

Marco La Rosa

A+B GALLERY

Marco La Rosa's work is a smart conclusion of the neo-geo researches that from the 1990's reconsider the investigation on monochrome from the avant-garde to the 1970's thanks to a new language able to elaborate pure geometric shapes looking at the concrete and minimal researches. The solids are open to a possible margin of error, they are declarations of a pollutable perfection, that is suspended in a metaphysical atemporality,

the sphere comes from their union, in every single appearance they picture the uniqueness and fallibility of the human being and of the world. A silent aura spreads out and shines from one element to the other: the artwork becomes a declaration of a final solution through absence: in the full-vacuum which protects and wraps every single element, in the black reflecting light which recreates and transforms them, we accept the invite that a young artist,

who is looking for the sense of his work and who is able to go through the knowledge of history, gives with The best of the possible worlds to a future humankind who will have to read it for the first time, if possible.

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Marco La Rosa, Pelagòs, 2021, A+B Gallery, Brescia

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Marco La Rosa, Attori Silenziosi, 2020, Palazzo Bertazzoli, Bagnolo Mella, Brescia

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Marco La Rosa, *Attori Silenziosi*, 2020, Palazzo Bertazzoli, Bagnolo Mella, Brescia

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Marco La Rosa, Attori Silenziosi, 2020, Palazzo Bertazzoli, Bagnolo Mella, Brescia

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Nazzarena Poli Maramotti, Artefiera 2019, Bologna

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Marco La Rosa, Beneath between beyond, 2019, Spazio Cordis, Verona

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Marco La Rosa, Beneath between beyond, 2019, Spazio Cordis, Verona

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Marco La Rosa, Pèlagos, 2021
neon, 210x70cm, ed. 5
Euro 7500 vat incl

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Marco La Rosa, Passa oltre (Pèlagos)
concrete, pigments, 26x40x40cm
euro 3500 vat incl

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Marco La Rosa, il mio doloroso ritorno voglio narrarti (Pèlagos)
concrete, pigments, steel, 30x25x19
Euro 2500 vat incl

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Marco La Rosa, Apoteosi n.5,
lead, 47x26x26 cm
Euro 3500 vat incl

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Marco La Rosa, Complessa semplicità, 2014
lead, 6x9x9 cm
Euro 1200 vat incl

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Marco La Rosa, Apoteosi n. 17, 2016
lead, 20,5x20x19 cm
euro 1800 vat incl

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CURRICULUM VITAE

Marco La Rosa (Brescia, 1978), lives and works in Brescia. In 2005, he graduated in Law at University of Brescia, and in 2011 he attended the Academy of Fine Art of the city, Accademia di Belle Arti Santa Giulia, with prof. Massimo Uberti, where he works now as a teacher.

EXHIBITIONS

SOLO SHOW

2021

Pelagòs, A+B Gallery, Brescia

2020

Attori Silenziosi, Palazzo Bertazzoli,
Bagnolo Mella, Brescia

2019

Beneath between beyond ,Spazio
Cordis, Verona

2017

Adesso Tocca a te, Museo San Rocco,
Trapani

2015

Via Crucis, Meccaniche della
Meraviglia 10, Cappella ex
cotonificio De Angeli Frua, Roè
Volciano (Bs), curated by Kevin
McManus.

2014

Gravity of variations, Casa Matei
Corvin, Iaga gallery, Cluj-Napoca,
with Francesco Arecco.

2013

Between signes and measure, A+B
Gallery, Brescia, con Nazzarena
Polimaramotti.

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2012

Dasein, Galleria Adiacenze, Bologna,
curated by Carolina Lio.

In media e ultima ragione, Galleria
ARTRA, Milano.

2011

Untitled (phi), A+B Gallery, Brescia.

GROUP SHOW:

2015

Generazioni a colloquio, Marco La
Rosa, Gabriella Benedini, curated by
Paolo Bolpagni,
Palazzo della Permanente, Milano.

2014

Smart Riso. Reti di Resilienza, Riso,
Museo d'Arte contemporanea,
Palermo.

Al limite, Sconfino, Forte Stella,
Monte Argentario (Gr), curated by
Adiacenze.

030.2.0 Arte da Brescia, Castello di
Brescia, curated by Dario Bonetta e
Fabio Paris.

Pa [e/s] saggi, Palazzo Foppoli",
Tirano (So), curated by Anna
Radaelli.

Case sparse. Tra l'etere e la terra,
artistic residence in Malonno (Bs),
project by
Monica Carrera e Francesca
Damiano, curated by Marta Ferretti.

2014

Infinito Presente. Elogio della
relazione" - Museo Diocesano
Tridentino, Trento, curated by
Andrea Dall'Asta S.I., Domenica
Primerano, Riccarda Turrina.

2013

Ri-nascere - Museo del Territorio
Biellese, curated by Andre Dall'Asta
S.I. and Irene Finiguerra.

Oltre il pensiero - Palazzo Guaineri
delle Cossere, curated by A+B
Gallery.

2012

Winner of Prize Arti Visive San
Fedele 2012, E quindi uscimmo a
riveder le stelle - Il
viaggio, Galleria San Fedele, Milano.

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Con gli occhi alle stelle (Giovani
artisti si confrontano col Sacro),
Galleria d'Arte Moderna
Raccolta Lercaro, Bologna, a cura di
Andrea Dall'Asta S.I.
Luoghi del Sacro, Galleria San
Fedele, Milano, curated by Andrea
Dall'Asta S.I., Ilaria Bignotti,
Matteo Galbiati, Chiara Gatti,
Massimo Marchetti, Kevin McManus.

2011

Passaggi. Arte contemporanea in
università, Università Cattolica,
Brescia, curated by Paolo
Bolpagni, Federica Boràgina,
Mariacristina Maccarinelli, Kevin
McManuà

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PELAGOS

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The metaphor of the open sea voyage is classically used in philosophy to mean philosophical speculation itself, the eternal thirst for knowledge, the impulse towards the unknowable, which is the very code of human existence. From Thales, for whom the liquid element is the principle of the world, to Kant, who describes the land of truth as an island surrounded by a vast and tumultuous

ocean, to Nietzsche, who insists on the silence of the sea, up to the greats of the twentieth century, such as Foucault, for whom the sea represents insignificance, the loss of meaning, the sea assumes in our imagination the appearance of a boundary assigned by nature to the space of human endeavor, and yet (or perhaps because of this) a boundary - the first - challenged, crossed, violated. It is the fascination of discovery, the thrill of knowledge, the perennial dissatisfaction with every achievement. It is the impulse to start again every time one reaches land, a port, a destination, in a dual and ambiguous relationship between journey and landing, so that the two elements are essential to each other in an existential tension destined to

renew itself continuously. Deleuze writes in comment to the famous aphorism of Leibniz: "What is more beautiful? It is the very statement of the philosophical path: you think you have arrived and then you find yourself in the open sea ". From the infinitely large to the infinitely small, inside and outside oneself, the tension towards knowledge, as well as life itself, is always a tumultuous journey with uncertain outcomes, but just as dense with fascination and learning, so much so that one often loses sight of the destination and thus takes longer roads, pleasant detours, and if on the one hand the desire to arrive (or return) is strong, on the other it is clear that it would not make sense to do so without having massively collected and learned along

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the way: after all, the destination is but the reason, the origin, the pretext for facing the journey.

In Pèlagos (Πέλαγος: open sea, other sea) Marco La Rosa presents a wide selection of unpublished works that reinterpret the most epic and paradigmatic of journeys, the journey par excellence: the long wandering at sea of Odysseus to reach Ithaca, home. A journey that lasts ten years and that constantly feeds on this existential conflict between putting down roots and continuing to explore the world, so much so that it transcends the pages of the Homeric poem to continue in the Western literary tradition from Dante to Foscolo, from Pascoli to Kavafis, from D'Annunzio to Joyce, from Levi to

Baricco, taking on a new meaning and a new nuance each time, and demonstrating the universality of a story that is among the oldest in Western literature, but also and always among the most contemporary.

Marco la Rosa's research mainly feeds on themes and reflections taken from classical literature and philosophy, tending on the one hand to recover the ancient world through contemporary sensibility, and on the other hand to constantly reread the lessons of the past in order to perceive those universal values that can serve as a beacon, a useful compass to orient oneself in a present and a future in which it is difficult to identify concrete and sharable values, with a strong introspective value. In

some cases it is a question of making the invisible visible, of going deep into the interstitial spaces of thought - examples are Apoteòsi (2016) and Derive (2016), Autoritratto (2012) and Vacuum, Spazio Puro (2014) - or of giving body to the elusive - I am thinking of the cycles of Days, Weeks and Months (2014), in others it is a matter of investigating specific philosophical concepts -The Best of All Possible Worlds (2012), Dasein (2013)-, biblical episodes -The Argument of the Third Man (2012), Ecce Homo (2013), Via Crucis (2015). The latter can perhaps be considered the forerunner of the large cycle dedicated to Odysseus that has engaged the artist for a year and led to the creation of more than twenty new works.

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In the works on show, the dialectical tension that is typical of the Homeric hero is evident not only in the single pieces, which punctually retrace the main passages of his return journey to Ithaca and of the Dantean passage dedicated to him, but also in the general work with extremely concrete materials, typical of La Rosa's research, such as cement and metals (in this case copper): if the conceptual interpretation of the work lends itself to an intellectual speculation that opens up on continuous questions and cues taking us far away, to the high seas, the materialization of each passage is clothed with all the concreteness and solidity of the contingent, of the destination: it is dry land.

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