# Marco La Rosa

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,

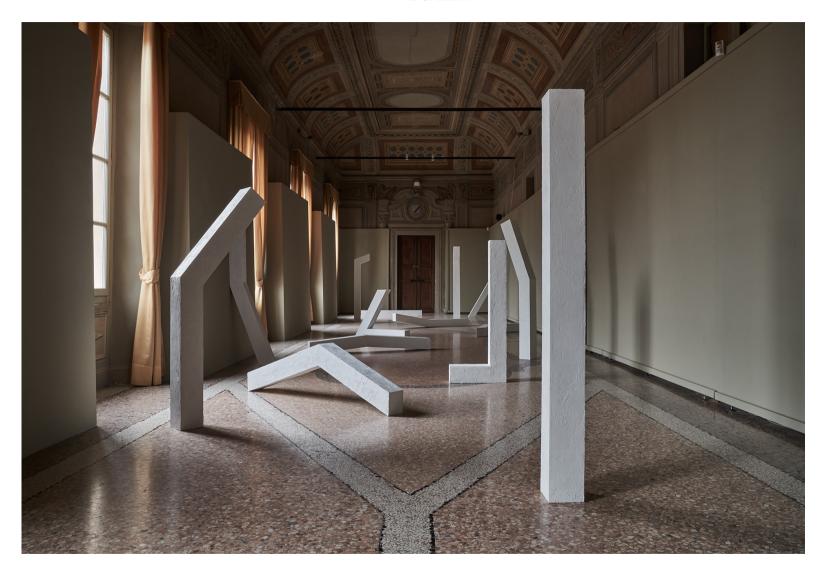
who is looking for the sense of his work and who is able to go through the knowledge of history, gives with The best of the possible worlds to a future humankind who will have to read it for the first time, if possible.



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



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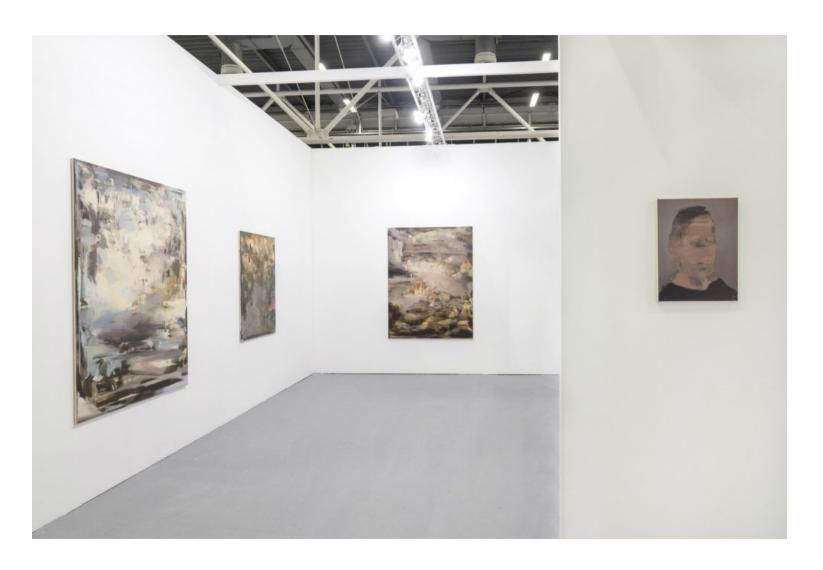
Marco La Rosa, Attori Silenziosi, 2020, Palazzo Bertazzoli, Bagnolo Mella, Brescia



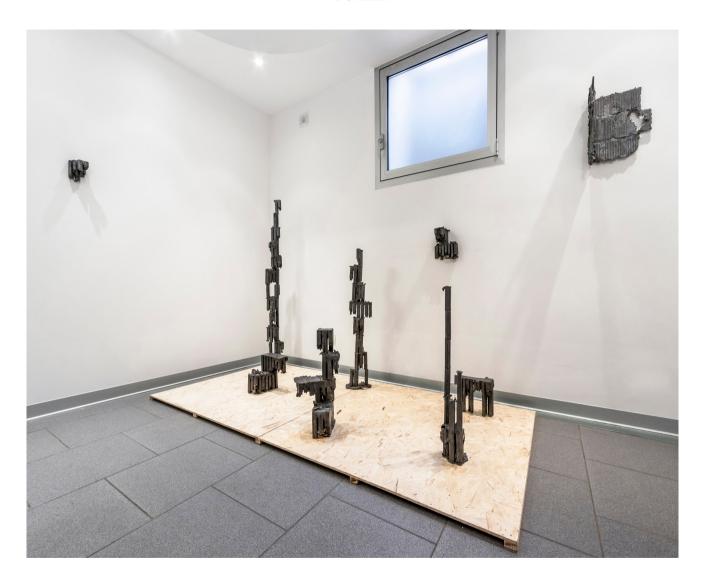
Marco La Rosa, Attori Silenziosi, 2020, Palazzo Bertazzoli, Bagnolo Mella, Brescia



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



Nazzarena Poli Maramotti, Artefiera 2019, Bologna



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



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



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





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





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



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



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



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

CURRICULUM VITAE	EXHIBITIONS	2015
		Via Crucis, Meccaniche della
	SOLO SHOW	Meraviglia 10, Cappella ex
		cotonificio De Angeli Frua, Roè
	2021	Volciano (Bs), curated by Kevin
	Pelagòs, A+B Gallery, Brescia	McManus.
	2020	
	Attori Silenziosi, Palazzo Bertazzoli,	2014
	Bagnolo Mella, Brescia	Gravity of variations, Casa Matei
		Corvin, laga gallery, Cluj-Napoca,
	2019	with Francesco Arecco.
Marca La Posa (Prossia, 1079) livos	Beneath between beyond ,Spazio	
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,	Cordis, Verona	2013
		Between signes and measure, A+B
	2017	Gallery, Brescia, con Nazzarena
	Adesso Tocca a te, Museo San Rocco,	Polimaramotti.
Accademia di Belle Arti Santa Giulia,	Trapani	
with prof. Massimo Uberti, where he		
works now as a teacher.		
WOIRS HOW as a teacher.		

2012	2014	2014
Dasein, Galleria Adiacenze, Bologna,	Smart Riso. Reti di Resilienza, Riso,	Infinito Presente. Elogio della
curated by Carolina Lio.	Museo d'Arte contemporanea,	relazione" – Museo Diocesano
In media e ultima ragione, Galleria	Palermo.	Tridentino, Trento, curated by
ARTRA, Milano.	Al limite, Sconfino, Forte Stella,	Andrea Dall'Asta S.I., Domenica
	Monte Argentario (Gr), curated by	Primerano, Riccarda Turrina.
2011	Adiacenze.	
Untitled (phi), A+B Gallery, Brescia.	030.2.0 Arte da Brescia, Castello di	2013
	Brescia, curated by Dario Bonetta e	Ri-nascere – Museo del Territorio
	Fabio Paris.	Biellese, curated by Andre Dall'Asta
GROUP SHOW:	Pa [e/s] saggi, Palazzo Foppoli",	S.I. and Irene Finiguerra.
	Tirano (So), curated by Anna	Oltre il pensiero – Palazzo Guaineri
	Radaelli.	delle Cossere, curated by A+B
2015	Case sparse. Tra l'etere e la terra,	Gallery.
Generazioni a colloquio, Marco La	artistic residence in Malonno (Bs),	
Rosa, Gabriella Benedini, curated by	project by	2012
Paolo Bolpagni,	Monica Carrera e Francesca	Winner of Prize Arti Visive San
Palazzo della Permanente, Milano.	Damiano, curated by Marta Ferretti.	Fedele 2012, E quindi uscimmo a riveder le stelle - Il
		viaggio, Galleria San Fedele, Milano.

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

PELAGOS MARCO LA ROSA

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

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.

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.