

On Immanence

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Immanence is the primordial pulse that defines us, the notion that everything that exists unfolds from within: a ceaseless movement that neither begins nor ends, but continues, shifting, transforming, and sustaining itself. Inspired by the ideas of French philosopher Gilles Deleuze, presented in his final essay *Immanence: A Life* (1997), where he envisions a plane where all things exist in their own right, Pedro Cera is pleased to present an exhibition that channels a continuous interplay of forces seeking expression. In a territory where each element is shaped by its own inner momentum, *On Immanence* gives form to what remains unspoken, tracing vital wishes extending beyond language.

As a foundational concept in metaphysics and ontology, immanence proposes an immersion into what Deleuze calls the *pure plane*, an infinite *milieu* without constitutive division. Such ideas resonate deeply with his concept of “a life”, introduced in the same essay. Treating it as an undetermined and a-subjective vitality inhabiting the “non-times” of morphologic existence, the concept of “a life” points to what his seminal essay *A Thousand Plateaus* (1980) describes as “matter-in-movement”, namely, a vitality of life that ceases to be the quality of a subject, and instead becomes a pure immanence, flowing through the interstices of everything. Life and vitality thus become governing concepts for all entities, and for everything else remaining between them. In this framework, the body is no longer understood as a fixed structure, escaping anthropomorphic constraints to be reconfigured into a place of possibility, a pure abstract structure channeling internal intensities. What shape does an inner urge take when conveyed through this multiform, abstracted body? How can “a life” reveal itself through its sensitive matter? And how can matter become a sensitive body?

On Immanence proposes a look at artists whose works transform into lifeforces, conduits and transmitters of desires that overlap and dissolve, shaped by the energy circulating within. Insisting on physical presence, the exhibition unfolds as a dynamic network of intentions, sensations, and pulses that escape rigid forms, challenging traditional notions of bodily structure, resistance, belonging, and inscription, all converging within the palpable sensuality of the material world. Hovering through dreamlike dimensions, the exhibition maps invisible circulations in a landscape of abstraction, a territory where unconscious sensation thrives, free from containment. Here, vibrant plasticity and emotional sincerity intertwine to create a visual plane of dissonance, inscribed in bodies of limitless nature and origin, carriers of desire for discourse and affirmation.

At the limit of a tongueless desire, *On Immanence* suggests a sensory space where communication is anchored in what becomes visible only within the domain of pure intention. In the absence of linguistic attributes, what remains is the energy in motion, pulsing silently as it resists erasure.

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