

## PRESS RELEASE



Untitled, 2004, C-print, 125 x 170 cm, Edition of 5

### **Manuela Marques**

#### *Still Nox*

January 17 – March 1, 2008

**Opening reception on Thursday, January 17 at 10 pm**

Guided tour by the artist on Saturday, January 19 at 5 pm

#### **Caroline Pagès Gallery**

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**Opening Hours:** Monday-Wednesday 12 am-5 pm, Thursday & Friday 12 am-8 pm, Saturday 3-8 pm and by appointment.

*Still Nox* is the first gallery exhibition in Portugal for Paris-based Portuguese artist Manuela Marques. The large-scale photographs on show are part of a study process on contemporary reality and the clear proliferation of states of fragmentation. The captured images are ones of expectation and encourage a questioning from the viewer, an active and reflexive posture, because there is no clear revelation of objectives, but rather the apprehension of yet-to-be disclosed moments, of intervals. These are images that are based on their own ambiguity that suspend them in less perceptible time and space, where the difficulty in finding affinities and relationships beyond that moment in focus becomes evident. At the same time, these photographs possess the recognition of images and the interaction between them within a field of imagination common to the observer, which leaves the discursive possibilities about these images wide open. These are not photographs within the ambit of the instant, although they may reveal, by chance, certain casual condiments; they are, however, something that springs from a pretension and foresight that the artist defines for her work and that the considered overall static nature of the movements consolidates.

There is a distinct perceptive individuality in relation to what is photographed in the works of Manuela Marques. There is a sensation of a voluntary isolation in the choice of images that distinguishes the work and gives it a specific approach, extracting the maximum expression from a simple gesture. As such, the intimate nature of the images enters in full consonance, from capture to reception, while not avoiding the intrinsic tensions demonstrated to be an object of encouragement. What is more important than the material itself is examining how things and bodies of energy thrive on emotions and feelings and how they are dependent on them. The continuous exploitation of conciliatory elements as the permanence of a surrounding silence and the question of the light almost always applied in one register, one moment shadow the next naked brilliance, have also been an important mark that has distinguished her work.

*Still Nox* is also the title of Marques's first monograph published by Marval Editions in Paris and due to be released in April 2008. Manuela Marques (Tondela, 1959) first showed her work in Portugal in the 2002 *Encontros da Imagem* in Braga curated by Rui Prata. In 2005, she took part in Lisbon's Photo biennial-LisboaPhoto in *Empirismos*, curated by Horácio Fernandez and Sérgio Mah shown at the Palácio de Ajuda. The exhibition then travelled to Brazil to the Museu da Imagem e do Som in São Paulo and to the Espaço Cultural Contemporâneo in Brasília. In Brazil, Marques has been represented by the Galeria Vermelho (São Paulo) since 2004. In France, she has been represented by the Anne Barrault Gallery (Paris) since 2002. Since the early 1990s, Marques has shown her work extensively in French institutions such as the Centre National de la Photographie, Centre Photographique d'Ile-de-France, Domaine Départemental de Chamarande, Malraux Museum, Fonds Régional d'Art Contemporain d'Auvergne as well as at the Agnès B Gallery and the Camões Institute. Internationally, Marques has also exhibited collectively in New York city (Schroeder Romero Gallery) and in Canada at the Canadian Photography Museum in Ottawa among other institutions (St. Mary's University Art Gallery, Halifax and Uquam Gallery, Montreal). This month, Marques will also take part in a collective exhibition at the Centre Photographique d'Ile-de-France along with artists such as Francis Alÿs, Sebastian Diaz-Morales and Denis Darzacq among others.

Her work has entered the public collections of the French Fonds National d'Art Contemporain in Paris, the Fonds Régional d'Art Contemporain d'Auvergne, the Domaine Départemental de Chamarande, the Camões Institute in Paris, the Museu da Imagem in Braga and that of Agnès B. in Paris as well as private collections in France, Brazil and Portugal.

Rita Santos, December 2007  
Caroline Pagès Gallery

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