

## The Ephemeral and the Permanent in Contemporary Street Art

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**At the Avani Rio Novo Venice Hotel, Endless explores the fine line between the ephemeral nature of his urban works and their representation in institutional contexts, inviting us to engage in a profound meditation on the role of art within the realms of consumerism and media culture**

Words DOMENICO COSTANTINI



*Endless (London 1982) is a British street artist of international renown. Known for merging fashion and advertising with social critique, he was the first street artist to exhibit at the Venice Biennale and has works in the Uffizi Galleries. He employs iconic symbols and graphic techniques to explore themes such as consumerism and cultural influence.*

**Your art challenges conventions and transforms urban spaces into visual stages. How do you interpret the tension between the ephemeral and the eternal in your artistic practice, and how do you relate to the idea of impermanence in the context of a metropolis like London?**

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My passion for art was born from a desire to express myself beyond traditional boundaries, and London provided the perfect stage for that. There, the impermanence of my street works reflects a society in constant motion, influenced by media and fashion. Despite the ephemeral nature of street art, each intervention is an attempt to capture and reinterpret that incessant flow of images and messages. The street is a chaotic environment, but it is precisely within this chaos that I find my 'artistic cathedral,' a space where I can explore and evolve my artistic expression.

**Your works sit at the intersection of mass iconography and social critique. How do you conceive the boundary between art and commodity, and what role do you play in navigating the ambiguity between subversion and conformity?**

Navigating between art and commerce is a delicate balance. I use mass iconography not only to critique it but to explore its impact on our perception of reality. My collaborations with luxury brands, such as the one with Karl Lagerfeld, are opportunities to negotiate spaces of creative autonomy. I don't just decorate; I seek to insert a reflection on the role of consumerism, using the language of advertising and fashion to subvert its meanings. It's a constant dialogue between acceptance and challenge of the expectations of both the audience and the brands.

**Consumerism and the influence of media seem to be recurring themes in your work. How do you conceive the dichotomy between the apparent superficiality of these themes and the depth of the message you seek to convey through your art?**

My goal is to represent the complexity of the modern world without passing moral judgments. My works do not label consumerism as positive or negative; rather, they present it as an omnipresent reality with which we constantly interact. The apparent superficiality of the theme is merely the surface: the real message lies in the invitation to reflect on our interactions with these goods and the collective imagery that arises from them. My art is an open window onto these dynamics, a way to observe and interpret the signals that define our era.

