

## Parra & Romero | Ibiza

ADAM PENDLETON

*Whole Fragments*

Parra & Romero is pleased to present the first solo show by the artist Adam Pendleton at its space in Ibiza. Titled *Whole Fragments*, the show features a group of new pieces made specifically for the gallery space. Images and texts, which have served as source material for all of Pendleton's work from the last ten years, are represented in the exhibition.

Pendleton is a conceptual artist known for his multi-disciplinary practice, involving painting, silkscreen, collage, publishing, video and performance. His work often concerns the investigation of language and the re contextualization of history through appropriated imagery. Through his work, Pendleton seeks to establish "a future dynamic where new historical narratives and meanings can exist."

All the pieces have born from the artist's personal "archive", his library of books on literature, modern and contemporary art, experimental dance, film and philosophy. Books like *The Short Century: Independence and Liberation Movements in Africa 1945–1994*, and volumes from the Cinema One and Modern Film Scripts series, specifically those on Jean- Marie Straub or Jean-Luc Godard. All this, together with the history of Civil Rights Movements, the pre-war Avant-Garde, La Nouvelle Vague in film, and Minimalist and Conceptualist art practices of the 1960s, serve as bedrock of Pendleton's artistic practice.

The four *Untitled* paintings presented at the show are based on a series of collages that layer and abstract the phrase: A VICTIM OF AMERICAN DEMOCRACY, Malcolm X's loose definition of 'a nigger.' By disrupting the burden of representation between image and text, the paintings function as a departure point for framing past and potential histories, creating what the artist calls a "site of engagement."

In the big mural *Notes on Notes on Black Dada Nihilismus (proper nouns)*, Pendleton shows fifteen proper nouns. He appropriates its language from a poem by the beat writer Amiri Baraka, redacting all contexts and retaining only the poet's references to proper names.

The three pieces from the series *System of display* feature images, often drawn from the pages of art publications or historical source texts, and letters, derived from a range of printed matter, hardly provide contextual specificity. Rather than neatly document a historical moment or work of art, *System of Display* serves to document forms of discourse themselves. The individual subjects recede; conventional hierarchies are undone by the artist's system of organization. "Increasingly, I am starting to look at the work that uses historical images as one complex image or network," explains Pendleton. "I am working to establish a system of display, of organization. I want to create a situation where we're inclined to rethink notions of the past and the future, as well as our ability to understand them enough to make reductive statements." As in many of his works, Pendleton's use of a reflective mirror surface invites the viewer into the historical image itself, reanimating the image's negative space with the vitality of the present moment.

*Adam Pendleton (1984, Richmond) lives and works in New York. He has recently inaugurated an exhibition in Contemporary Arts Centre New Orleans, 2016. In the past few years, he had been shown at Artpace San Antonio, 2012; Walker Art Center, Minneapolis, 2014; The New Museum, New York, 2013; MoMA New York, 2012; or Whitney Museum of American Art, New York, 2013. In 2015 he was part of the 56th International Art Exhibition, La Biennale di Venezia, Venice, Italy, in the Belgian Pavilion. In 2012, he was at the La Triennale at the Palais de Tokyo in Paris.*