

PEDRO NEVES MARQUES

When's the End of Celebration?

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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Press office in collaboration with

Galleria Umberto Di Marino is pleased to present the first solo show in its space by [Pedro Neves Marques](#) entitled *When's the End of Celebration?*, on Thursday 6th October 2011.

The contamination between different fields of knowledge is a distinctive feature of the artists' work (writings, essays, group meetings, photographs, videos or appropriations): the identification of his field of research, whether historical, sociological or aesthetic, escapes rigid definition and uses digression as a tool for a sprawling attempt to portray the reality of subjectivation processes, the formation of individuality, and the agency of persons, structures or events.

The definition of one's ego in relation to the other (whether it be an object, a person, a community or a cultural phenomenon) also passes through the communicative difficulty of conveying one's own experience, that is, of a sharing. In this cognitive act, writing plays a decisive role in the artist's practice; while conceptually time, understood as a sphere of agency, is a recurrent subject. The practice of [Pedro Neves Marques](#) has therefore always implied a narrative within the creative process or as a subtext to the exhibition layout and design, in the creation of a discourse revealed through selected references. In search of new possible standpoints for contemporary phenomena, the notion of temporal displacement of the narrated contents themselves, appears as instrumental and is achieved through a shift that is more conceptual than physical.

Recently, the artist has focused on operative models through which the experience of the other and relation between differences is managed, intending to reflect on the historical, social and psychological conditions that have created them. It is here that the theories of Fredric Jameson can be said to come into play. Jameson has criticised the post-modernist tendency to merge all cultural references into an undifferentiated unity that can be freely drawn upon, since it signals an infiltration of the capitalist and multinational economic logic within the intellectual sphere. This discourse was then transferred to the level of linguistic codes by Jean Baudrillard's observations on the collapse of the idea of historical progress and ideologies caused by the loss of meaning. Yet, beyond such discussion, the artist inquires if, instead of a post-modern relativity, meaning is not in fact currently being produced from such explosion of temporal and cultural hybrids. More concretely, in the show such inquiry is expressed through a comparison between the specificity of two iconic post-modern buildings situated in different contexts, as well as with a group of on-going photographs and short texts. The video and text *When's the End of Celebration?* dwells on the structural parts of one of the most distinctive buildings in Lisbon as an example of late post-modernism, extrapolating details from footage of the buildings' construction in 1985. Going back to the moment when this cultural phenomenon became established involves searching for the origins of the hybrid cultural magma in which we are immersed and whose ethics are just beginning to emerge. Similarly, in the series of photos on show, decorative details of South American Baroque architecture, whose hybrid forms and colonial representation corrupted the European architectural models exported to the colonies, are mixed with images of the University of St Gallen in Switzerland, of which its Institute of Management has developed since the late 1960s an economic model influenced by the politics of ecological and systemic thinking. Eclecticism and innovation therefore chase each other in a continuous circle that identifies the key feature of our time, but also its limitation, in a hybrid tendency to quote from all possibilities.