

ANNA MARRA

ARTE CONTEMPORANEA

PANTA REI

**VITTORIA GERARDI, MARIA LAET
LUCAS SIMÕES, RODRIGO TORRES**

curated by **Marina Dacci**

opening

Friday, November 19th, 2021 h 6pm – 9pm

until December 18th, 2021



The Galleria Anna Marra is pleased to present the collective exhibition Panta Rei; Vittoria Gerardi, Maria Laet, Lucas Simões and Rodrigo Torres have been invited to explore the idea of an artwork's form, between memory and the perception of reality, exalting the aspects of instability and change. Reality is often a deep, underlying layer, sometimes it is repressed in our existence.

In the exhibited works, the process of formal construction and deconstruction enquires of its relationship with the space and time granted to the unexpected; an unexpected born of both a physical relationship with the artwork while it is being produced and an openness to a "sensorial" exchange with the subject of the work often concerning archetypal images.

Gaze and gesture modify trajectories in their search of form.

The generative experience is both physical and psychic at the same time. In the process of creating artworks there is a shift between psychic and physical, without a solution of continuity, at times charged with sensuality. In the dilated temporality of the action, even time – brought into the work – takes on a physical, corporeal, sometimes performative dimension.

In this way every idea, every experience finds their own "body" to highlight the fluidity of perpetual change both within and outside us.

Image can be embodied in different states, becoming vision, as it inevitably inquires about its relationship with the material used, but also about its relationship with our feelings and our identity, this, above all, is how an artist thinks about the construction of a form and about the organization of space.

Gerardi, Laet, Simões and Torres represent what happens in nature, the entropy of material during the work process, the absorption of time in the overlappings, afterthoughts and formal adjustments linked to our experiential memory, the subtractions/distortions of meaning due to cultural changes, the regeneration of the subject of the work to be presented to us visually and finally the possibility that the visitor can modify the form.

Deconstructing the image tends to break an hegemon, and often stereotypical approach. Thus the image becomes the vector of precise identity and cultural requests, in which the work is the threshold toward other worlds.

GALLERIA ANNA MARRA

via sant'angelo in pescheria 32 – 00186 Rome | tel. +39 06 97612389 | info@galleriaannamarra.it
www.galleriaannamarra.it | Monday – Friday, 3.30pm - 7.30pm | Saturday 10am – 2pm | by appointment

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Vittoria Gerardi (Padua, 1996) lives and works in Padua.

After high school she moved to New York, where she attended the International Center for Photography.

In the series *Confine*, the artist presents her perception of landscape as, a physical, visual and mental experience. The blinding light, and so the difficulty in seeing, is done by choosing parts in negative, extracting fragments of landscape making them become/transforming them in symbolic lines, almost scars of light and time, poised between inconsistency and materiality.

The series *Aletigrafia* instead is a project that analyzes the latent condition of a photograph through the vegetal world. A blade of grass replaces the photographic negative inside the enlarger in the darkroom and is projected on photographic paper. With a brush soaked in the developing liquid, the complex fibrous structure is revealed in the space of a line. The artist abandons the traditional process that stabilizes the photograph: in *Aletigrafia* the print continues to absorb light changing over time and modifying its hues. Successive applications of the blade of grass, clay and resin, create a plasticity of union between light and nature, seemingly transforming the photograph in photosynthesis.

Maria Laet (Rio de Janeiro, 1982) lives and works in Rio de Janeiro.

Her work mostly looks at her relation with nature, moving in unison with water, air, earth and light. Her body performs these transmigrations of energy that occur in a dilated time and space. Maria Laet's works range from photographs to engravings printed on various supports and from installations to videos. The choice of medium and materials are particularly important in her research. They are chosen with rigour and care to make the vibrant sensitivity of her experiences explicit and to preserve memory of the contact and accept the fluidity of change.

Lucas Simões (Catanduva, 1980) lives and works in São Paulo.

The exploration of material as a form of expression in the work of Lucas Simões is not, as may appear at first sight, a fetish for materiality, but rather research that aims to fill the support of the artistic object with meaning. His training as an architect, where technique and poetics are profoundly entwined, gives one of the possible keys for understanding his production.

Painting, cartography, books, photography, concrete, steel, paper... have already been objects of his investigation. Through daily experimentation with materials and know-how, the artist finds the necessary means of expression, as in his more recent sculptures and installations in concrete connected with fragile materials that accept entropy, which reflect his research into brutalist architecture and the failure of its utopian sense.

Rodrigo Torres (Rio de Janeiro, 1981) lives and works in Rio de Janeiro.

Rodrigo Torres's artwork approaches the natural and the imagined with balance and his artworks take on tautological and enigmatic tones. Most of his works are ceramic sculptures, three-dimensional objects that blend with photographs and paintings, coming together in a symbiosis: an elaboration of a disruptive visual language. Infused with optical displacements and illusory transformations these shapes and textures intercross with the nature of the material. Torres places the decorative in opposition to the museological character: his ceramics instill doubts and open polarities through a hyper-detailed technique. Vases, jars, fruits, vegetables, small objects, protective packaging among other props and everyday frills: all these various materials are once again in a space of mimesis. The artist invokes horizons and geometries in sculptures that challenge the viewer, in dichotomies of reality and fiction, within which his creations take on form.

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