

# CARLA ACCARDI

## “Ombre sui muri (Shadows on the walls)”

28 April – 15 July

PRESS RELEASE

Tuesday 28 April at 18.00 the personal show of Carla Accardi entitled “Ombre sui muri (Shadows on the walls)” will be inaugurated at the gallery VALENTINA BONOMO ROMA at Via del Portico d'Ottavia, 13.

Since the '60s Carla Accardi has experimented with sicofoil, a new transparent material through which lines undulate and forms repeat. The forms created are characteristic of the artists' vocabulary, putting in reproduction the whole of the external painting; the result is a change fluctuating between the canvas and the space. While the works in this show depict a character of the new, they also maintain a continuation with her previous work. She draws eight paintings of medium and large dimensions that have a common denomination, one white background on which marks take form that nurture the luminosity of diverse colors: blue, red, green...

In “Ombre sui muri” it is the white that offers itself like a weaving integration of the work and the wall, creating a zeroing of background.

“There does not exist a closeless or a distance, a bottom or a first floor but a simultaneous interpenetration all together.” (Achille Bonito Oliva)

*Carla Accardi was born in Trapani, Sicily, in 1924. She transferred to Rome in 1946 where she still lives and works. Between the most significant artists who work with the investigation of painted sign, Carla Accardi is considered one of the founders of the “Forma 1” movement, started in 1947 with Consagra, Perilli, Dorazio, Sanfilippo and Turcato.*

*In 1954 undertaking a base research on the poetry of signs, she articulated her ideas with pictorial white designs on a background of black. Since the '60s she has broadened a language centered on the relationship of marks to colors, accentuating chromatic value in bi-chromatic luminescence. The search follows the experimentation of new techniques and materials that seek to surpass the surface plain of the painting: she invents spatial forms made of layers of sicofoil which unwind the transparence of traced colors. Works born of this technique include “Tenda” 1964, “Rotoli” and “Ambiente Arancio” 1967. This interest for the relationship between work and environment brings a radicality to the work, such as in “Tripllice tenda” 1969-71, a true and real “liveable,” functional structure to be used by the spectator. In the '80s the artist focused on a new research of which she is still exploring: her works utilize a raw canvas left to leak out the weavings of large colored markings, where diverse chromatic drawings juxtapose, creating fields of energy that differ in intensity. The artist has participated in some of the most important reviews of art in Italy as well as internationally: The Venice Biennale (1964, 1976, 1978, 1988), “Avanguardia Transavanguardia 68-77” in Rome in 1982, “Chambres d'Amis” in Ghent in 1986, “Italian Art in the 20<sup>th</sup> Century” in 1989 in London, “The Italian Metamorphosis, 1943-1968” in 1994 at the Guggenheim Museum of New York, “Minimalia” curated by Achille Bonito Oliva from 1997-1999 in Venice, Rome, and New York. The works of the artist reside in some of the most important public and private collections in the world. Currently a project is being realized in collaboration with Gianna Nannini, hosted by some of the most prestigious museums in Latin America.*

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