Mimosa Pudica*, a plant that is highly sensitive to touch and external vibrations. The leaves fold inwards when delicately brushed along their surface by the electronic arm, highlighting the erotic fascination exerted by new technologies, the artificial dimension and the nebulous boundaries of biogenetics. The instinct to modify natural cycles to suit its own needs has always been part of human nature, proceeding more by virtue of competition rather than harmonious interaction. However, during this brief game of seduction, the human element is omitted; it remains a premise, almost unnecessary for finding equilibria and synergies. Originally from South America, this species has become an invasive plant in south-eastern Asia, the Pacific and Australia due to overseas colonial journeys over the last few centuries.

Similarly, monocultures now dictate trade routes and have a huge influence on the morphology of the landscape. This theme is introduced by screen prints made with soya ink, based on nineteenth century illustrations done by the botanist Joseph Banks during his expeditions to the Tropics, which were much talked-about due his frequent sexual excesses. The drawings are superimposed over the contracts drawn up by Monsanto to regulate the ownership of GMO seeds throughout the world, replacing the taxonomic iconography with a series of commodity-related codes and genetic information which raise the question of a linguistic revolution in the representation of nature.

Next to the screen prints is a video which was shot in the south of Brazil inside a factory that transforms soya into biodiesel. *Learning to Live with the Enemy* is the title of a second video which documents the entire refining process and then follows the export of the fuel across the seas, mainly to China which is one of the world's greatest consumers.

In the complex geopolitical equilibria responsible for the predominance of one power over another, the conquest of a territory can also be measured in terms of the impact of an economic system upon the environment, the availability of resources, and the relatively favourable conditions for maintaining a healthy environment for the inhabitants of a specific geographical area.

Pedro Neves Marques Lisbon, PT, 1984, lives and works between Lisbon and New York

Selected solo and group show:

- 2016 *The Winter of Our Discontent*, curated by Jacopo Crivelli Visconti, Galerie Martin Janda, Vienna
- 2015 *CANIBALLA*, curated by Julia Morandeira Arrizabalaga, Kadist Art Foundation, Paris
- 2014 *XII Bienal Internacional de Cuenca*, curated by Jacopo Crivelli Visconti and Manuela Moscoso, Ecuador
- 2013 *Environments*, w/ Mariana Silva, e-flux, New York, USA
- 2012 *The Chosen Ones*, Galeria Pedro Cera, Lisbon, P
- The Integration Process*, Parkour, Lisbon, P
- 2011 *When's the End of Celebration?*, Galleria Umberto Di Marino, Napoli, I
- 2010 *Uma cortina de fumo/ mármore e vidro*, w/ André Romão, Sala do Cinzeiro/Fundação EDP/Museu da Electricidade, Lisbon, P
- HaVE A look! Have A Look!*, curated by FormContent, FormContent, London, Uk
- The Horizon Line is Here – tornare per partire*, curated by Lorenzo Bruni, Galleria Umberto Di Marino, Napoli, Italy
- 2008 *A river ain't too much to love*, Spike Island, UK
- Eurasia*, Anastácio-Gonçalves House Museum, Lisbon, PT
- 2007 *BesRevelation 2007*, Serralves Villa – Contemporary Art Museum, Oporto, PT