

## PRESS RELEASE // CAROLINE PAGÈS GALLERY



Portrait #2, 2009, C-print, 74 x 94 cm, Ed. 3 + 2 AP

### **Manuela Marques**

#### *In Situ*

March 25 – May 15, 2010

**Opening reception on Thursday, March 25 at 10 pm**

#### **Caroline Pagès Gallery**

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Opening hours: Monday through Saturday from 3 to 8 pm and by appointment.

*In situ* is the title of **Manuela Marques'** second solo exhibition in the gallery. This collection of photographs functions as a series of multiple individual perspectives on times and places which identify specific moments referring to their own sense of recognition. Far from denying the narrative element on which they are based, these photographs capture the attention by means of a unique construct. More than simply being displayed, they are fixed in an ambiguous exclusivity of meanings which not only amplify but also hide themselves in their ignorance of context. The scenes they depict are structured such that their details place the observer in a state of constant insecurity; they posit a shift to the private as a way of providing an almost obsessive experiment with identity. The impossibility of visualizing some of its facets and the artificial dialogue of spatial elements, whose perspective is defined as crucial, produce a rather disturbing embarrassment and our desire to interfere with the image in search of information becomes a conscious impulse. "[...] you must search for the value of *information*, the unlimited wealth of possible significations. This is the case for artistic communication and the aesthetic

effect – which a search for information helps to explain, without however finding its definitive basis.”<sup>1</sup>

Manuela Marques’ work has been directed towards the sense of belonging, the distinction between moments which assume a stasis of the image, but also invoke the involvement of narrative. Her photographs, generally produced in large format, emerge as shameless invitations into the private sphere, whether spatially or experientially. Questions of light and perspective adopt a prominent role and it is through her technical ability that the structural elements in each image acquire direction, while subject to perception. The silence emanating from Marques’ work is not a sign of inactivity but a characteristic which seems linked to the multitude of possibilities and impossibilities inherent in our act of observation. Producing expectations and tensions, these silent photographs (or rather the silence of these photographs?) throw us a “lure” to absorb our attention without surrendering their significance.

**Manuela Marques** (PT/FR 1959) lives in Paris. In Portugal this year, her work will be part of the *Encontros da Imagem* in Braga. Recently, it was included in the exhibitions *She is a Femme Fatale* at the Berardo Collection Museum and *Lá Fora* (curated by João Pinharanda) at the EDP Museum in Lisbon. Marques’ work was shown in Portugal for the first time in 2002 at the *Encontros da Imagem* in Braga (curated by Rui Prata). In 2005, it was shown in *Empirismos* at the Palácio de Ajuda (curated by Horácio Fernandez and Sérgio Mah) as part of the Lisbon Photography Biennial (LisboaPhoto). The exhibition then travelled to Brazil, to the Museu da Imagem e do Som in São Paulo and later to the Espaço Cultural Contemporâneo in Brasília. Currently, Marques is part of the exhibition *Retratos de Cidades* at the Contemporary Art Museum in Niterói. In Brazil, the artist is represented by the Vermelho Gallery in São Paulo. Since the early 90s, Marques has been exhibiting regularly in the French institutions such as the Centre National de la Photographie, the Centre Photographique d’Île-de-France, the Malraux Museum, the FRAC Auvergne and Haute Normandie, the Domaine Départemental de Chamarande, the Lambert Collection in Avignon, the Agnès B. Gallery and the Camões Institute in Paris. In France, Marques is represented by the Anne Barrault Gallery in Paris. In America, Marques exhibited in New York (Schroeder Romero Gallery) and in Canada (Musée Canadien de la Photographie in Ottawa, St. Mary University Gallery, Halifax Gallery and Uquam Gallery in Montreal). Her work is integrated in the French public collections of the FNAC in Paris, FRAC Auvergne, Malraux Museum in Le Havre, Domaine Départemental de Chamarande, Camões Institute in Paris and Agnès B. Collection. In Portugal, it is part of the public collection of the Berardo Museum in Lisbon and the Image Museum in Braga.

<sup>1</sup> – Eco, Umberto, *Obra Aberta*, Lisboa (2ª edição), 2009 (original 1962), p. 186.

Rita Santos, February 2010  
Caroline Pagès Gallery, Lisbon

**For information and visuals, please contact Caroline Pagès or Rui Palmeiro at:  
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