

Simon Callery. Red and Orange Step Paintings

January - April 2025

1/9unosunove arte contemporanea

Via degli Specchi, 20

Roma







Simon Callery

Stura

2021

Canvas, distemper, pencil, thread,
stainless steel, wood

165x169.3x23cm





Simon Callery

Red Wing

2024

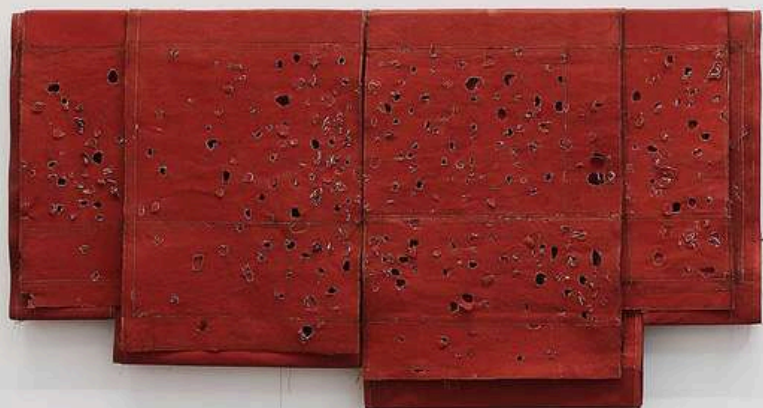
Canvas, distemper,

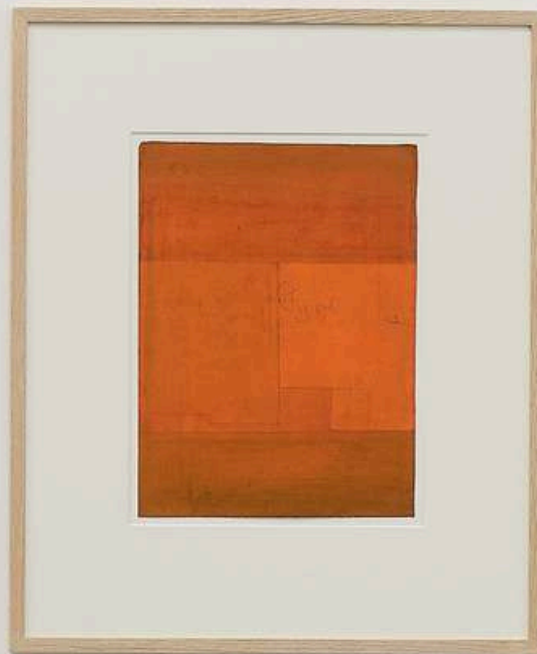
pencil, thread,

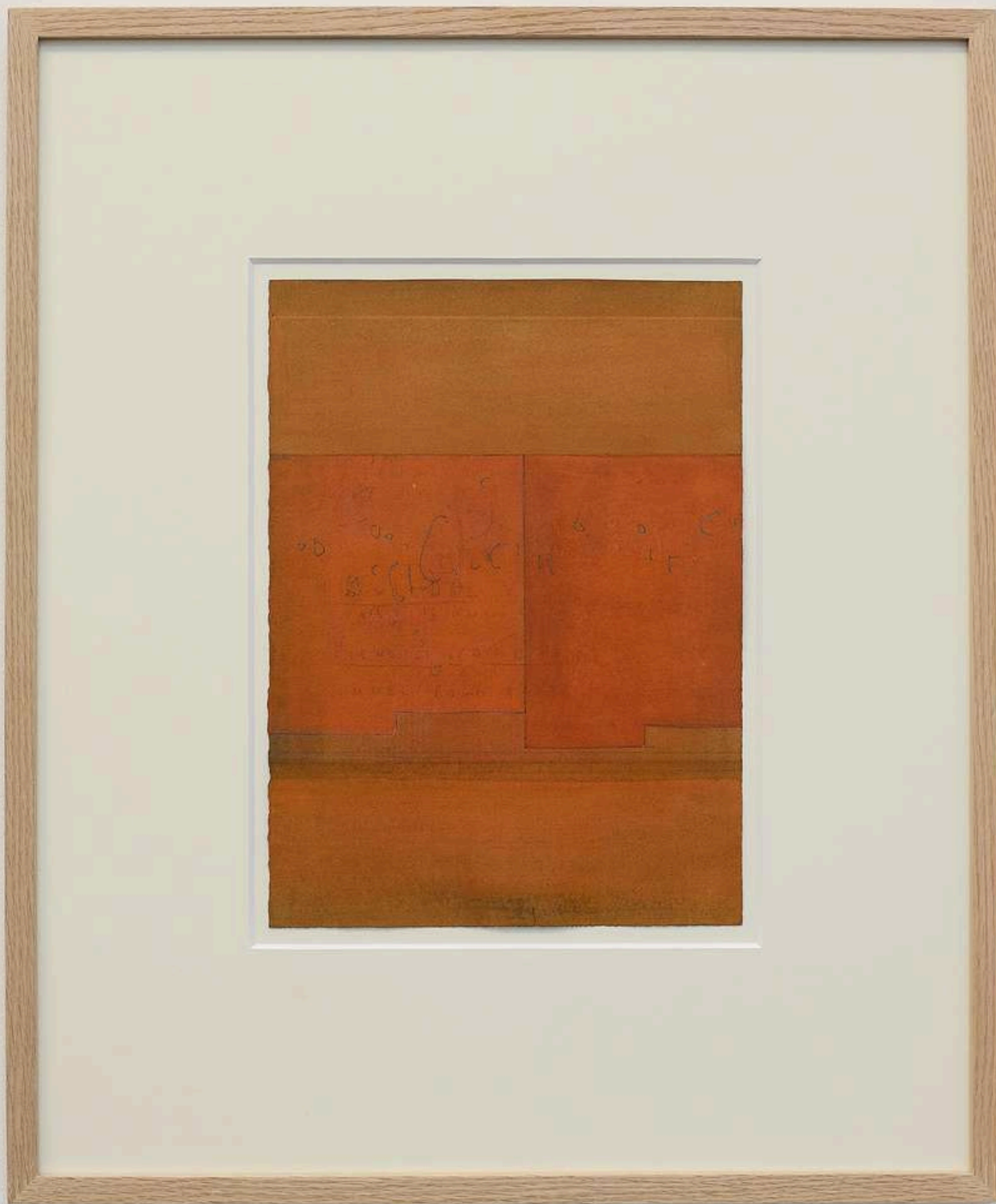
stainless steel,

wood

217x154x15cm







Simon Callery

Untitled

2024

Gouache, pencil on handmade paper

32.5x24cm

(cornice 60.5x50.5cm)

Simon Callery

Untitled

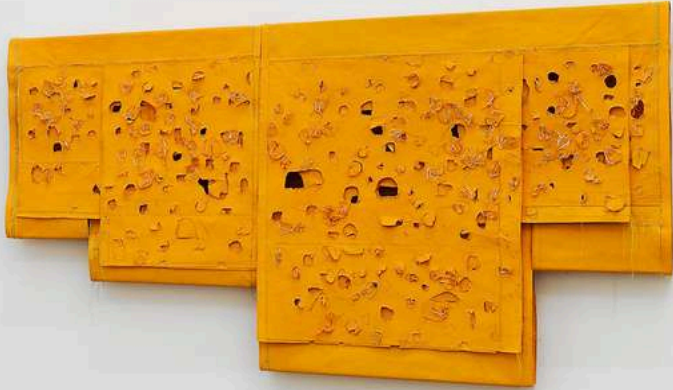
2024

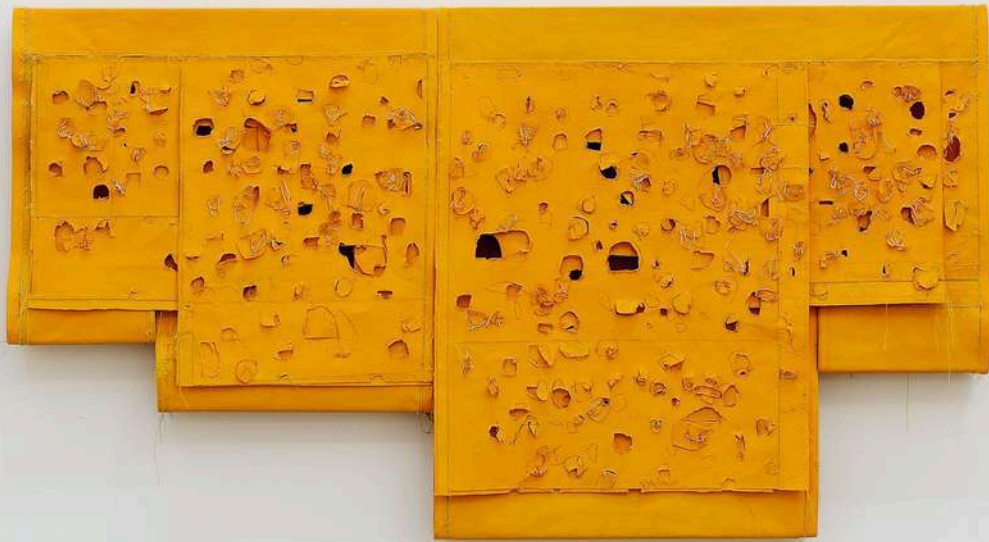
Gouache, pencil on handmade paper

38x28cm

(cornice 54.5x66.5cm)







Simon Callery
Yellow Middle Step Painting

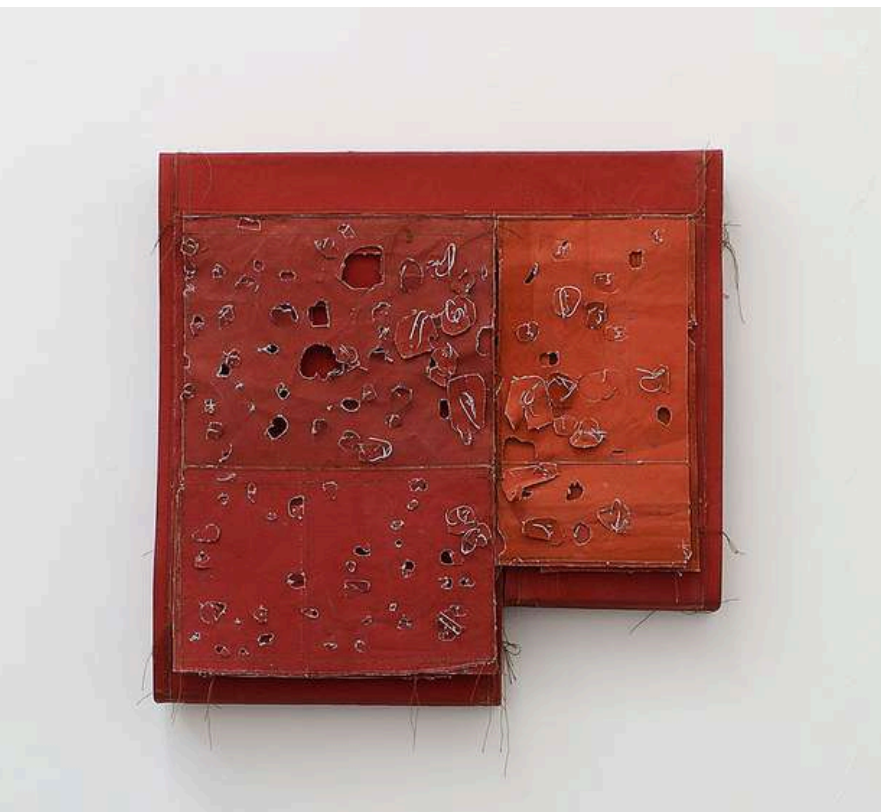
2024

Canvas, distemper, pencil, thread, stainless steel, copper wire, wood, aluminium

147x81x10cm







Simon Callery

Pendent

2024

Canvas, distemper, pencil,
thread, stainless steel, wood,
aluminium

63.5x61.5x8cm

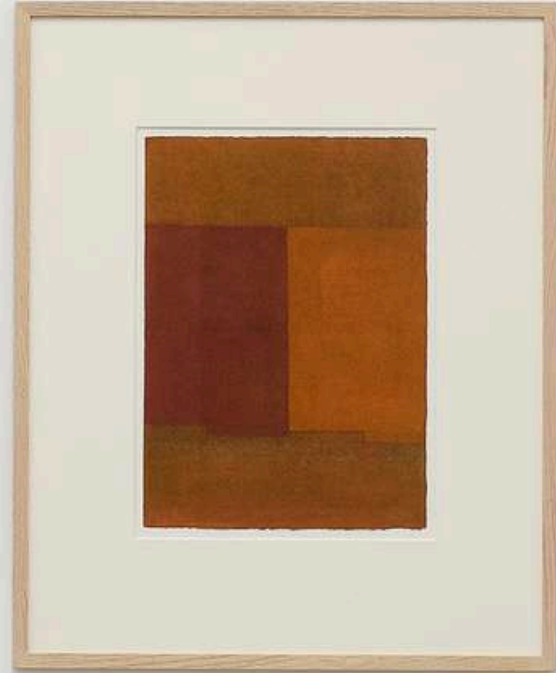


Simon Callery

3 - Part Stura Contact Painting

2021

Canvas, distemper, pencil, thread, steel pins, wood
174.5x105x10cm





Simon Gallery
Red and Rust B

2024

Gouache, pencil on handmade paper

28x39cm

(cornice 67.5x54.5cm)



Simon Callery

Red and Rust A

2024

Gouache, pencil on handmade paper

28x37.5cm

(cornice 54.5x67.5cm)



Simon Callery
Red Wing (small)

2024

Canvas, distemper, pencil,
thread, stainless steel, wood,
aluminium
126x61x8cm

OPENING 24 Gennaio 2025 dalle 18.00 alle 21.00

Simon Callery. Red and Orange Step Paintings

24.01.2025-12.04.2025

1/9unosunove arte contemporanea

Via degli Specchi, 20 - Roma

1/9unosunove è lieta di annunciare l'opening di **Simon Callery. Red and Orange Step Paintings**, una mostra personale dell'artista londinese in cui verranno presentate opere inedite realizzate tra Italia e Inghilterra negli ultimi anni.

"Tra il 2019 e il 2022 presi in affitto un piccolo negozio a Torino per usarlo come studio. Da lì caricavo la macchina con i rotoli di tela e in 45 minuti arrivavo in montagna nelle Valli di Lanzo. Avevo trovato un posto perfetto per lavorare, all'incrocio tra due fiumi, la Stura di Lanzo e la Stura di Viù. Qui potevo iniziare a preparare le tele, le immergevo nell'acqua del fiume per ammorbidirle per poter essere pronte ad assorbire il colore.

I quadri in questa mostra sono in prevalenza rossi. Il colore che uso è la tempera, sciolgo il pigmento in polvere nella colla di coniglio e lo applico sulla tela quando è ancora caldo con una spugna. Il pigmento che ho usato di più per questo gruppo di lavori è il rosso cadmio scuro, che ha una grana molto fine per cui viene assorbito più facilmente nelle fibre aperte e ammorbidite del cotone. In questo modo il colore si unisce al tessuto. Per me il colore è un materiale e voglio che giochi lo stesso ruolo della tela di cotone e del legno che sono parte del quadro.

Dopo aver colorato la tela, tornavo al fiume per stenderla sulle rocce. La segnavo con la matita e la tagliavo dove sentivo un contatto con il terreno roccioso sottostante. Quando lavoro all'aperto, nella natura, cerco di creare più materiale possibile per i miei quadri. Le condizioni atmosferiche influenzano sempre quanto riesco a produrre, quando il tempo è buono lavoro senza interruzioni, segnando e tagliando il tessuto. Devo essere molto concentrato e lavorare rapidamente, decidendo cosa fare senza esitazioni. Alla fine della giornata, arrotolo i grandi fogli di tela e raccolgo tutti i frammenti e i pezzi ritagliati.

Lavorare all'aperto ha i suoi vantaggi. Ti costringe a prendere decisioni immediate e questo può portare a risultati inaspettati. Nell'ambiente controllato dello studio invece si ha più tempo per riflettere e rivedere i dettagli del lavoro, o modificare le proporzioni o definire le misure precise del quadro. In studio con la macchina da cucire unisco le tele che ho preparato all'aperto, e do forma al quadro, a cui lascio sempre uno spazio interno, aperto e visibile. Questi lavori legano l'esterno con l'interno, ciò che è stato realizzato fuori, a contatto con il paesaggio e il lavoro eseguito nello studio. Non raffigurano il luogo in cui sono state realizzate, ma registrano il contatto fisico con la natura del paesaggio.

Quando ho lasciato Torino, ho portato con me tutte queste tele a Londra. Il primo quadro che ho realizzato è un quadro rettangolare: Stura Contact Painting, 2021, poi un lavoro composto di 3 rettangoli in sequenza lineare: 3 Part Stura Contact Painting, 2021. Questo gruppo di lavori ha continuato a svilupparsi portandomi a concentrarmi su una forma quadrata che ho tagliato ricavando un gradino, una scanalatura: Red Wing, 2024 e Red Wing (small), 2024. Ho poi iniziato ad attaccare i piccoli scarti di tela, che avevo tenuto da parte, sulle tele che avrei usato per la parte frontale del quadro, dapprima con gli spilli, in seguito con fili di acciaio inossidabile e rame. Infine, ho appoggiato queste tele così lavorate come un drappaggio sul quadro o le ho cucite direttamente sopra a mano. Durante l'intero percorso nella mia mente c'era sempre lo stesso scopo: trovare un modo per dare alla pittura la possibilità di esprimersi attraverso il linguaggio della materialità."

Simon Callery

ABOUT

Simon Callery (Londra, 1960) è un pittore che attualmente vive e lavora a Londra.

Callery ha esposto in numerose gallerie e musei nel Regno Unito e a livello internazionale.

Tra le prime mostre ricordiamo: YOUNG BRITISH ARTISTS III, Saatchi Gallery, Londra (1994). MURI. Galleria Christian Stein. Torino (1995).

SENSATION, Royal Academy of Arts, Londra (1997). ABOUT VISION, Museum of Modern Art, Oxford (1997). ART NOW 19. Tate. Londra (1999).

PAPER ASSETS. British Museum. Londra (2001). SEGSBURY PROJECT. Castello di Dover. REGNO UNITO (2003).

Tra le mostre personali recenti: FULL CIRCLE PIT PAINTINGS. Kappa Noun. Bologna (2024). CONTACT PAINTING. CAB, Burgos, Spagna (2023). SIMON CALLERY. Galleria Rafael Perez Hernandez, Madrid (2023). FIELD WORK. Annex14, Zurigo (2023). SIMON CALLERY. 1/9unosunove, Roma (2019).

Tra le mostre collettive recenti: UNREAL CITY. Saatchi Gallery. Londra (2024). CO-EXTENSIVE. Rudolfinum. Praga (2023). ROMA, A PORTRAIT. Palazzo delle Esposizioni. Roma (2023). STONE, SAND & CLOTH. Simon Callery, Susana Solano. Francisco de Zurbarán. Monasterio Santa Maria de Bujedo de Juarros. Burgos, Spagna (2022). YELLOW. Simon Callery & Torgny Wilcke. Officinet. Copenhagen (2019). BOUNDLESS ENCOUNTERS. Triennale di Arte della Fibra di Hangzhou. Zhejiang Art Museum. Hangzhou. Cina (2019).

Le sue opere sono in diverse collezioni, tra cui:

Arts Council Collection, Londra. Museo d'arte moderna Astrup Fearnley. Oslo. Museo di Birmingham. British Museum, Londra. Banca europea per gli investimenti, Lussemburgo. Centre national des arts plastiques, Parigi. Università di Nottingham Trent. Stanhope plc. Tate, Londra.

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"Between 2019 and 2022 I rented a small shop in Turin as a studio. From there I would load the car with rolls of canvas and in 45 minutes I would be high up in the Valle di Lanzo. I found a special place to work where the river Stura di Lanzo meets the Stura di Viù. Here I began my painting process and soaked all the canvas in the water to soften it for colouring.

The paintings in this show are predominately red. The paint I use is called distemper – a medium of rabbit skin glue mixed with dry pigment, which I sponge or brush into the canvas when the size is hot. The pigment I used the most for this group of paintings is cadmium red deep and it has very fine grains. As a result, it is drawn down into the softened and open cotton fibres, uniting the colour and the fabric. I think of colour as material. I want it to play an equal role alongside the cotton duck canvas and the wood that constitute a painting.

After I had coloured the canvas, I went back up to the river to lay it out on the rocks. I marked it with graphite and cut it where I felt a contact with the stony ground underneath. When I work outside in the landscape, I generate as much material for the paintings as I can. The weather always has an impact on what is possible and when the conditions are good, I work without holding back, marking and cutting into the fabric. I am focussed and I work fast and make decisions without hesitation. At the end of each session, I roll up the large sheets and gather up all the fragments and cut-out pieces.

There are advantages to working outside. It forces you to be direct and this can lead to unexpected results. The controlled environment of the studio allows for other decisions about the subtleties of the surface detail, of proportions or the precise physical scale of a painting, to be made. In the studio I machine sewed all the canvas elements together to construct the paintings with an open internal space. These works combine the inside with the outside, with what you can do in the landscape with what you can do in the studio. They do not represent the place where they are made but they are a physical register of contact with it.

When I left Turin, I took all this canvas with me back to London. At first, I worked on a rectangular shaped painting; Stura Contact Painting, 2021, and then a work with rectangles in a linear sequence; 3 Part Stura Contact Painting, 2021. As this group of paintings grew, I started to concentrate on cut squares incorporating a step; Red Wing, 2024 and Red Wing (small), 2024. I began to attach the small scraps of canvas I had collected to the front faces, initially with steel pins and then stainless steel and copper wires. Finally, these front faces were either draped over the 'body' of the painting or hand stitched directly onto it. Throughout the whole process, the one thing that was always at the front of my mind was to find ways to establish materiality as the language of painting."

Simon Callery

ABOUT

Simon Callery (London, 1960) is a painter currently living and working in London.

Callery has exhibited in numerous galleries and museums in the UK and internationally.

Early shows include; YOUNG BRITISH ARTISTS III, Saatchi Gallery, London (1994). MURI. Christian Stein Gallery. Turin (1995). SENSATION, Royal Academy of Arts, London (1997). ABOUT VISION, Museum of Modern Art, Oxford (1997). ART NOW 19. Tate. London (1999). PAPER ASSETS. British Museum. London (2001). SEGSBURY PROJECT. Dover Castle. UK (2003).

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Collections include: Arts Council Collection, London. Astrup Fearnley Museum of Modern Art. Oslo. Birmingham Museum Trust. British Museum, London. European Investment Bank, Luxembourg. Centre national des arts plastiques, Paris. Nottingham Trent University. Stanhope plc. Tate, London.

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Via degli Specchi, 20 - Roma
gallery@unosunove.com
+39 0697613696

Installation views, ph: Roberto Apa, courtesy of 1/9unosunove