

# MARCELO CIDADE | ROADS NOT TAKEN

a cura di Atto Belloli Ardessi e Ginevra Bria

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Marcelo Cidade exhibiting *Roads not taken* means to watch over Rome, describing its urban diversity statute.

Through this solo show, the artist avoids every loss of experience because he rather directly touch the external world, im-mediatly crossing his first intervention field: the city. It follows that becomes necessary a comparison with denial, intuition and digression between the availability of things and the perfect distance from products. Thanks to this project Cidade allegorically takes possession of architectures and open-air volumes, settling a path in reverse, a sort of perceptive reading which only allows a forbidden limit to emerge. His sculptural sense for space comes up to insistently scrape structural origins of every theoretical foundation, transforming the non-presence of Nature in an opportunity to circumscribe new portions of space.

The Brazilian artist, at his first solo show in Italy, has been recording and honing, for almost a decade, the state of the *street* art, using informal and subversive practices between the realms of Modernism and urban domain.

Cidade celebrates the artistic spontaneous intervention, while contributing, at the same time, to the continuous and immersive transformation of the city - a universe that, according to Cidade's visions, activates and contaminates every contemporary art form. The abundance of anti-authoritarian rituals and the application of signals, properly created to define an exterior world, make installations, interventions and artistic operations dedicated and realistic *roads not taken*. Not-chosen, but not forsaken, ways where never drifting away from their specific illegal aura and a structural aesthetic of vandalism. Both of this dimensions are deeply anchored to a Modernist sense for space and to its identità, a legacy which Cidade draws upon powerfully.

In Rome, Cidade will work on geometries, codes and dissimulations within the Italian capital, letting changing tracks emerge as a new approach for the actual contemporary art scenarios. His artworks will reflect poetic impressions, marked into city's history and nature. Nothing inside his constructive performance practice is just representation or simple decoration: Cidade is a foremost rebel dissimulator. He measures the sensation of foreign territories just using them, as a kind of reaction, as a white sheet, as a surface subjected to the whole physical reality. A subtext which describes a complex conceptual network composed by effects, actions and reproductions, all ready -at the first need- to overrun the cradle of traffic. Surveillance devices, control mechanisms, defensive tactics and border obstacles, distributed into the Cidade's artwork, bring the gaze upon a peculiar *road not taken* which often is a critic trace of a distant nature, abroad from the theater of art.