

CARLO REA

IMPERMANENZE

Forms and images of fluctuating surfaces

Curated by Bruno Corà

Opening Monday 28 April 2014 at 6 p.m.
From 29 April to 12 July

Gallerja, Via della Lupa 24, (Fontanella Borghese) 00186 Rome
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Carlo Rea's solo exhibition "*IMPERMANENZE – forms and images of fluctuating surfaces*" curated by **Bruno Corà** will be held in the space of the **Gallerja** Monday, 28 April at 6 p.m.

The artistic career of Carlo Rea has developed over a period of twenty-five years through a series of intense experiences which have led him from music to visual arts. Following a passionate meditative phase lasting several years, and after the procedural elaboration of a linguistic pattern that satisfied his needs, this is his first important solo exhibition in Italy representing a coherent nucleus of various works realized in different periods, and which fully delineate the artist's profound authentic aesthetic processes and his multifarious character traits.

The exhibition presents a repertory of works, the products of sensitive research and painstaking discipline which pinpoint the path of a highly personal inedited idiom, full of innovation and links with the traditions of both music and the plastic arts. Rea's experience – especially during recent years – seems drawn to the representation of the fluctuation of matter, intended as physical and metaphysical space, while suggesting a constant *impermanence* of the things that surround us and the concept of an all-permeating instability.

In his music as well as in his drawings, paintings and plastic works, notions of instantaneousness and continuity are at the centre of his investigation, which finds the ideal vehicles for their visualization in the use of materials such as gauze, ceramics or plaster.

The exhibition therefore presents monochromatic surfaces set on gauze where the stratification of the parts or their twisting produce horizons of plastic continuity: works of plaster and ceramics set in space by the artist, who often uses them as instruments to produce surprising sonorities,

CARLO REA

Carlo Rea was born in Rome in 1962 from a family of artists: his father Ermanno is a writer while his mother Annette is a writer and photographer. His maternal grandmother, aka Annette Bach, was a theatrical and cinema actress between the 1930s and the 1940s; his paternal grandfather was a painter and tradesman during the 1920s in Naples.

Carlo Rea attended the conservatories of Milan, Rome and Geneva, graduating in violin and viola.

While in Rome at the beginning of the 1980s, he came in contact with the cultural artistic environment of the city and his encounter with abstract painting was of crucial importance. The study of music and the practice of painting have blended into a unique personal idiom, in which he transposes music onto paper, canvas and ceramics. His drawings based on musical script are significant because the annotations have become pictorial form.

In 1991 he moved to Paris where he set up his first solo exhibition, the opening of which was held the following year. This event definitively marked his commitment to painting. The creative path of Carlo Rea also passes through extra-pictorial materials that have an intrinsic plastic value: wood, jute, asphalt, tile, ceramics, etc., in which the artist constantly searches for vibrations, sounds, breath, as, for example in the series of ceramic sculptures "*Impermanent Substance*", realized between 2013 and 2014. Besides arranging them in space, the artist often uses them as musical instruments: when gently brushed by fingers they emit amazing sounds.

To sum up, we can say that his production over the past ten years has been characterized by the poetic splitting of that sort of non-colour, white, which is also the sum of all colours. Rea works on large monochromatic gauze-based surfaces in which the stratification of parts or their tension/torsion produces extensions that tend to confer an evanescent quality to the marks scattered hither and thither on the base or on the surfaces in which the mere stratification and tension of the material produce *impermanentences* and absence of references to space-time.

A monograph curated by Bruno Corà with a critical text and the images of all the works on display will be presented during the exhibition. Ed Magonza, 208 pages.

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Opening hours Tuesday - Saturday 11.00 - 13.30 / 15.00 - 19-30