

Pittura Italiana Oggi

Triennale Milano

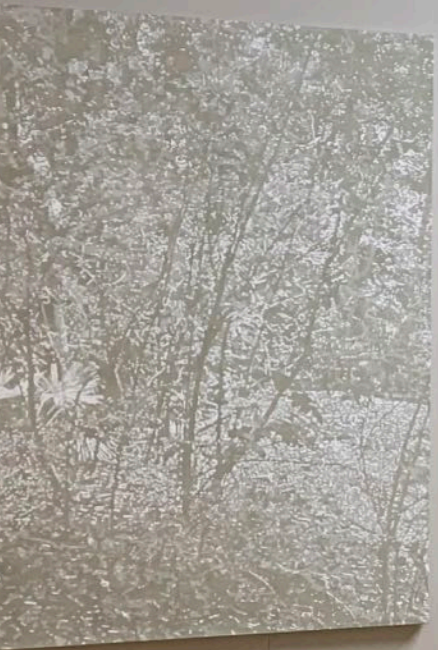
2023

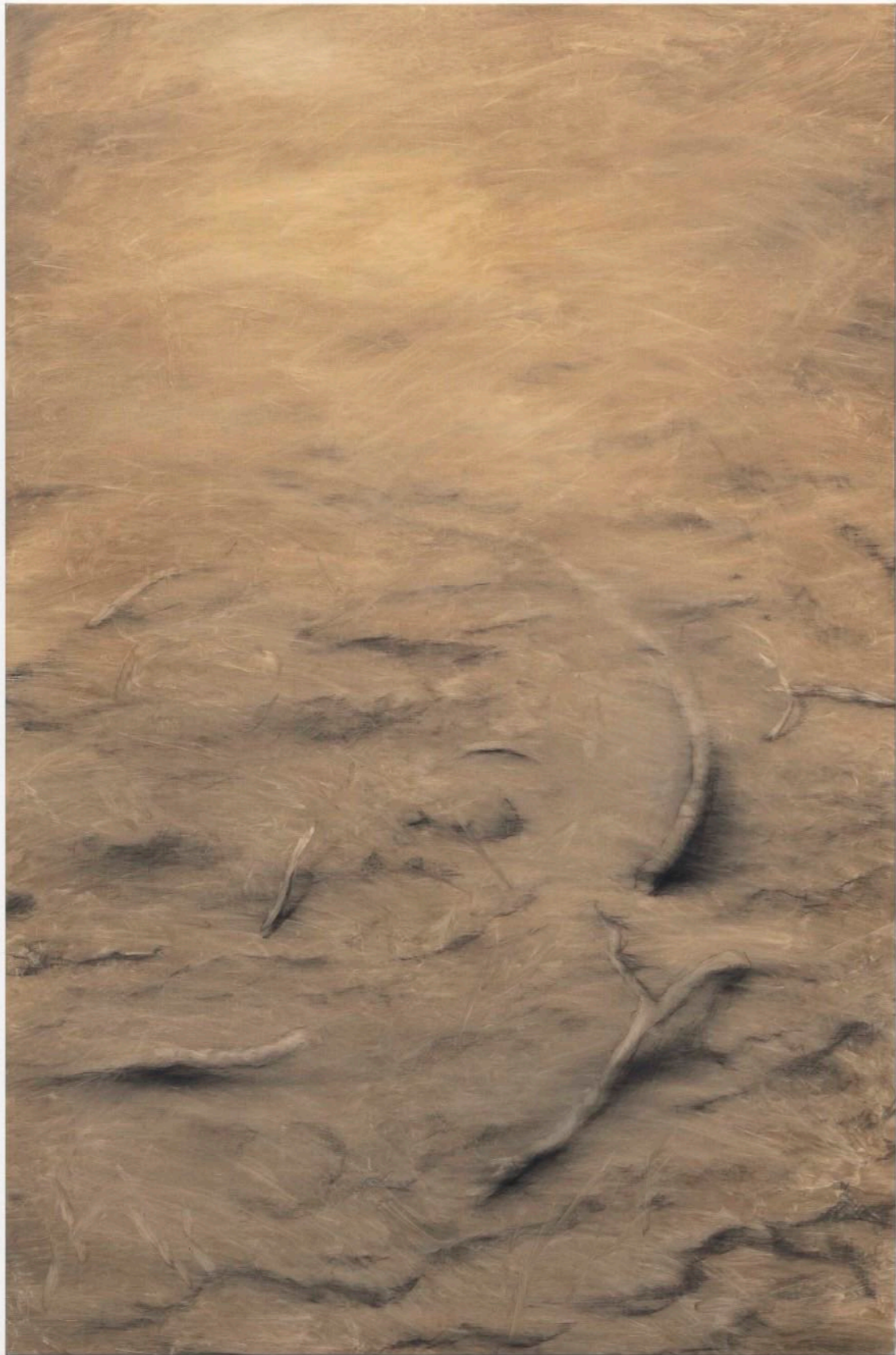


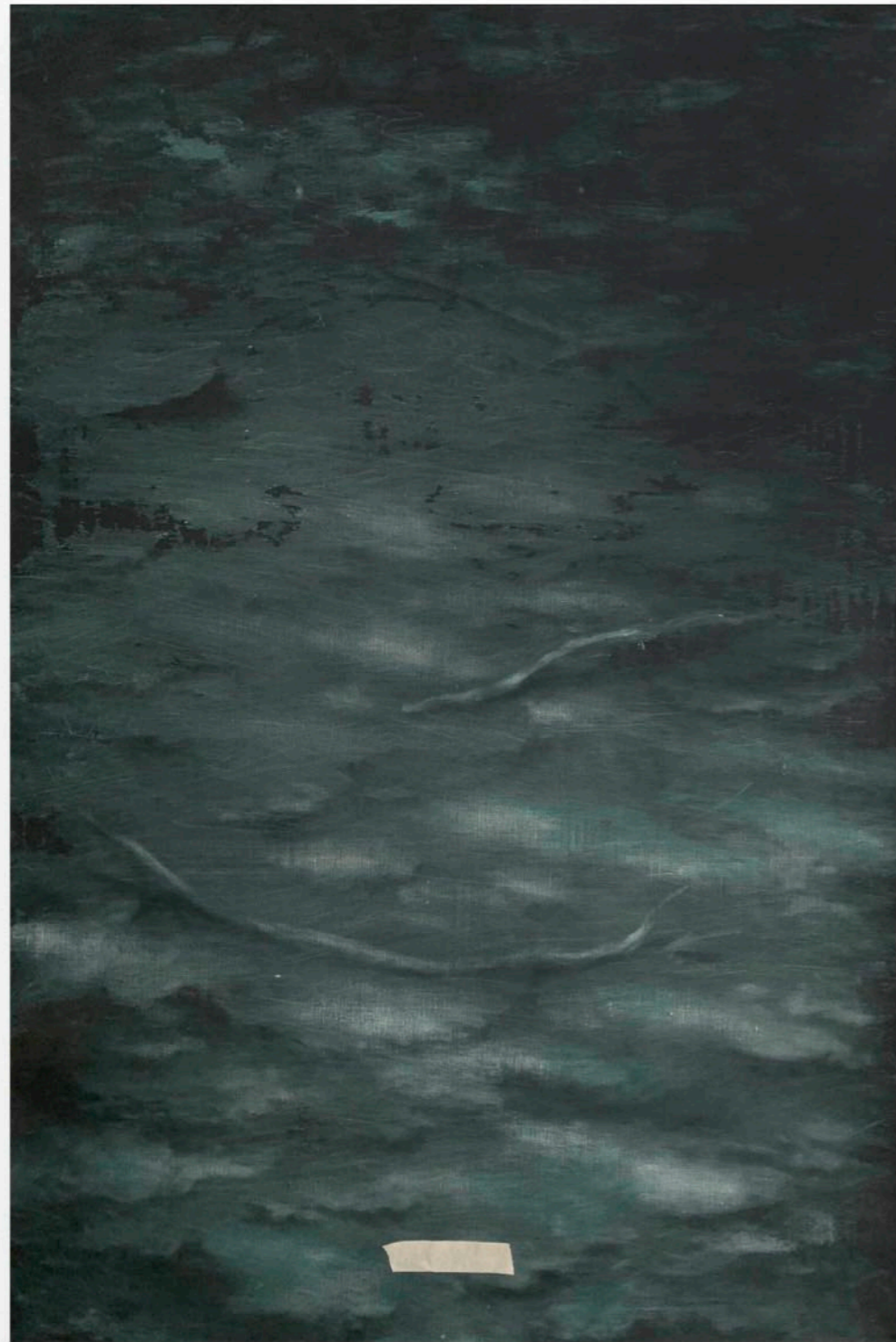
Fondale, il giorno | 2021
(Bottom, the day)

Oil graphite and chalk on linen
170 x 112 cm

(This work is part of the show
"Italian Painting today" by Damiano Gulli
at Triennale Milano 2023/2024)

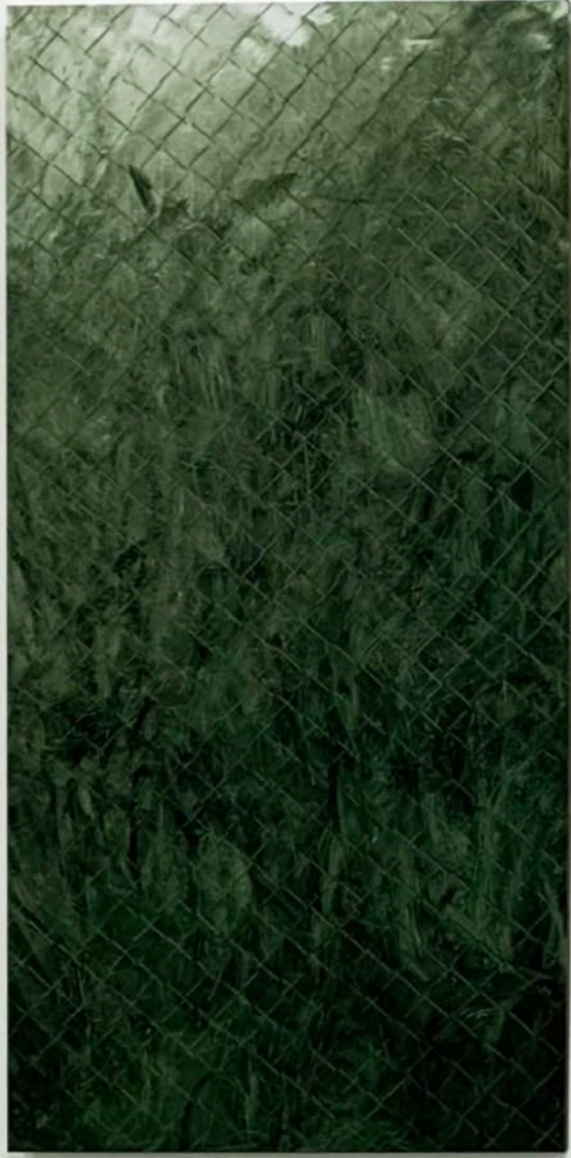






Fondale, il giorno | 2021
(Bottom, the night)

Oil, graphite and chalk on linen
170 x 112 cm





i propri limiti | 2023
(their own limits)

Oil on linen
178 x 85 cm



(nero vite) | 2023
(vine black)

Oil and acrylic on canvas
50 x 70 cm



(noire de pérylène) | 2023
(pérylène black)

Oil and acrylic on canvas
50 x 70 cm



(noire de pêche) | 2023
(Peach black)

Oil and acrylic on canvas
50 x 70 cm

Cremona Art Week 2023

Project by Rossella Farinotti
and Conceptual Fine Art

21 artists in the historical building
Of the city



false Carrara marble, 2019

gesso and graphite on ancient beam from early XIX century







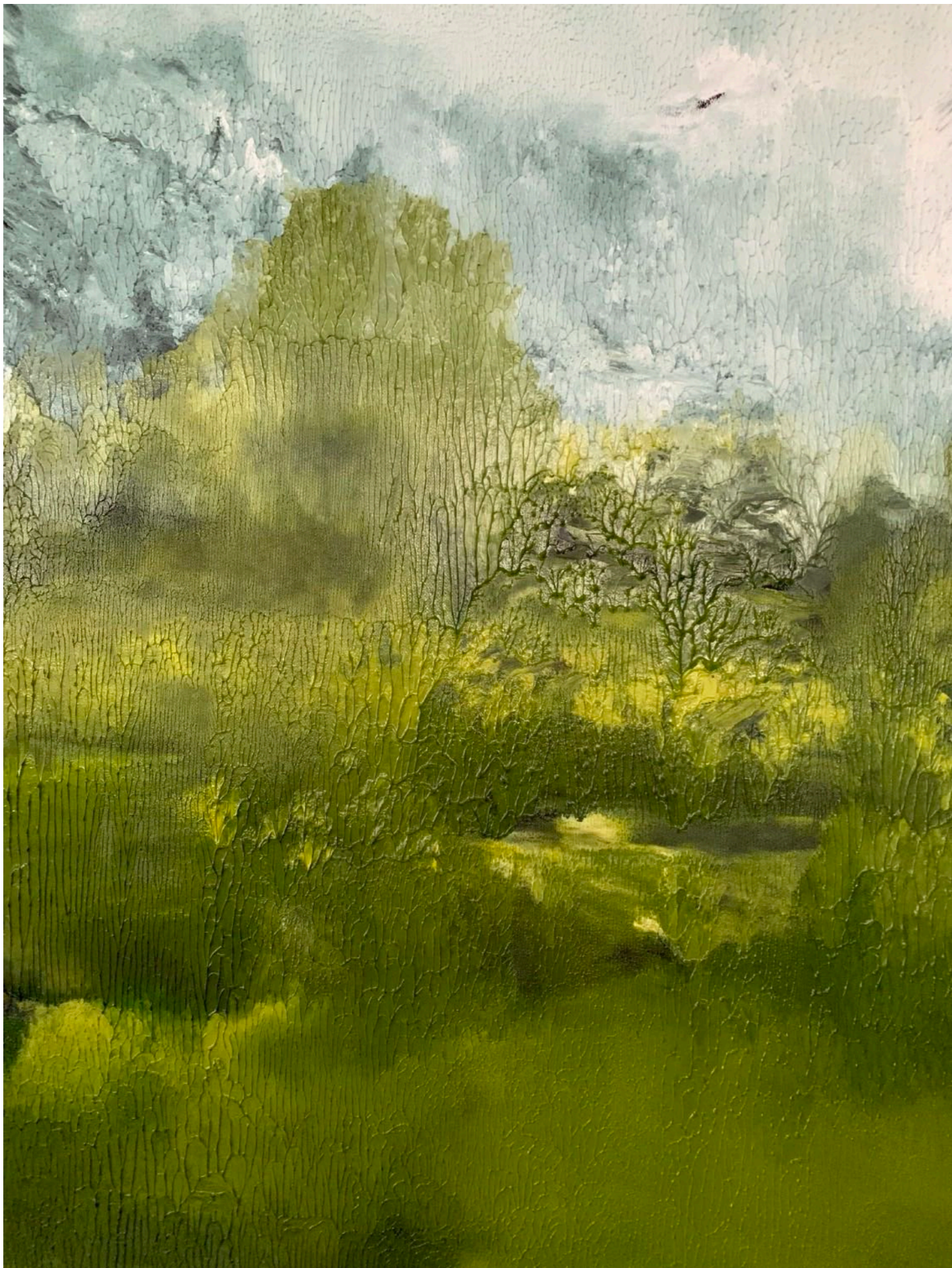
La prima passeggiata | 2021 (the first walk) Triptych oil on canvas 115 x 65 cm each one



From the series Rorschach landscape

Esame di realtà | 2023
(Reality check)

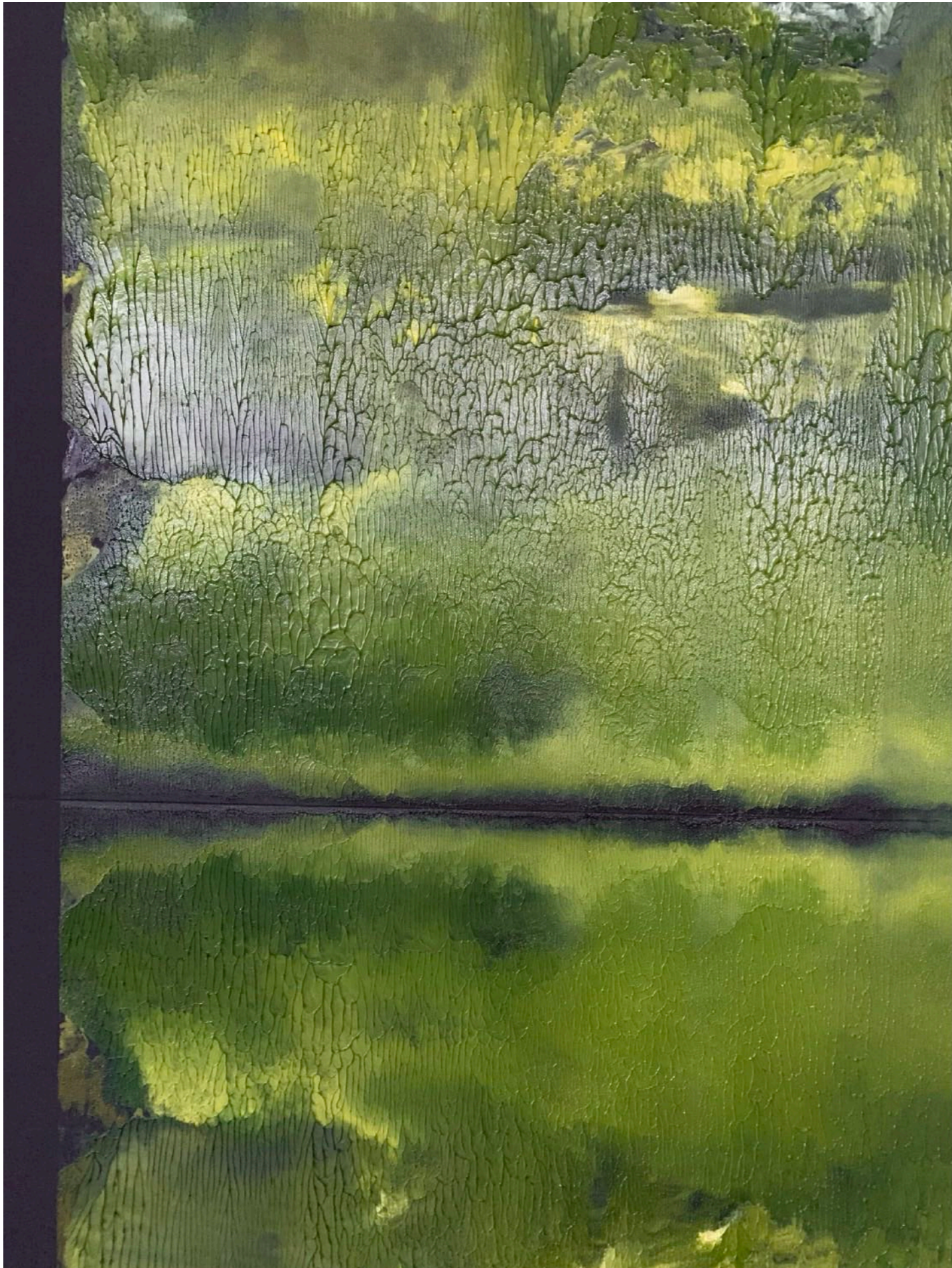
Oil on black unframed canvas
210 x 110 cm circa



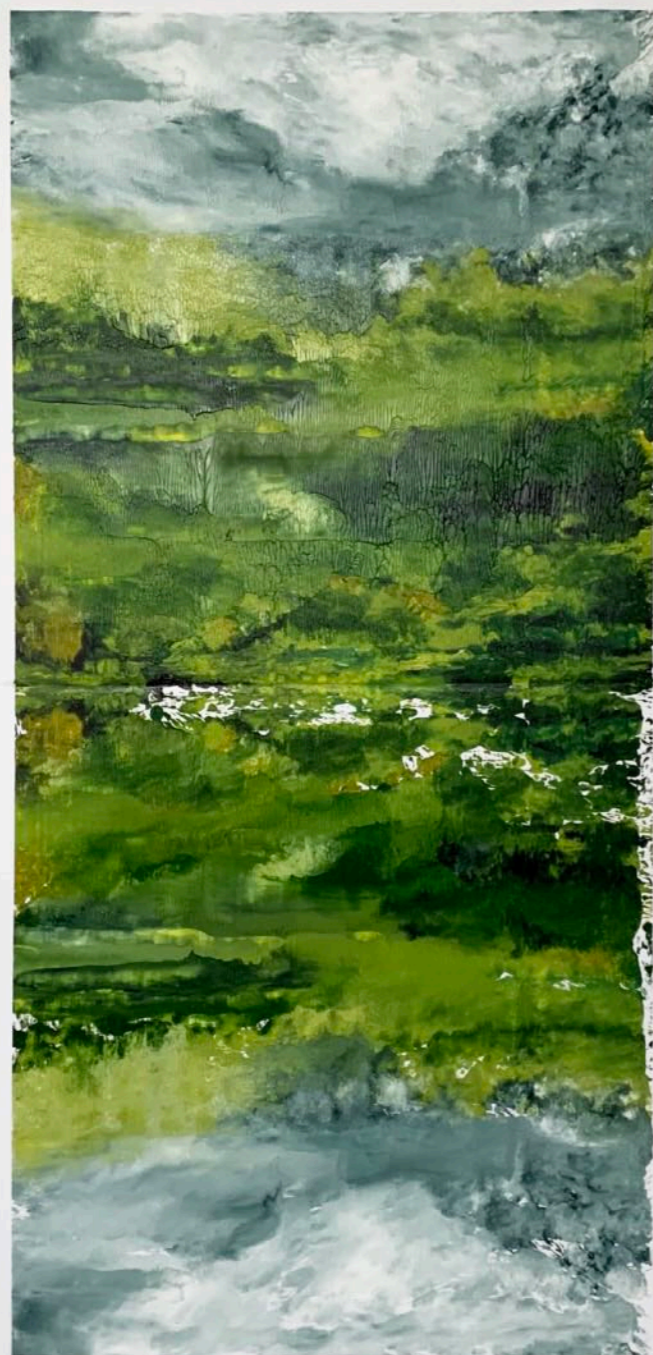
Detail



Detail



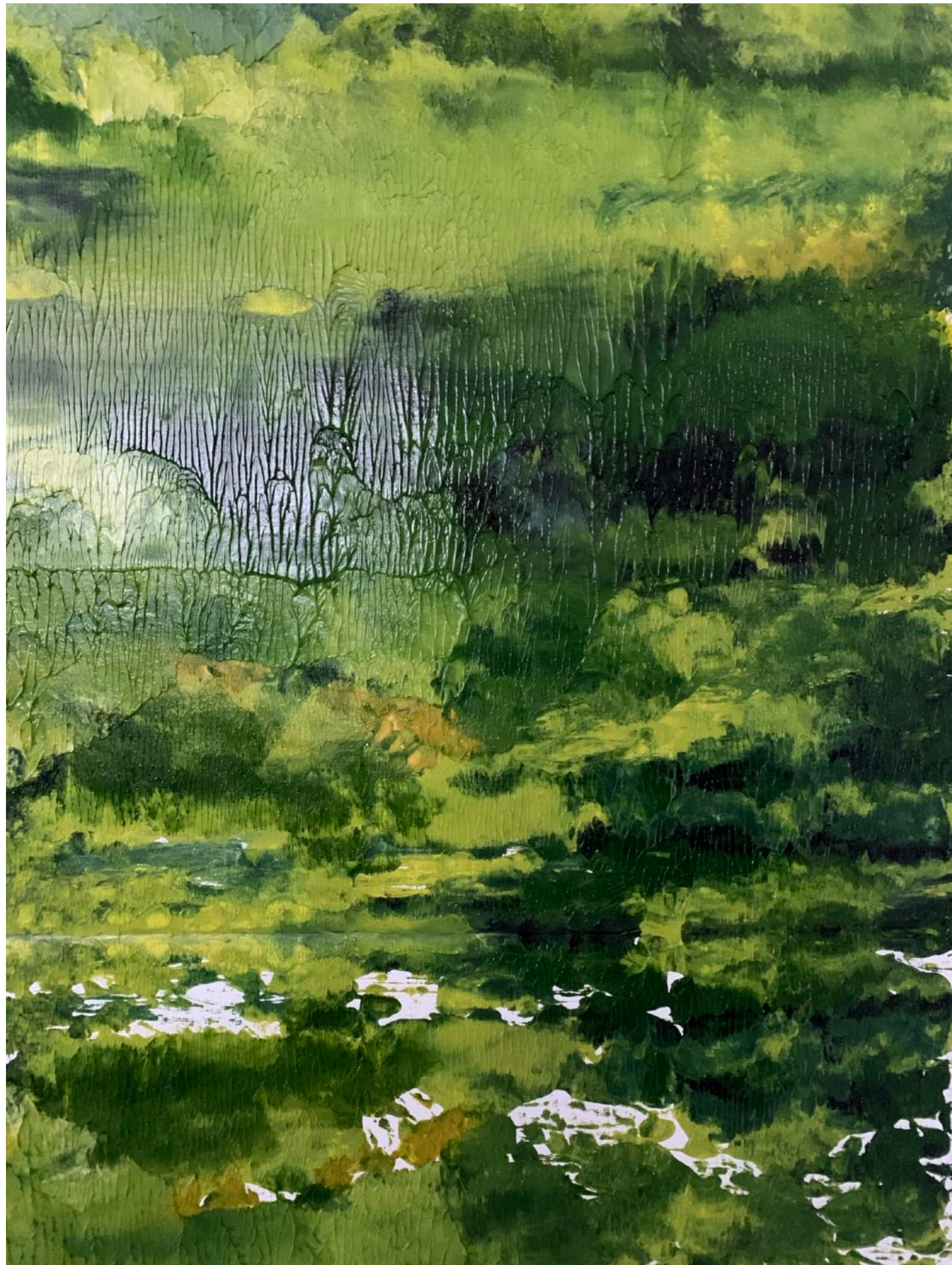
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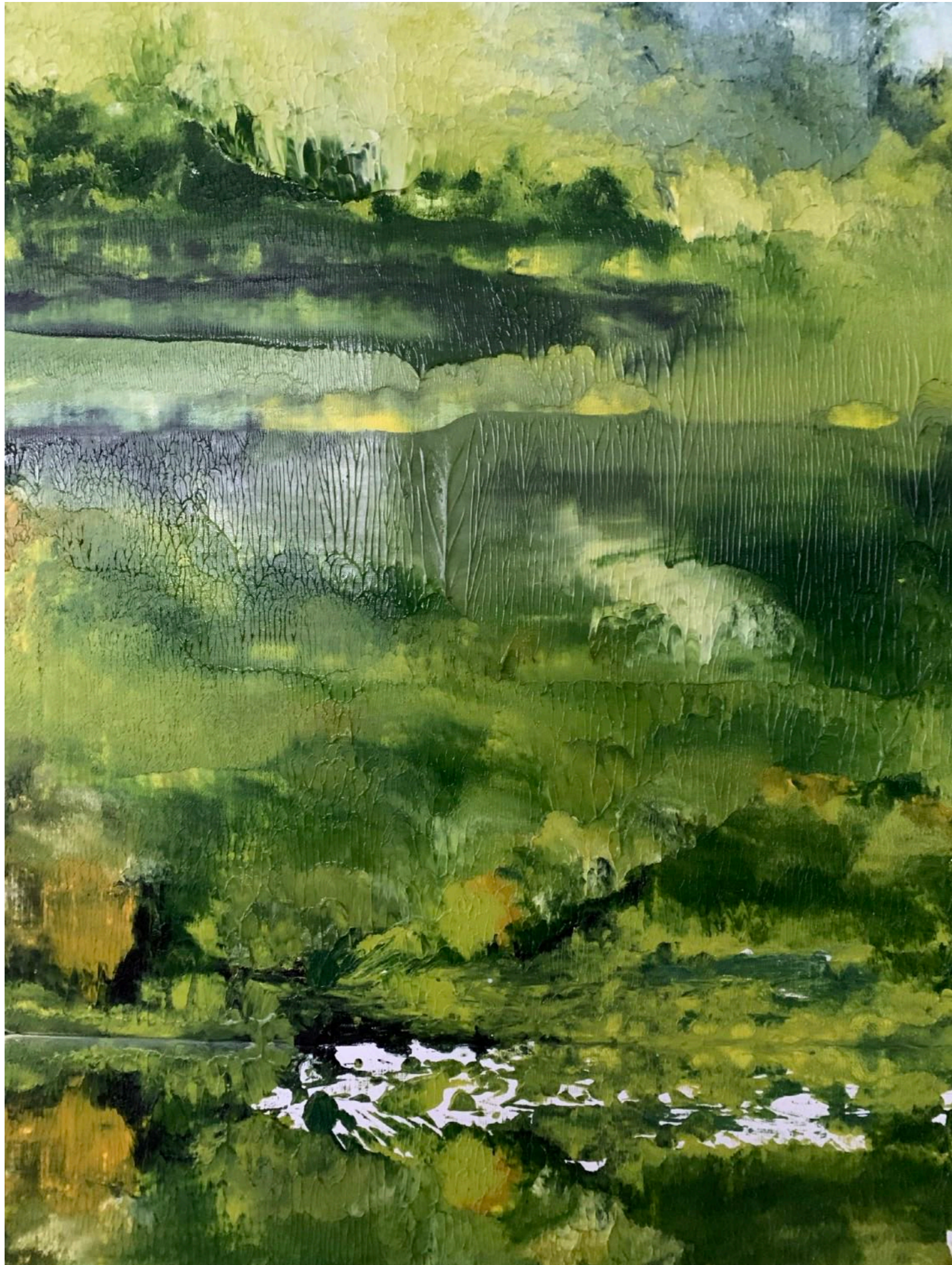
From the series Rorschach landscape

Psicologia del paesaggio | 2023
(Landscape psychology)

Oil on unframed canvas
210 x 110 cm circa



Detail



Detail

project and text by Linda Carrara

se il paesaggio è simbolico
di Linda Carrara

Giuseppe Adamo
Linda Carrara
Silvia Giordani
Lorenzo Di Lucido
Vera Portatadino
Fabio Roncato

BOCCANERA GALLERY MILANO

se il paesaggio è simbolico

di Linda Carrara

[Born in Bergamo in 1984, she lives and works between Milan and Brussels.]

This is how biographies begin, and it is how I want to begin the following reflection.

To be precise, I was born in Villa d'Adda, on the banks of the river that flows from the earth in Val Alpisella, in Sondrio. That is the source to which I ascended through the river, which transforms and changes itself, bend after bend and step by step, into different landscapes that follow one another during the ascent. The Adda river is mighty and impetuous in the Tre Corni gorges - the place from which Leonardo da Vinci drew inspiration for the background of his "The Virgin of the Rocks." It gradually narrows until it turns into a stream and, finally, into an uncomplicated expanse of gravel that releases water, ascending the Val Fraele.

It appears as if by magic. Observing those stones seeping a cold and transparent liquid has something that leaves one astonished. The word Adda, which should derive from the Latin verb "abdere" - meaning "to hide" - intrinsically reveals these magical and discovered possibilities in its name. Therefore, Adda is a river that shows itself and hides at the same time, and, above all, it keeps its true nature secret from visible appearances.

It is surreal to be at the source and think that, miles away and in the imagination of my experience, that gentle flow of water will become an impervious river, tamed sometimes by dams but hiding whirlpools and currents with a terrifying force under its apparent calm surface, well-known to those born beside.





I grew up there, along the river that Leonardo da Vinci studied closely to understand the movements of water and the currents under the surface of the visible, in order to penetrate and discover the secrets of nature and explore its matter. It's as if Leonardo were searching for "the Universalsecret" to unveil the elements' very character, and as if his grotesque portraits weren't reserved only for the human soul. In his drawings, Leonardo captures both the amazement of the forms of appearance and the scientific study of nature. He passes down the eras' geological stratifications, the divine sense of light and leaves, the mathematical and geometric structure of the forms. He describes the dynamics, the slow transformations, and the hidden force of nature that can instill serenity and terror simultaneously, as emerges from his sketches about waters that break through and consume everything found in their passage.

The Adda River is not baptismal but wild, almost to excess, and to the point of constantly reminding of the symbolism of death. In his radio conversations on the Poetry of Matter, Gaston Bachelard tells well about this death symbolism by defining the abysses as an "image of the unfathomable and the water as the mystery of vertigo which attracts and frightens."

Just think of water, commonly transparent but revealing itself through its imaginary mirroring surface and thanks to the light of the reality that strikes it. On that surface and in this palindrome vision, we get lost as Narcissus did. Through that surface, the world can be observed upside down, feeling as if in front of that afterlife which is talked about so much but of which it doesn't have a real imagination.

Facing that fragile reflecting veil separating two dimensions, the real and the unknown depth, an incomparable limbo emerges. A fascinating double upside-down viewing, which is sacred and diabolical at the same time, a perfect symmetry image showing perfection and the demonic - whose symbols are turned upside down par excellence. Therefore, the water's surface tells of the images' superficiality and, in doing so, opens the doors to its depth and to what lies beneath the surface.

Something hidden to the eyes but loved and feared by our mind.

Spontaneously and without intentionality, nature does what the artist likes investigating. Nature creates images and imaginaries, mirroring the truth, becoming mimetic or pretending to be bigger and more powerful than it is, like a delicate butterfly that acts to be a fearsome animal because of the two eyes painted upon its wings.

Perhaps its secret is acting without the intention of showing up; and this is what nature does: it changes, adapts to events and, firstly, thinks about its survival.

With his poetics, Bachelard leads us on a journey into the four elements, such as primordial and dominant images of humanity that found humanity's beliefs. Water, Air, Earth, and Fire are described as creative and destructive forces, highlighting their essence and poetical principles. Bachelard pretends a faithful immersion into the founding matter of everything and to rethink our "pre-cultural" origins and innate attachment to matter and, therefore, to the true origin of human beings. As with the four elements, human beings develop, grow, change, act, and disappear.

Ashes to ashes and dust to dust.

-

Thanks to a beautiful conversation with an artist friend, I thought back to the earth's motions and the perpetual autophagy of the earth's crust. Moving cyclically and colliding against each other, continents dive back towards the center of the planet, the focal and gravity point, and the fire which everything eats. I found fascinating this cyclical movement of the landscape, which is like a purification.

'Gravity keeps us tied to reality' was the title of a serene and calm work with tenuous colors I realized years ago. This was a 'posed' work, reporting this sentence as a visionary and warning epitaph, a memento mori. That warning 'keeps us grounded' is like a marriage pledged by our birth, till death do us part and until the earth does not digest its bowels and rises in a new version with rediscovered purity.

The landscape changes with incredible slowness for human beings and is unrepresentable in any work of visual art. This is also the reason why the landscape survives human beings, and we will not ever be witnesses to its true mutation.

So what is the landscape's secret today, and how is the artist inclined to see it? For centuries the landscape has been the sublime element of art, the magical and symbolic material of a heavenly place, and it has raised amazement for nature and its beauty.

From the 'horti conclusi' with their geometric calm to the fantasy that has taken possession of the landscape with Bosch or Grünewald. From the harsh reality, the power of nature, and its scientific secrets discovered by Leonardo da Vinci, who could see a throne in the rocks, and up to the sunrises and sunsets realized by Caspar David Friedrich, in which men are, if present, external elements pictured in admiration.

From the waters' reflections, which have given life to uncontaminated pictures, with Constable, up to the vehement madness of Turner who models painting almost as an abstract vision of the landscape.

What is the secret today, and what are artists trying to eviscerate from these age-old visions? I repeatedly ask myself this, and for some time now, I have seen a shared interest in nature and the events of its creation. No longer the observed landscape, the landscape of the horizon that stands out in front of us.

No more the horizontality that places us outside as observers of the scene, but the total immersion in the landscape and our being part of it as a molecule. Thus the main character becomes the landscape's vertigo that puts us inside it as equals or rather as nature's sons, flesh of his flesh, on its womb and from which men draw life and benefit.

To quote a Van Gogh's reverie reported in one of his brother Theo's letters and which underlines the sweetness with which the artist interprets nature, Vincent says: 'Would it be an outstanding achievement painting the land with a piece of land? [...] in the mountain craie* there is a soul and a life. Instead, in the Conté pencil, I find something dead. I would almost say that the craie understands what you expect. It listens intelligently and obeys while the Conté pencil is indifferent and does not cooperate'.

(*mountain chalk-clay)

This is precisely what 'Se il paesaggio è simbolico' aims to display. The artists let materials themselves turn into something else, transforming the artistic context into a natural event. Thus erosion, sedimentation, and liquidness are art's expressive means, precisely as the essence of nature is composed of the four elements. The artists' purpose is not to focus on the images' final appearance but to absorb the external natural processes, which become co-authors of the work, 'letting spontaneously be' the materials involved as would happen inside nature.



To quote the profound words by Paolo Spinicci "the infinitely large and the infinitely small" the world is held inside an invisible grain to the human eye, and it is also something composed by the universal and endless matter, thus highlighting as what "is outside us", will survive to human beings, and makes feel lost in an exterminated cosmos. No longer a landscape image but the evocation of an imagination of the primordial matter, perhaps innate in the human experience through the senses. Touch, sight, taste, hearing and smell. For all of that, today, artists are called to enter the landscape if the landscape is symbolic.

«we directly imagine matter, beyond shapes and colors...and men imagine more than they think".
Gaston Bachelard

NOTE BIBLIOGRAFICHE:

- Gaston Bachelard, La poesia della materia, Red edizioni, 1997
- Conversazioni audio con Gaston Bachelard trasmesse da INA/Radio France tra il 1952 e il 1954, edizione italiana a cura di GB studio, Milano 1994
- L'anima e il sublime, a cura di Irina Casali, con i contributi di Florinda Cambria, Irina Casali, Giuseppe Civitarese, Roberta De Monticelli, Elio Franzini, Franco Rella, Carlo Serra, Carlo Sini, Paolo Spinicci, Jaca Book, Editori Della Peste, 2020
- Leonardo da Vinci, Trattato della pittura, Ed. Newton, 1996



Sulla superficie | 2018-2023 (on the surface) oil on paper and oil on canvas on oak frame, 40 x 30cm each one





La vertigine del paesaggio | 2022
(The vertigo of the landscape)

oil and acrylic on canvases
polyptych of 5 canvases
120 x 80 cm each (600 x 80 tot.)

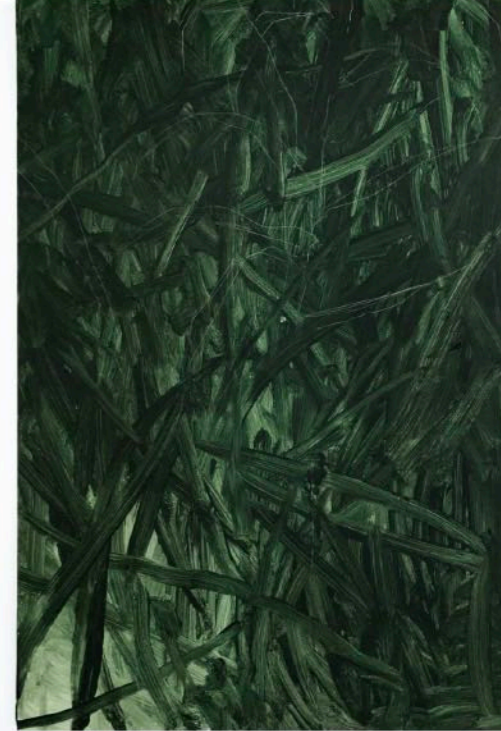
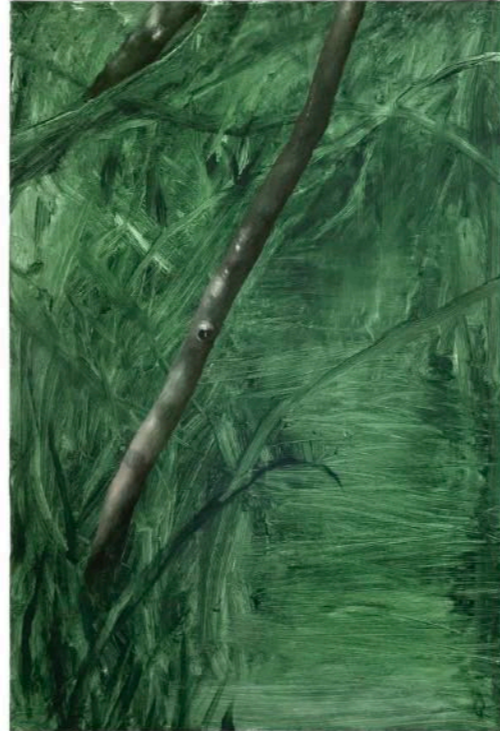




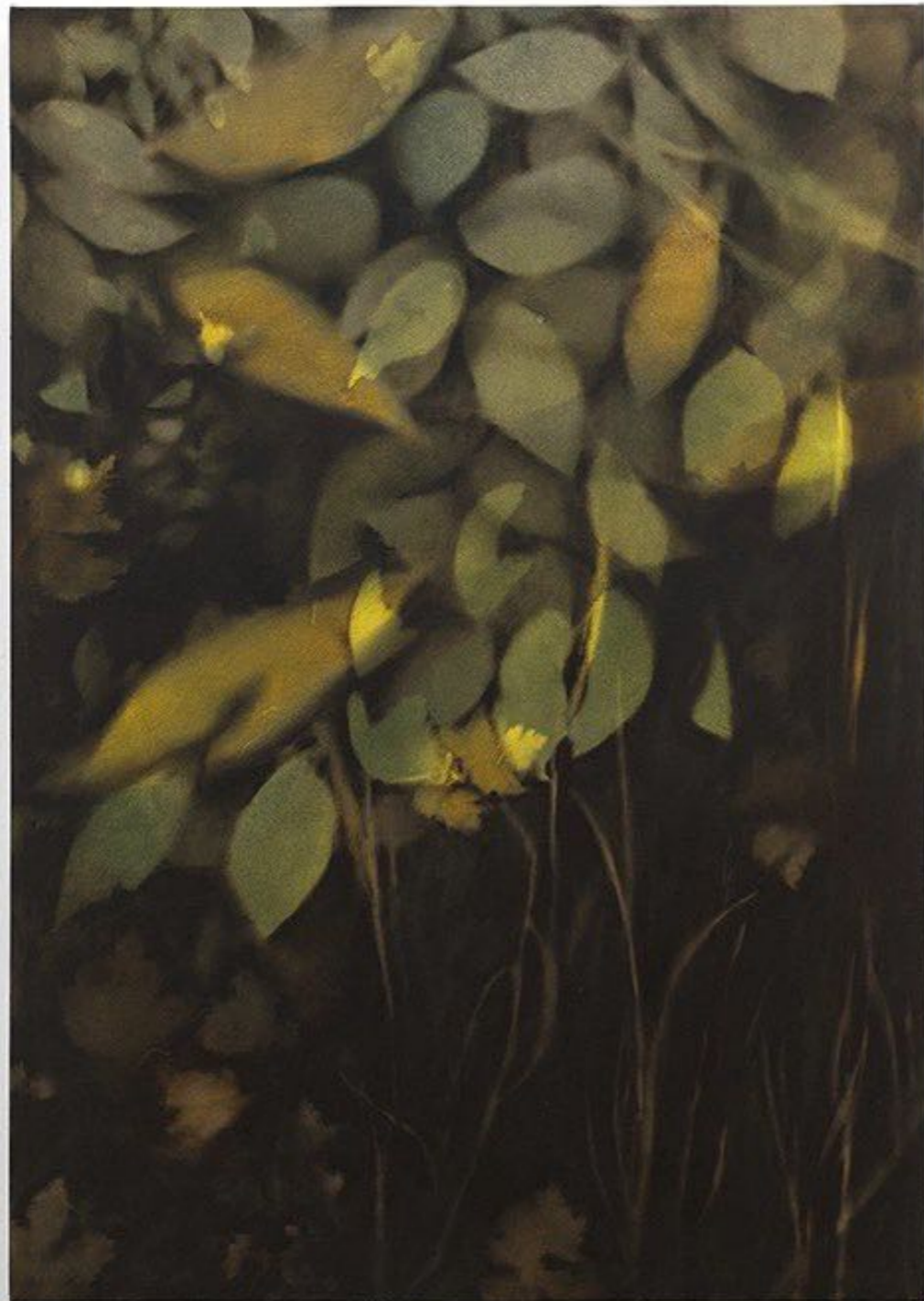








The five canvases that compose this polyptych have been painted one on top of the other, with a maximum of three canvases superimposed each time. The individual canvases were designed to be part of the whole polyptych but also as glimpses in themselves. They can compose both a vertical landscape and a horizontal sequence of details.



La luce tra le foglie | 2022
(Sunlight through the leaves)

Oil, acrylic and spray color on canvas
70 x 50 cm



psicologia del paesaggio

Rorschach

Rorschach landscape 2023

Psicologia del paesaggio (psychology of a landscape) 2023
oil on canvas 30 x 40 cm



Esame di realtà
L. C.
2023

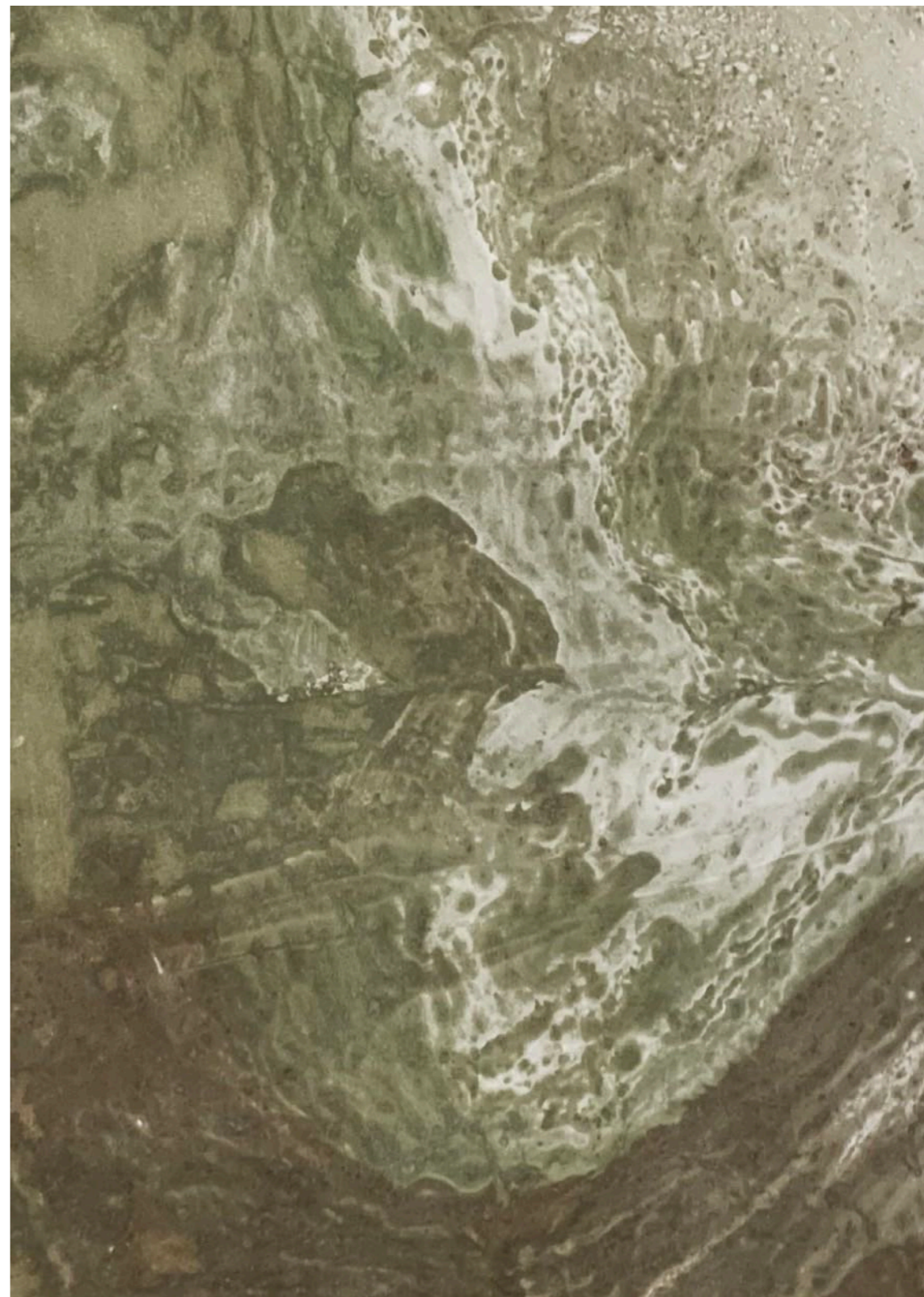
Rorschach landscape 2023

Esame di realtà (reality test) 2023
oil on canvas 30 x 40 cm



Detail

from the series: Sulla superficie (on the surface) triptych oil on paper 300gr. 90x100 cm 2022



Detail

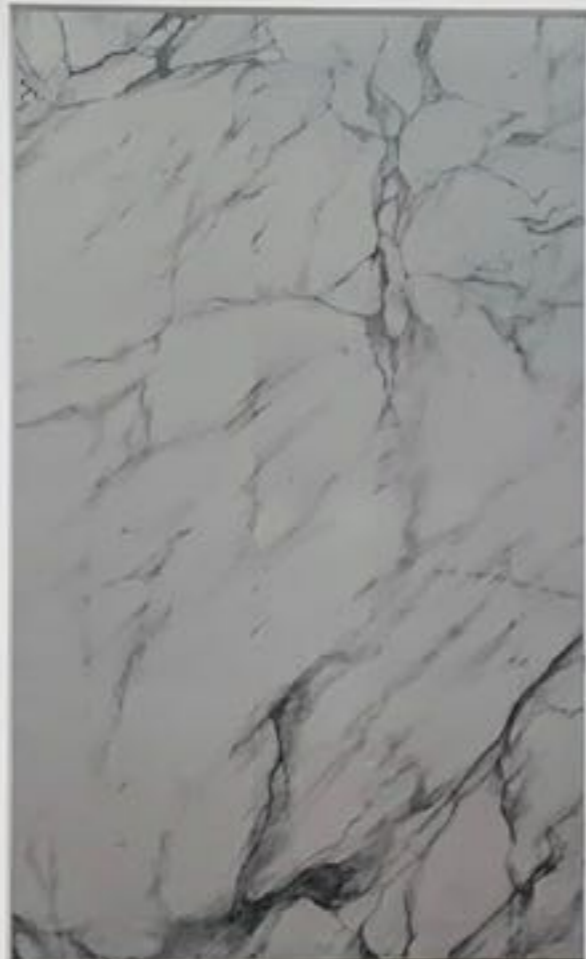
from the series: Sulla superficie (on the surface) triptych oil on paper 300gr. 90x100 cm 2022

ri'fužo
curated by Emmanuel Lambion
at Centrul de Interes
Cluj-Napoca 2022

LINDA CARRARA

Curated by
Emmanuel Lambion - Bn PROJECTS

fiche



ri' fudo

Emmanuel Lambion

Linda Carrara is an Italian painter (b. 1984), based in Milano.

Her body of work is strongly articulated on the dialectical multifold relationships between mankind and its natural and man-made environments.

Deeply tinged with an immersive and pervasive feeling of contemplation and *mimesis*, it plays with subtle to-and-fros between natural elements and their *trompe-l'œil* pictorial sublimations, whilst sometimes also activating and integrating them at the chore of her creative process.

It is a work of silent and resilient poetry, enhancing the eloquence of each singular element of the inner landscapes or compositions she re/creates.



The present show originates in the aesthetic shock the artist experienced upon discovering and visiting the *Grotta del Genovese* in Levanzo in the Aegadian islands, off Sicily. This Paleolithic cave, discovered in 1949, was inhabited by humans probably between 10 000 and 6 000 bc, and still preserves precious testimonies of Paleolithic civilizations, mostly animal and human portraits alongside more abstract forms. Impressed by the feeling of liminality that pervaded her upon visiting the cave, oscillating between obscurity and light, the intimate discovery of a remote ancestral past of humanity and the external pregnancy of contemporary times, Linda Carrara has endeavored to recreate this experience in the present show whose very title, *ri'fugio*, the phonetic transcription for the Italian for shelter, seems to advocate a retreat to pre-or proto-historical times.

of *In fondo al pozzo & La luce tra le foglie*, whilst completing the series of cosmic natural elements directly or indirectly evoked in the show.

Carrara uses the separation wall as a sort of *trompe-l'œil* stone time slab, metaphorizing the transitional feeling she felt upon entering the cave.

On the floor a labyrinthic abstract sign, inspired by old Camunian symbols and made of fudge gathered on a beach closeby, directly evokes cryptic initiatic engravings. Some drawings, similarly suggesting an attempt at tracing primordial alternative labyrinthic signs or paths, are hung in its vicinity.



The main back wall of the space presents a series of six pictorial frottage canvases entitled *La Prima passeggiata* (i.e. *The First Wandering*) envelops the viewer with its deep green vibrant shades. The technique of pictorial frottage, often used by Carrara as a sort of way to convey and transmute the inner expressivity of architectures and textures, evokes in this context the primordial forces implicitly contained by the tactile reliefs of the cave's walls.

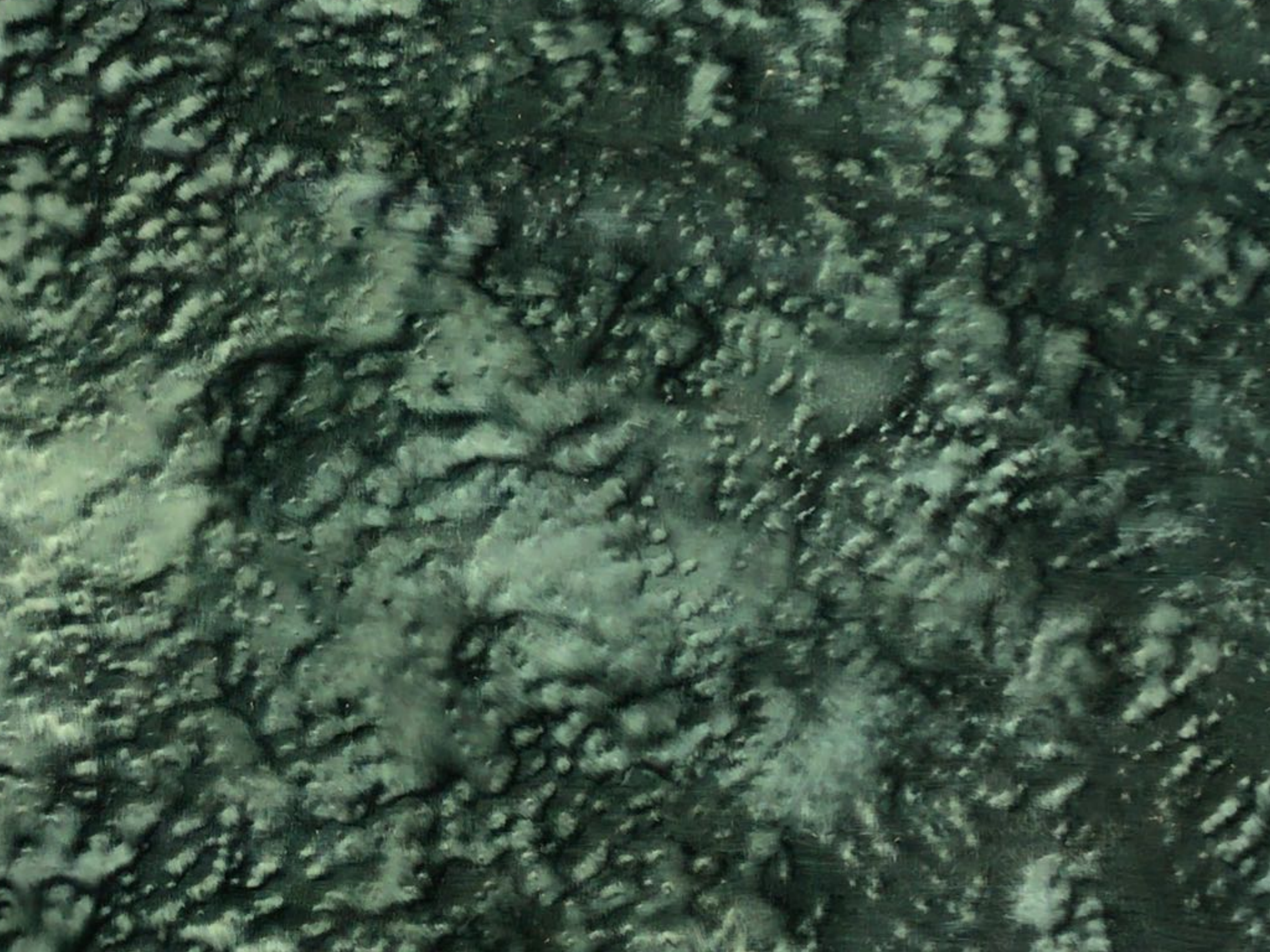
The very gesture of *frottage*, activating natural silent forces at the chore of Carrara's creative process, stands in a delicate counterpoint to the signs that were painted or engraved by our ancestors in their first natural shelters.

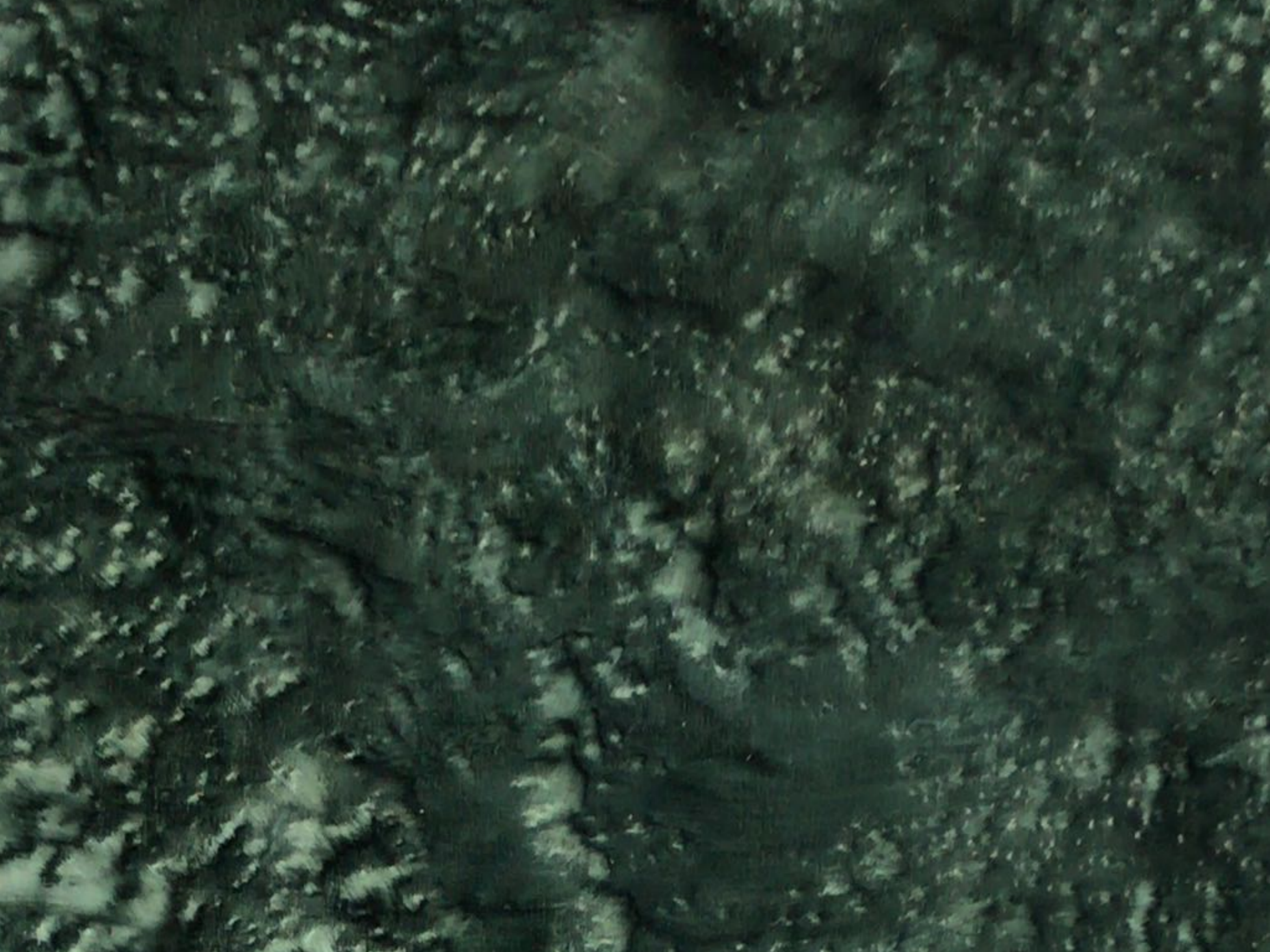
The title of the works acts at a double level, as if it were inviting to an inner voyage that would be as much diachronic as spatial, through time and space, triggering, to quote Pessoa (*it is in us that landscapes find a landscape*), a mental landscape that can only exist in the beholder's mind.

Primordial natural light and forces emanating from the animal or vegetal worlds absorb us in the depth



la prima passeggiata | 2022 (the first walk) polyptych, oil on canvas on 6 canvases 65 x 143 cm each one - details on the following pages









Di segno | (about the sign) 2022 charcoal on paper 30 x 21 cm each one





la luce tra le foglie | 2022
(Sunlight through the leaves)

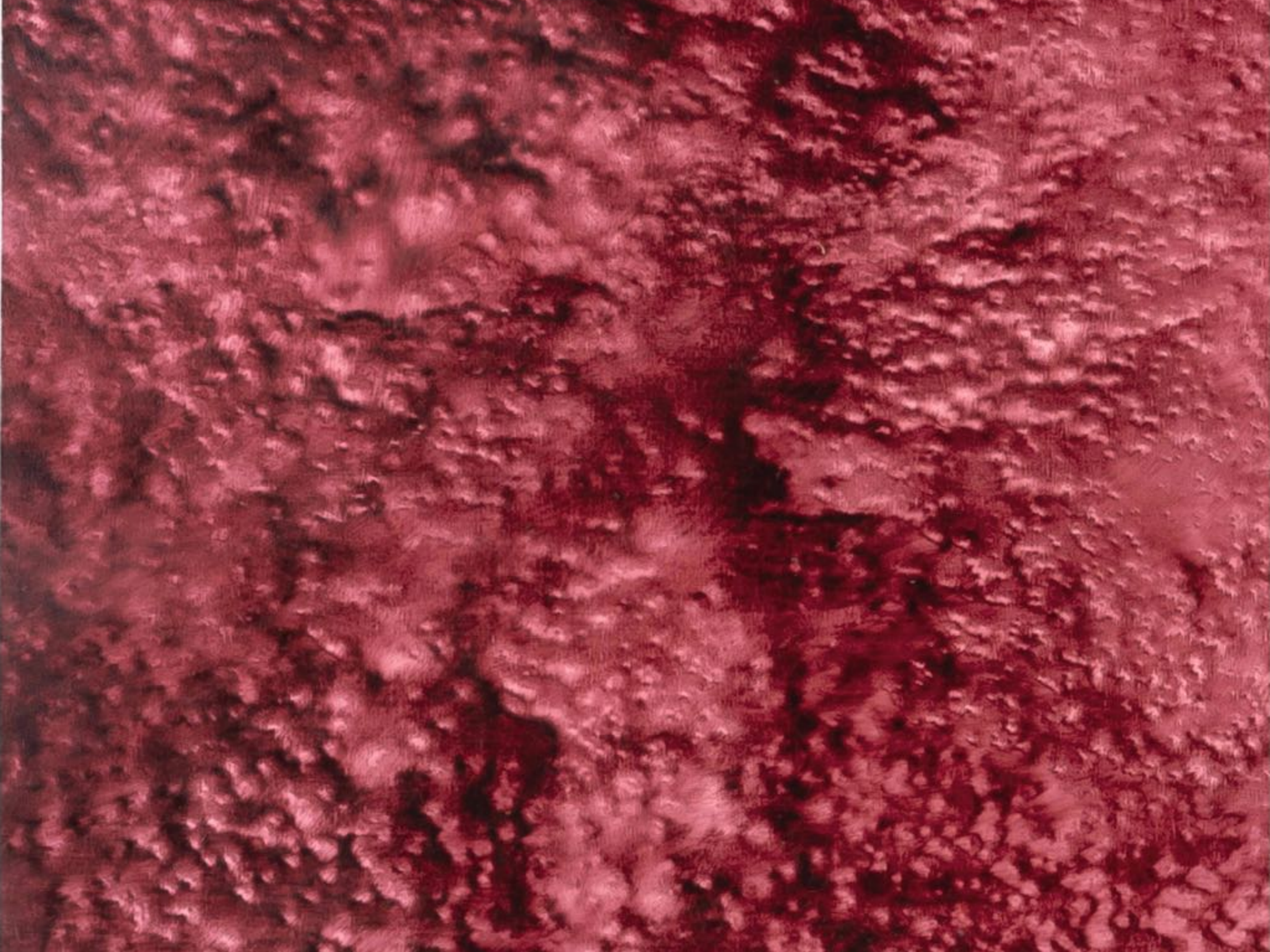
acrylic and spray on paper
150 x 350 cm

ICA Milano

HOW FAR SHOULD WE GO?

collective show by Rossella Farinotti
Foundation Ica_Milano
2022

Linda Carrara
Lucia Cristiano
Cleo Fariselli
Ettore Favini
Irene Fenara
Silvia Mariotti
Giovanni Oberti
Alice Ronchi







la prima passeggiata | 2022 (the first walk) polyptych, oil on canvas on 5 canvases 120 x 70 cm each one - details on previews pages



HOW FAR SHOULD WE GO?

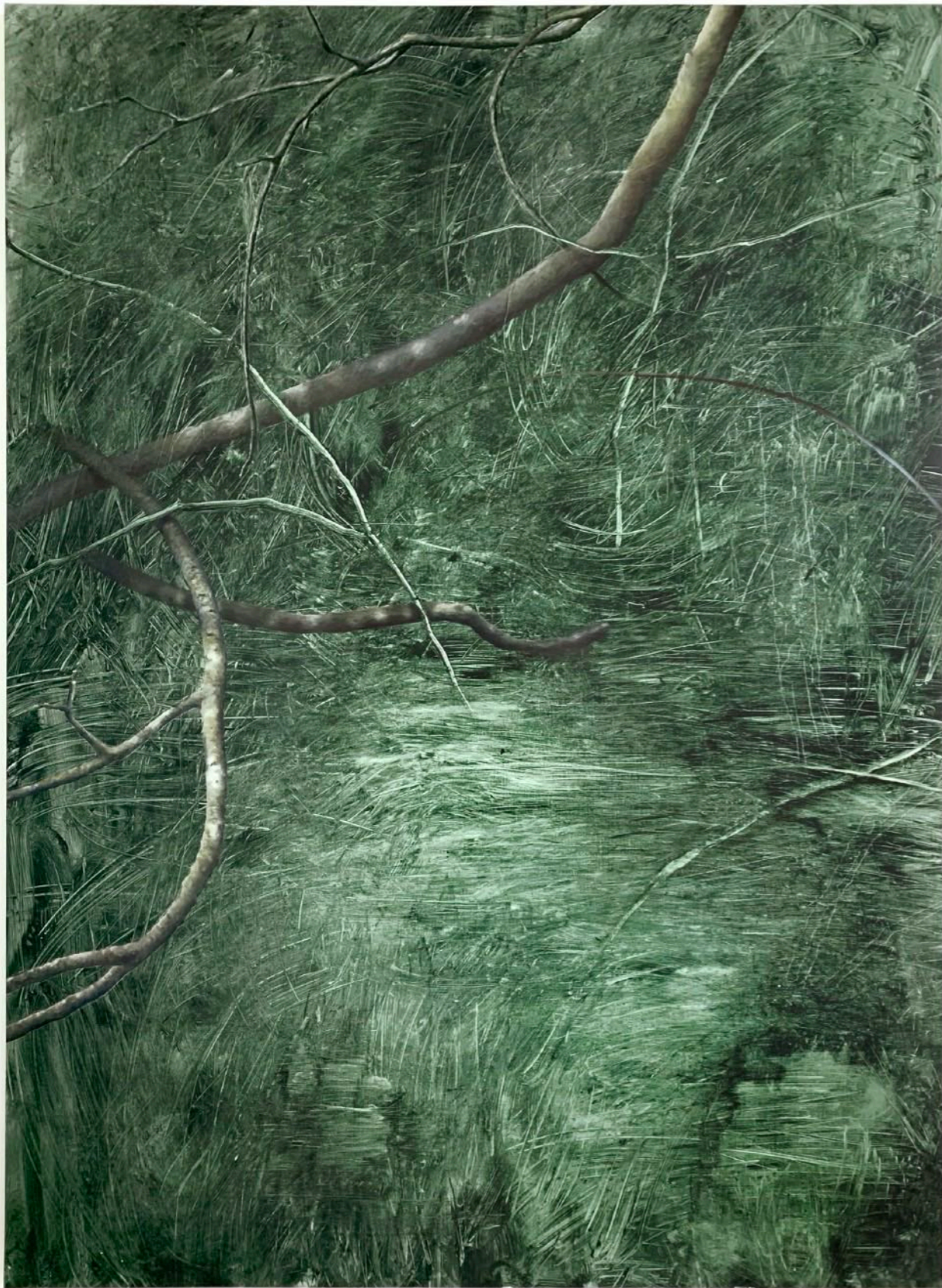
Wherever Yugo, I go

In 2019 Lucia Cristiani created *Wherever Yugo, I go*, an artwork made with the windscreen of a Yugo, a small iconic car from former Yugoslavia, on which the artist had the words "How far should we go to make something of myself?" etched on the glass with acid. Such a question, that I had read in her studio while spying the windscreen laid on the ground, triggered a reflection that encounters a common state of mind for those who embark on a personal path with a certain sensibility. How far should one go to make something of oneself? Does one go on to improve? But then, what does "going on" mean? The project developed at ICA Milano stems from a reflection that brings together visions, practises, styles and actions by artists who have made a research path starting from precise considerations: the attention - visual or emotional - and the fruition of a given environment or landscape, of a habitat that can often be redesigned, revisited and re-constructed, and of the actions that these can trigger.



The exhibition.

On such a layered track employing diverse media, a series of traces, fragments, ways of acting and signals emerge. On display one can observe romantic drawings, meticulously executed, of surreal visual impact, created through an intense and unexpected dialogue between the vivid nature of plants, imaginary creatures and a strong human, intimate and feminine dimension (Fariselli). Paintings made using the frottage technique, marked by a very deep red tone and an apparently neverending movement: they tell of the bowels and fires of the earth, as well as still lifes that have actively lived (Carrara). One can move from a river bank sculpted in concrete and laid on the ground, as if it was the fragile testimony of a waterway, a crossroads of passages and gestures (Favini), to bright photographs that, as if they were mirrors, portray cyanotypes which slowly develop in the water, bringing vegetable elements - seeds, plants - back to vision, as in a blurred drawing (Mariotti). Here, too, nature is fluid, but controlled and processed by human activity. And also photographic images taken from unprotected surveillance cameras, detecting natural details: palm trees, a large flower looking blurred, romantic and green. Fragments of spied landscapes that shore up the space such as signs embedded in a map (Fenara). Acting as a counterpoint to the fluidity and movement of this visual flow, is the rigour of a white, solid sculpture. Inspired by urban outdoor elements, specifically by a component used in construction, the work ironically turns it upside down, as in a children's game designed for an interior space (Ronchi). Potentially conceived for a domestic space is also the installation that recreates - through the conceptual action triggered by a mirror, a banal everyday object, water vapour and a pillow on which a nest is placed - an intimate, yet complex and oscillating, perhaps precarious environment (Oberti). Here the human being is an active observer, part of the context. It becomes landscape. And then again, in order to give back to the reader a further fragment of the exhibition, the viewer can interact with an elegant element of connection, installed at the centre of the main space to mark a rite of passage: a handmade tapestry, where refined natural elements blend with materials such as silver, strings and pearls, recalling transparent and precious herbaria (Cristiani).



nel ventre della natura | | 2021 acrylic and oil on canvas, 200 x 145 cm
(in the womb of nature)

Going backwards. The landscape.

Each of the works that have just been briefly mentioned, represents the formalisation of an idea not driven by the urge to inform or educate, but from a need to express and demonstrate the existence of multiple realities and different viewpoints. Hence, the exhibition does not aim to provide solutions, but to disclose possible scenarios within or beyond its surroundings. It's a seductive and romantic action, one made not to divert the attention needed for an improvement or the restoration of a state of peace, but to activate such attention by sharpening sensitivities and energies to move forward. A backward restart? Maybe. A suggestion to take stock by going back a little bit, to then restart forward, to point out "that absent thing", *quelque chose d'absent* (Camille Claudel), that detail that had never been noticed or that wasn't there before, but that is as curious and important as the main way.

How far should we go? is ultimately an exhibition about landscape: the purely geographic one, contemplated from a specific point of view; the one dreamed at night or captured from a stolen image; the one that is reconstructed and activated by a specific space and function or the inner one, which is always in the foreground. An exhibition interpreted by the diverse aspect of the practice of eight artists, of different generations and linguistic codes. An exhibition that brings into dialogue artworks and installations that differ in their approach to the real, but with clear common aspects that attempt to break out from a system that, on a daily basis, gets increasingly more complex and unregulated. Or regulated by false rules, to be bypassed through education and new imaginaries. The title of the exhibition is in itself a statement for a new project, one that is not predefined and pigeonholed. *How far should we go?* re-examines a sentence extrapolated from Lucia Cristiani's work, bringing together various thoughts, crafts and visions, especially in the field of contemporary everyday life.



Paradigms. We have lost our garden.

Thus, among the narrated themes the predominant one is the landscape, observed by sophisticated points of view in dialogue not just with the environment and its architectures, but also with its voids¹. Imaginaries related to still life, to living and moving nature, to stolen frames, streams of water, flaws revisited as virtues, to non-places and their branches are activated. These are some of the protagonists of a collective project where the analytical line expands beyond the socio-political-cultural boundaries of a community, as well as beyond the quick and superficial observation of things. *How far should we go?* specifically analyses the different timeless perceptions of space and movement, displacement and travel. The works that draw the exhibition's path are fragments linked by lines and aesthetics that sometimes match, reworking reality in an autonomous way, exposing aspects that perhaps have not yet been explored.

"Experience per se is but amorphous matter, dimensionless, aesthetically irrelevant" (Emanuele Trevi). Hence, experience must take shape in order to be shown, told, reprocessed. The eight poetics are interpretations capable of widening the gaze, moderating a perception or augmenting an idea. The path moves through them, like a geographical map, making analogies between one work and another, between one concept and another, between action and fruition, between an artefact and an idea. Each work is the translation of a vision, an experience or an aesthetic solution to create a balanced and fluid unicum, where beauty and thinking, complexity and ingenuity, are brought together in a narrative order.

"Man loses his original place, his abode, his habitat"² writes Agamben in his reinterpretation of Bosch's *Garden of Earthly Delights*. We have lost our garden. We'll take it back. We'll rebuild it.

¹ "The empty space, the void, which is never actually empty, prepares, hosts and nourishes all epiphanies. Perhaps, for those who practise the craft of sculpture, being aware of it is inevitable", Gio' Pomodoro (*Sette riflessioni sulla scultura. Materiali per un'intervista*; G. Pomodoro, Laura Tansini, *Sculpture XXI*, 3 aprile 2002, pp. 26-27).

² G. Agamben, *Il regno e il giardino*, Vicenza, 2019, p.10.

lì, dove inizia la pittura
a cura di Davide Dal Sasso

quinto movimento di:
L'ORA CHE FUGGE
esposizione in 6 movimenti

Riss(e) Varese



In its Italian version the essay was originally written for the book of the exhibition 'L'ora che fugge' (The Hour that Flees), at riss(e) in Varese (Italy), to which Linda Carrara was one of the artists invited for a personal exhibition.

Linda Carrara

There, where the painting begins
By Davide Dal Sasso

LINK to the video "still life 2016"
<https://www.youtube.com/watch?v=T4KB2SGPpHY>



Making the painterly action possible is a matter of gazes and choices. The first ones allow us to scrutinize scenarios and situations, while the second ones serve as the foundation for action. We might suggest that there is a hierarchy between the two. Not only that, but also a composed and recognizable relationship that ensures the discovery of some certainty. Always, we are in search of certainties. In the arts, as in other human activities. For instance, those about their essence: what are those two ingredients of the painterly action? Gazes are not only the actual ways of seeing things but also those for rethinking them, as well as others equally crucial to form some idea of how activities will progress. In one direction or another. Choices will be made each time. Not always after a gaze, but not necessarily before recalibrating it to guide the work. The former mix with the latter. But choices are not as clear-cut as one would like, both in their indispensability and in their manifestation. Placing something elsewhere. Drawing a line instead of a circle. Covering a surface with a single color instead of two. Moving forward, declaring not to want to choose. All of these are choices. We know they exist because of the outcomes they determine.

All that work that nourishes painting, its presentations with signs and images, is not just a visual matter. Rather, it is a set of human industriousness that also animate painterly activities and naturally remain in the background. What matters is the form that will be obtained through painting, not the processes that make it possible. But if the route were somehow reversed, painting could also include the attempt to to make manifest that doing. In that case, it would bring to light the stages of composition, the circumstances of anticipation, the ostentations of ornament. The limits and possibilities of decoration. Despite being indispensable, the origin of painting is also marginal. Linda Carrara is aware of this and makes it evident in everything she does.

LINK to the video " I'm a still life 2015"
<https://www.youtube.com/watch?v=Zb4hVrT-9Ak>



Interpositions

Usually, we know very little, if anything at all, about what Carrara does to create her works. What comes before and what comes after is due to her choices. How an image of a piece of paper tape - seemingly present in some of her paintings - comes to be, we do not know. Certainly, we could imagine it or reconstruct it by following the thread of her possible reflections on her work. But in the absence of this, we can only admit that *affirming is not painting*. From a metaphysical point of view, making painting does not immediately mean declaring something, sharing content through an assertion, but achieving it through multiple interpositions. They are the fruits of the limits and possibilities of representation. That is, the work the artist does to replace something with something else. Painterly work consists of substitution: of subjects through painterly traces, of contents through figures and signs. That's why something is not asserted in painting but figured, presented differently. Therefore, making use of these conditions of possibility, Carrara cultivates her poetics through a constant investigation of the very nature of painting.

Verifications

Of nature and materials, of earthly and everyday things. Carrara's painting is made of this, and those subjects, before being in the eyes of those who will look at them, are in her paintings. Something that becomes something else. Thus, painting is born. Thus, it develops on the path of tensions, inconsistencies, attempts, and progressions. Carrara conducts her investigation by doing, continuously keeping the right distance from both subjects and their possible positions, as well as surfaces. Doubtful about the impossibility of asserting, Carrara does not give up: she works on other possibilities, those of expression. The possibility of something like 'conceptual painting' convinces her very little, given the difference between painting and asserting. But Carrara aims to open a useful breach to question precisely that disparity. To succeed, it is necessary to work on multiple levels, inside and outside the canvas.



Weavings

Taking shape is not only a possible image but also questions about ways to elaborate it. Carrara's painting is an interrogative one. An investigation into doing, based on her operational choices, carried out by expanding the possibilities of gazes. Consider two of them: the gaze on nature and that on materials. Through painting, they can be directed and carefully arranged according to the needs that guide it as an artistic practice. Both can also become mnemonic fragments and be shaped over and over again to obtain some image. Given a form, it will be through it that possible subjects represented on the basis of the concreteness of painterly textures can be looked at. Exactly the thing and its presentation space require due attention. For at least two reasons: they reveal the inadequacy of painterly work that Carrara constantly encounters and her attention to the possibility of not stopping at the visible but also at the revealable.

Tympanums

Rarely is painting mere surface, even less so in Carrara's case. What can be grasped by observing it is only a beginning, the external hint of a much deeper expressiveness. Yet, we cannot do without that extension. One by one. Colors on the surface, one stroke after another. Slowly, the first ones populate the second, which becomes the space that will host a representation. Something recognizable may be in it, or not. Sometimes, just using color is enough. However, 'surface' is the proper name for the first necessary condition for painterly work. Carrara constantly reiterates it, expressing the need to use other tools to carry out her investigation. From within, on painting, by doing it. This means questioning its origin and its developments. On paper or in the mind, looking down or gazing at the horizon. A painting can be born anywhere. In those moments, possibilities manifest themselves, becoming useful resources to face uncertainties. Before being a matter of color strokes on the canvas, that of floating objects is a concatenation of perplexities concerning light and ways of occupying space, the changing dialectic between projects and processes. Carrara explores them with awareness and mastery, admitting that the path is toward another vision.

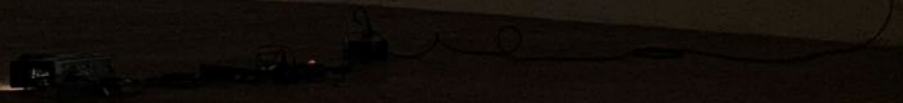
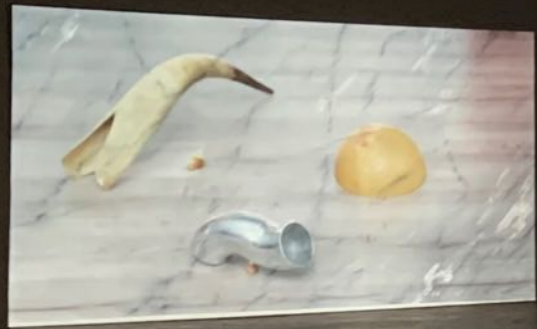
She changes course to assert, uses video to restore the times of multiple movements: those of object placements for her still lifes, those of light that changes from moment to moment. Ultimately, it is about listening.

Approximations

Try and retry. Add and remove. With the other framework, the video, Carrara asserts something about the work that directs painterly representation. That of which, without reversals, we would naturally know nothing. However, her goal is not so much to document its stages but to insist on her investigation into its essential ingredients, on the possibilities that allow her to listen, and on the transformations of gazes. Not only hers but also ours. The industriousness is distributed in a succession of phases that occur during the creative process in which Carrara is involved during the activities she carries out to make her work. How the process unfolded refers to moments and sudden occurrences of which we will have no or partial knowledge. In the latter case, for example, we will try to establish whether the image precedes the background or vice versa: that is, making an inference

to the best explanation to clarify the position of the spines of a hedgehog: if arranged orderly one behind the other, or relative to the background irrigated by the signs of their presence. Similarly, something could be said about a common wooden strip, a stone, a sheet of paper, a branch, or the fragment of a frame. It will be said, as is natural, in a completely approximate way. And it won't be a problem. Rather, it is the basis for all that imaginative and interpretative work that painting - since it is not a statement- encourages and arouses in the context of the deferrals it makes possible. Where we have signs of colors and textures on a surface, our narrative wanderings begin. Between one stroke and another of the brush, there is also the sown space from which shrubs of stories and conjectures will grow.





la prima passeggiata
The Open Box - Milano
2021-2022

curated by Martina Lolli



*It is only within us
that landscapes
become landscapes.*

Fernando Pessoa

In *The Book of Disquiet* Pessoa invites us to reflect on how every visual process considered to be objective is doomed to failure: the landscape is in the eyes and heart of the beholder.

In the landscape in which we daily immerse and distance ourselves it can happen that we are absorbed by correspondences and affinities capable of amplifying the laws of nature, of becoming blood of our blood, of restoring to us a gaze that concerns us. In that position we feel ourselves to be original, we blend in among entities like essences: we immerse ourselves in contemplation, losing ourselves in the scrap of world we have selected. A pacific entity that embraces our moods, the landscape allows itself to be permeated by individuals to the point where it traps us within itself, held that in the infinite play between nature and artifice, listening to the silent calls that are generated on the skin of things, awaiting the blossoming of textures on sections of tree trunks, participating in the magic of the alchemical transformation of materials.



*It is only within us
that landscapes
become landscapes.*

Fernando Pessoa

Existing in this *mise en abîme* is to allow thoughts to wander amongst the ricochets of identity, is to diverge infinitely into *différance*, into that deviation of meaning that Jacques Derrida regards as the basis of his philosophical thinking and which he traces in the unbridgeable distance between the expression and the meaning of a thing - between wishing to define it and its signified.

*And just as the height of
transparency seems to announce
itself, the most implacable opacity
breaks in, an opacity that
disqualifies any identity in its own
right.*

It is perhaps on the crest of this opacity that the work of Linda Carrara (Bergamo, 1984) finds its natural home, as an invitation to an initiatory journey triggered by the discovery of a landscape carrying her *différance*.

Vision - suspended in a prospective directive - provides access to the sublime scenario of vibrating shapes in which we love to founder.



*It is only within us
that landscapes
become landscapes.*

Fernando Pessoa

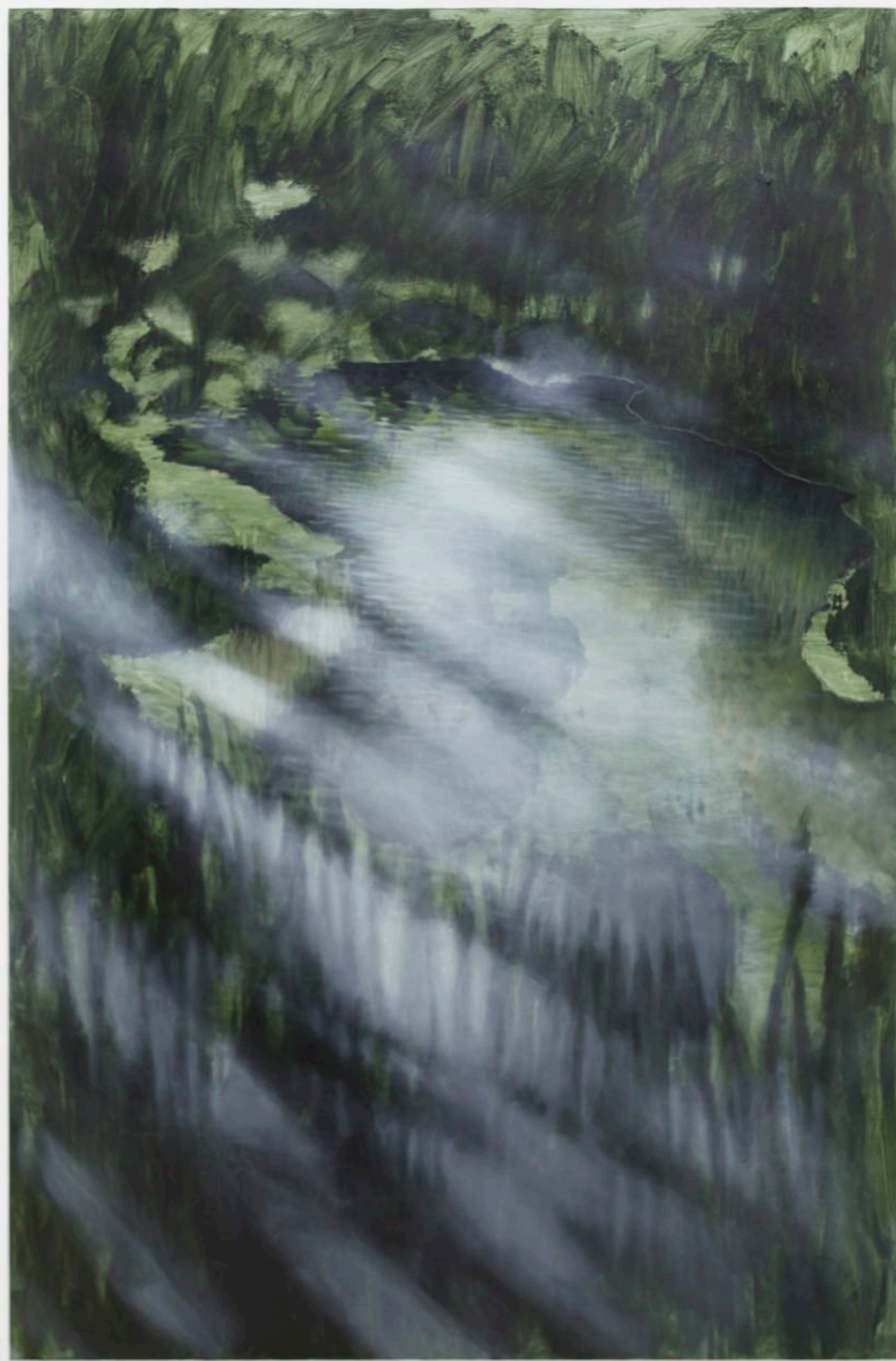
The work opens to contemplation in the literal sense: the landscape of *La prima passeggiata* ("The First Walk") captures a portion of universe and permits an exploration of a perspective in which the transparency of forms transcends their pacific evidence. It is in this moment that the image becomes icon, acquiring a wholly new opacity: the landscape exhibits its levels of meaning and the palimpsest of signs that lives within it adheres to a dimension in which the pretence-transparency can only refer to something else.

*Would it ever be possible to see
with still eyes a landscape as if
the man looking did not exist in a
given place, but elsewhere?*

The icon is the place in which the *différance* is brief, the eternal minute in which the divergence between form and meaning is reduced to the minimum, an instant in which transparency and opacity are two sides of the same coin. It is to allude to the primordial form of things, where appearance crystallise as a vague purity.

It is within opacity - that unbridgeable gap in meaning - that the landscape lives, where the observer begins to see and pacific contemplation is resolved as the perfection of a vision difficult to replicate.

Martina Lolli



As well nature spontaneously produces images | 2021

Acrylic, oil and white pencil on linen,
112 × 170 cm







False Carrara marble | 2021

Gesso primer and graphite on 17th century oak beam,
approx. 20 × 25 × 310 cm each

Chôra 2019

Curated by Giuseppe Frangi

Boccanera Gallery - Trento

THE INSIDE IN THE INSIDE
Giuseppe Frangi

Very few artists of the past have left us the secrets of their studio. But Jan Vermeer is an exception. Many of his masterpieces are, in fact, set in a context that we can recognize every time, and that becomes nearly a point of hinge for his works. We remember that window on the left, or that back wall, often used to complete mysterious reminiscent mechanisms. We remember that floor, with black and white square ceramics, which compose sharp structures and guide our gaze in the Vermerian "sancta sanctorum". In reality, he always keeps us in the doorway; we see the inside, but we stay outside. The "inside" is a sacred place. In fact, Daniel Arasse writes in one of his books that the dimension of Vermeer's painting is an "inside in the inside". The floor is the noticeable custodian of this dimension, because on the one hand, it endorses its existence with the accuracy of its arrangement, and on the other hand, it shows its inviolability, dividing our gaze. But there is more: for an artist like Vermeer, who has nearly always worked in the micro-space of his studio, the floor would probably end up as a cosmic reference, redrawing the orderly arrangement of the galaxies, like a mirror of the sky. I don't know if Linda Carrara feels such an attraction every time she is in her studio in Milan or Brussels. And I can only imagine how much she would give to paint the frottage of Vermeer's floor, to understand the secret pictorial energy: to go into that "inside in the inside".

The floor, then, is the representation of a primary dimension to which the artist has been led since the moment when, as Clement Greenberg said, the easel painting was over. Greenberg was the critic who supported Jackson Pollock in his liberating destabilization and made him the prophet of a new painting. Laying the large canvases on the floor of the Long Island studio, and then letting the color drip with controlled randomness gave birth to the horizontal painting.

The floor contains in itself the paradigm of horizontality. Consequently, it means the denial of controlling reality using a gaze (that of perspective) capable of controlling it. I like to think that an ethical dimension also comes into play in this: there is, in fact, a Franciscan component in bending over the floor (it is not by chance that the saint of Assisi was sleeping and asked and his family to sleep on the bare ground). One bends over it, arranges the canvas and, in Linda's case, allows it to be symbolically tattooed. The etymology of "floor" comes from "pavire", in Latin "to beat". The earth is beaten to level it and make it habitable. Linda also works using the force on the canvas to take the humble form of the ground. She stares at it, decides what the "painting" is, in the sense that she determines where it begins and ends. In the end, however, her action is to let it happen. In fact, frottage is an exercise that allows freeing painting from intentionality, pushing it, almost stressing it, so that it increasingly bends to become the skin of the real, to become itself a thing and not just a representation of the thing. In this way, Carrara participates in a vast process, because freeing painting from the limits of intentionality has marked the action of artists from the 40s onwards, in their most interesting and radical expressions.

However, she does not want to stay out, she is not discharged from the artist's responsibilities. Rather, it is an exercise of expressive subtraction, which frees the shapes each time, making them rise on her canvases, like images for the first time on the world stage. This is demonstrated by the fact that at the end of the process, what remains attached to the skin of the canvas is not an image, it is not an imprint, but rather a transfiguration: the canvas becomes the place of an event.

Her frottages move toward an indefinite dimension, which holds together the earthly and the otherworldly: windows open wide on another world. Sometimes, Carrara even feels the need to introduce, or rather to make appear, random splinters of objects, in a hyperrealistic way, to give a space in a process of perception that could disorientate.

Exhibition view "Chora" Boccanera Gallery Trento | 2029



The process towards an "inside in the inside" has produced a further development in the works by Linda Carrara; in fact, on the reverse side of the frottage, the canvas is covered with her "false Carrara marble", in this case, enlargements printed on canvas from original drawings. They are exercises in mimetic painting, surfaces in trompe l'oeil that insist on the ambiguity of their own substance: liquid marbles or waters with reflections of marble. We are familiar with these works.

The surprise is to find them there, represented on the reverse of the frottage, to indicate us something: a short circuit, a slipping of material identity, a double preciousness because it chooses to stay hidden.

Moreover, for Linda Carrara no surface is neutral, nothing is simple support, starting, as we have seen, from the surface on which we lay our feet and body every moment.

Each surface has a vocation and when the frottages are free from the destiny of becoming wall paintings and are erected like graceful trophies on strips, extensions of the frame, they have necessarily their back exposed. And here I like to think that Linda has been influenced by another great episode in the history of art. Once again, a floor: that of Simone Martini's "Annunciation" at the Uffizi Gallery. The Angel and Mary rest on an amazing marbled surface, with red veins, with curls that seem to be there to sneak out of that amber holder. Some have used those visionary surfaces for apparent fillers, just like Linda: Beato Angelico at the Convento di San Marco has painted a series of fake marbles in the corridor below the fresco with the so-called Madonna delle Ombre.

Apparently, a decorative solution, almost a podium for the frescoed figures, in reality, those marbles mean something else as demonstrated by Georges Didi-Huberman in his beautiful book dedicated to the great Dominican artist. He writes that those marbles function as "conversion of the gaze... they introduce the mystery, of what cannot be represented of the figure". But DidiHuberman also hypothesizes a further explanation, i.e., that even "the marble itself would incarnate", it would participate with its mineral identity in the incarnation. It is a powerful suggestion and I don't know how much Linda knew about it since it happened to her too, without any planning, to arrive in a very similar semantic area. This is demonstrated by one of her frottages, created on the floor of a garage in the Brussels studio, to which she wanted to give the title "Flesh": in fact, on the front, the canvas accidentally left the outline of a small figure hanging, almost like an embryo, the shadow of a crucifix, which emerges, as if by fate, from the turbulence of the surface.

Exhibition view "Chora" Boccanera Gallery Trento | 2029



Linda Carrara wanted to give this exhibition a very cultured and relevant title: "Chôra". It is a term taken from Plato's "Timaeus" and indicates the space, in some ways unspeakable, in which the form unfolds its action. With a play on words, one can say that it is the space of the form in "formation". It is not, however, a mechanic process since, by entering these spaces of creation, Linda Carrara's painting opens up unforeseen possibilities. Painting is absorbed into a process of transfiguration - a transformation that makes the head of an ancient oak beam take on the nature of marble. It is painting on sculpture, another version of the "false Carrara marble": objects that surprise not so much for the illusory effect, but for the simplicity with which they made us believe that the material transformation is the result of a budding and not an artifice. In Chôra's unspeakable space the idea is that at the bottom of reality there are no watertight compartments, but that in the creative space, one nature flows into the other: once again it is marble that sends out a warning with the thin veins that furrow its surface; it is a vital material that sprays the clear white of the stone, skin grown on the beam, which, moreover, does not deny its own mineral nature. Chôra is, therefore, that space in which matter still lives free in its ambiguity.

I believe this is the reason for Linda Carrara's attraction (and also her affection) for a third great reference of the past: Leonardo da Vinci. The rocks object-subject of some frottages are those of Adda, which are the background to the two versions of the Virgin of the Rocks. Linda has literally followed Leonardo's footsteps, in places that are very familiar to her. Going physically to the source, she has made a close exploration of that unreachable attitude of Leonardo to establish continuous and dizzying connections with the creative level of the world. It is a space inhabited by a sublime ambiguity, a space of shadows where life is broken, of stones steeped in mystery, of unstoppable lights, of vibrations that ply the surface of things in restlessness. Linda has arrived there in this phase as an artist. This phase has shown her ability to consolidate her work with determination and consistency. But what moves her and makes her path interesting and completely open is the anxiety that crosses it, on the edge of intelligence and feeling. The anxiety of those who know that to see things appear, they must disappear. "How to disappear" is written, as a note, on her last painting, the one that gives the title to the exhibition. Linda is there; she acts in that narrow space, almost with tied hands; in the wait and with the desire to see herself open each time on the vastness (lately also so physical) of that "inside in the inside".







frottage_07 | 2019, double indivisible canvases on the same frame,
oil on canvas, printed canvas from original drawings and oak frame, 182 x 97 cm



frottage_08 | 2019, double indivisible canvases on the same frame,
oil on canvas, printed canvas from original drawings and oak frame, 182 x 97 cm



recto-verso | 2019, double indivisible canvases on the same frame,
oil on canvas, printed canvas from original drawings and oak frame, 182 x 97 cm



Flash | 2019 double indivisible canvases on the same frame,
oil on canvas, printed canvas from original drawings and oak frame, 182 x 97 cm



frottage_05| 2019, double indivisible canvases on the same frame,
oil on canvas, printed canvas from original drawings and oak frame, 182 x 97 cm





chora | 2019 oil, graphite and snake skin on linen with wood frame, 170 x 207

HOW TO DISAPPEAR

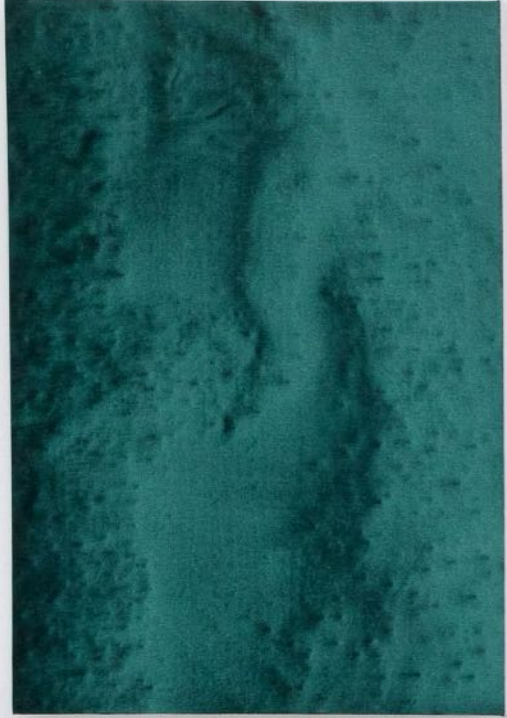


una cosa vale l'altra | 2019 (one things is as good as another) oil, white pencil and acrylic on linen with oak frame, 162 x 97 cm 2019



Мадонна в скалах | 2019
(Madonna delle Rocce)

Iragui Gallery Moscow

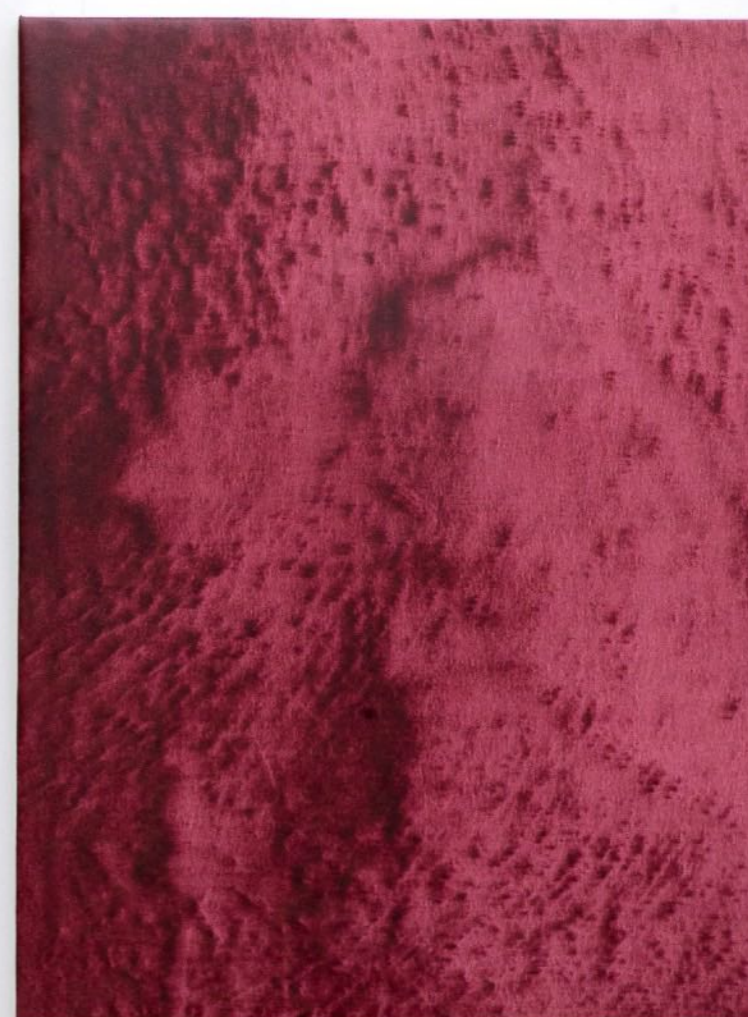


Мадонна в скалах

Линда Каррара



Exhibition view at Iragui Gallery Moscow



Frottage_Madonna delle rocce | 2018-2023 (Frottage_Virgin of the rocs) oil on canvas 64 x 47 cm each one



Мадонна в скалах
Линча Каррара







Exhibition view at Iragui Gallery Moscow



no title | 2019, oil on canvas, 158x110 cm













Apparato effimero - 2023
Still on going





flesh | 2020
acrylic, tempera and calk on paper 300 gr
170 x 150 cm (detail)

Looking for the right place at the right moment | 2016-2017
with a text by Claudio Salvi
BLANCO space - Gent Belgium







false Carrara marble 2017| acrylic and pigment on paper 150x250 cm



oggetti sottratti a un ambiente indifferenziato, collocati nello spazio di un quadro.

objects subtracted from an undifferentiated environment, placed in the space of a painting.

gli oggetti sostituiscono le relazioni tra gli oggetti nel nuovo ambiente.

the distances substitute the relations between objects in the new environment.

each painted object represents something, a stone or a baton.

every painted object represents something, a stone or a baton.

non si disordina, essendo il piano così pulito, neppure un ordine.

it does not disorder, being the surface so clean, neither an order.

non si disordina, essendo il piano così pulito, neppure un ordine.

it does not disorder, being the surface so clean, neither an order.

ogni oggetto dipinto rappresenta qualcosa, una pietra oppure un bastone.

every painted object represents something, a stone or a baton.

every painted object represents something, a stone or a baton.

come si può dire che oggetti presi singolarmente rappresentino qualcosa e insieme niente.

how can we say that individually objects represent something and nothing at the same time?

if the painted object looks like something, one can say that this "something" it's like it is and not otherwise.

the similarity implies relation with outside, with something is not given into the painting.

la somiglianza implica relazione con l'esterno, con quello che non è dato nel quadro.

the similarity implies relation with outside, with something is not given into the painting.

la somiglianza implica relazione con l'esterno, con quello che non è dato nel quadro.

the similarity implies relation with outside, with something is not given into the painting.

ma un bastone è un bastone e anche un appoggio o un pezzo di combustibile.

but a baton is a baton but also a support or a combustible piece.

the similarity overshadows quality of the object that are not volume, shape, color.

un'assoluta apparenza, libera da condizionamenti, pregiudizi, commenti e relazioni.

an absolute appearance, free from conditioning, prejudices, comment and relation.

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un'assoluta apparenza, libera da condizionamenti, pregiudizi, commenti e relazioni.

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subtracted objects from an undifferentiated ambient, located in the space of a painting.

the distances replaces the relation between the objects in the new environment.

not the disorder, being the surface so clean. not even an order.

each painted object represent something, a stone or a baton.

how it can be argued that individually objects represent something and nothing at the same time?

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but a baton is a baton but also a support or a combustible piece.

the similarity overshadows quality of the object that are not volume, shape, color.

an absolute appearances, free from conditioning, prejudices, comment and relation.

Claudio Salvi





Column, 2017

acrylic and pigment on rolled paper
diameter 27cm h 150 cm



Il segreto del marmo
è una linea che corre nello spazio | 2017
(The secret of marble it's a line
which move into the space)

Acrylic and pigment on canvas
60 x 40 cm



Reality, suspended angels and metamorphosis

Daniele Capra

Linda Carrara's work arises from a reflection on the conceptual and mimetic dynamics of painting, and questions its representative intentions. It focuses on a free practice based on the creation of new worlds and new realities that produce entirely new visual relationships. In particular, the subject and the compositional structure, which are central elements in figurative practice, are just a pretext in the artist's work, an opportunity to create an imaginative and suspended reality which leads the viewer elsewhere.

In general, differently to what we might generally think, the practice of figuration is not aimed at reality in itself. Its purpose is neither to copy reality (an aspect that Plato found deplorable), nor to represent it (as in Baudrillard's famous *simulacra*). Indeed, this practice works around reality and changes it. In other words, it proposes a new and different reality, an incandescent material that can be understood only by those who have the sensitivity and the skills to interpret its linguistic codes. This situation is the result of two modern trends. The first one is the artist's awareness of their own role, a situation which has gradually developed from the fifteenth century onwards. Thanks to this perception, artists have become aware of the importance of their own art and of their own intellectual work. They are finally free from being solely a vehicle for the content of their work, humble servants to the needs of their customers. The second aspect is a conceptual and anti-realist rift, in opposition to the idea of mimesis, which was seen with some artists from the late sixteenth century. These were the Mannerists, and they continued the strong anti-naturalist tendency that was the first to overcome, in linguistic terms, the limit which, until then, had only been considered as an oddity. We might consider that the twentieth-century avant-gardes, with their indirect way of relating to reality, have carried forward this approach, whether they are aware of it or not.

Linda Carrara's artwork is a tributary of this river. Her painting is not like the work of a meticulous scribe's, compelled to write down what he hears among all the background noise, nor is it the effect of a maverick hero's forceful opposition to the stream of reality. Rather it is the consequence of a completely new, deeper drive that causes a deviation. In her work, painting is no longer either the child or the heir of reality: quite the opposite, it is a new character which increases all possible realities thanks to its own existence.



The objects displayed on the surface of her works are merely an excuse to challenge the cognitive value attributed to reality. In Linda Carrara's research, painting itself is the hidden subject of her work, since it is the *medium* that evokes unconventional features of reality. In this way, her pictures are characterised by a free and precarious syntax, filled with silent poetic bewilderment and genuine contradictions of perspective. Pieces of wood, marble surfaces, sticks and small objects all serve to confirm the fact that they are not themselves, exactly as the writing states under Magritte's famous pipe. The artist's work questions and embarrasses the viewer, encouraging them to talk about or speak of something else, without the need to be consistent with the topic or the nature of the context. In other words, Carrara's artworks function as surreal and process-based devices which lead to a visual and thematic divergence. The title of the exhibition itself, *Il pretesto di Lotto* (The pretext of Lotto), is proof of this attitude. Indeed, her works led to wide-ranging discussions about many questions of art history which were relevant to the painting of Lorenzo Lotto. For example, there was a discussion about the natural/anti-natural sense of flight, as seen in the *Trinity* at the Bernareggi Museum, where Christ flies through the air illuminated from behind. Or about the *Jesi Annunciation*, where the Archangel is depicted suspended before he touches the ground. Or, again, about the *Martinengo Altarpiece*, where the angels hold the Madonna's crown in their hands. I'll not go into what led to this bewildering intellectual pleasure, but, even without discussing Carrara's research (and over cookies and several coffees) to talk about something else was the best way to talk, intensely, about the deepest reasons for her artistic practice. A practice that ultimately encompasses suspension, change of direction, transformation and metamorphosis.

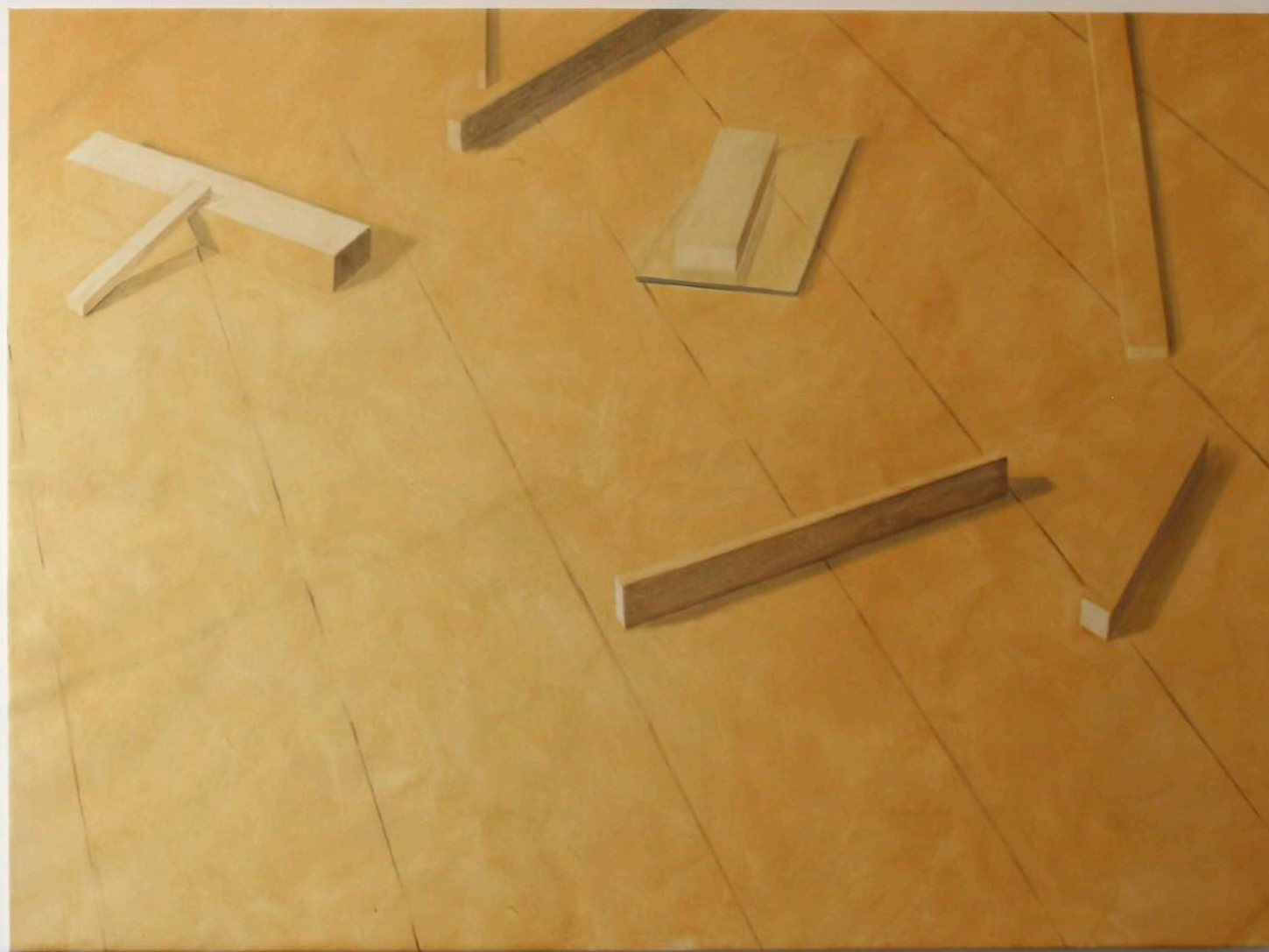
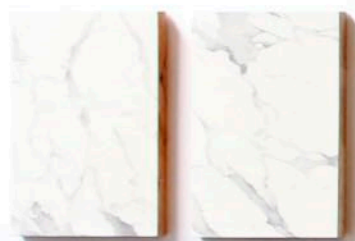
Mental Things 2016

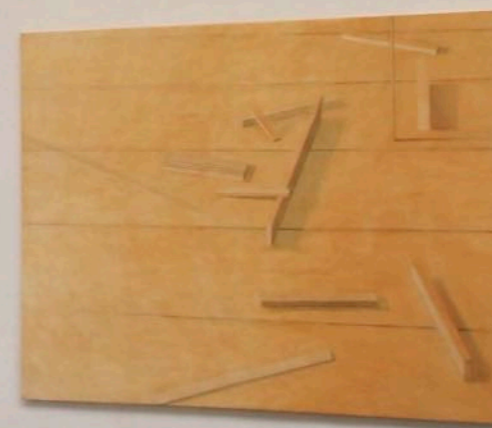
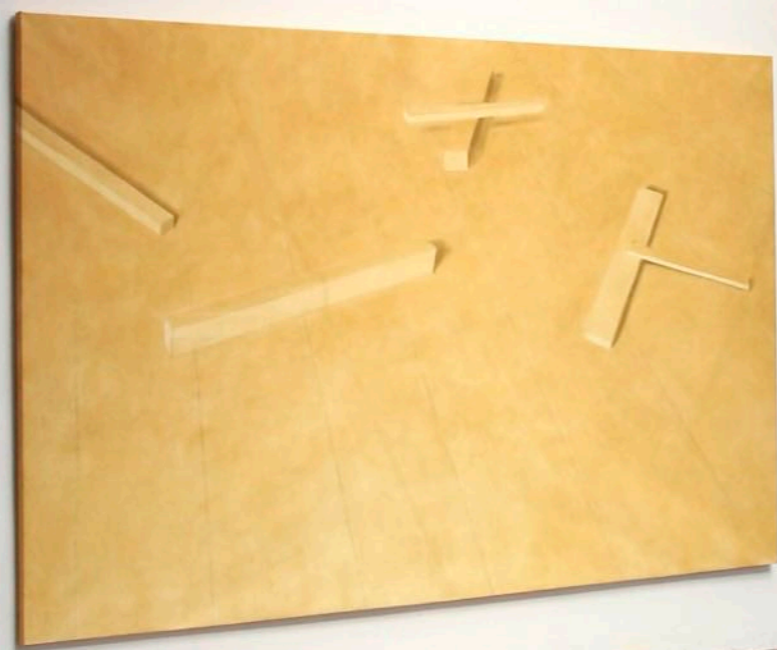
Croxhapox Gent - Belgium





False Carrara marble | 2015 graphite and gesso on wood blocks, 20 x 30 x 10 cm each one





echolalia n.3 and n.8 2015-2016 (echolalia n.3 and n.8) oil on linen 200 x 300 cm circa - 200 x 170 cm circa