

molin corvo gallery

"BABEL CIRCUS" a project by KINGS

Opening March 25th 2015 from 6pm to 8.30pm

MOLIN CORVO gallery presents "BABEL CIRCUS", the first solo exhibition in Paris of Italian duo KINGS.

KINGS, with the title of this exhibition, face a very ancient theme, with sumerian, jewish and christian references, up to our day.

In a different, yet conceptually identic way, mankind goes on destroying everything, with his arrogance, his vehemence, his greed.

In exposition a huge collage titled " BABEL CIRCUS", 200x200 cm, and a series of smaller pieces, still linked to the theme, a red neon just like it were the "BABEL CIRCUS" exposition manifesto, supported by an aluminium structure as a commercial sign, and behind a 300x350 cm wallpaper depicting the chaos.

Two sculptures come with the exposition as well, "INFERNO" and "THE KING IS DEAD".

"BABEL CIRCUS" | KINGS

03/25 – 04/04/2015 from 2.30pm to 6.30pm

C/O Joyce Gallery – Jardins du Palais Royal 168-173 - Galerie de Valois – 75001 Paris

Photos on demand:

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www.molin-corvo.com

The exhibition was realized with the contribution of

Marsell



Babel Circus – 2014 - Collage on paper – cm 200x200 – Unique piece



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LIST OF WORKS



Title: La vie en rose - 2014
Collage on paper
Size with passepartout: cm 55x39
Unique piece



Title: Meretrice - 2014
Collage on paper
Size with passepartout: cm 39x29
Unique piece



Title: Crucifixion - 2014
Collage on paper
Size with passepartout: cm 57x39
Unique piece



Title: Adam and Eve - 2014
Collage on paper
Size with passepartout: cm 57x39
Unique piece



Title: Jealousy - 2014
Collage on paper
Size with passepartout: cm 50x40 - ø 23cm
Unique piece



Title: Untitled - 2014
Collage on paper
Size with passepartout: cm 50x40 - ø 23cm
Unique piece



Title: Life - 2014
Collage on paper
Size with passepartout: cm 50x40 - cm40x30
Unique piece



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KINGS

Kings is an artistic project born in 2000 by Federica Perazzoli and Daniele Innamorato. More than just a duo, the couple is the base nucleus around which many artists and creatives revolve, as in a new Warhol's factory, in a work that ranges through many different expressions, favouring photography and neon works, yet trespassing into merchandising, installation, to the publishing of self-made fanzines. Social themes are the starting point for Kings' poetics, in a thinking outside of any political intents or involvements, putting ajar to social criticism works with a positive content, dealing with possibility of change and cooperation. Photo shoots showing bodies spoilt by substance abuses, borderline social behaviours, self-destructive individuals, reported with an objective and explicit eye, without any will of judgement; reports standing next to real architectural projects of urban restoration, giving new art spaces identities to dismissed environmental damaging buildings in town, transformed into New Museums just by putting a light display on; drawing a new art map of the city. Strong statements, like punk slogans, asking for a free art, without any mediation, lightening up with violently coloured neon installations, lights aimed to enlighten the critical awareness of culture users. Architecture, reports, but also fashion, design, and music above all, the first Kings' true and instinctive passion: an everlasting source of inspiration, collaboration and experimentation on media and extra-artistic materials. Vinyl records, picture discs, limited editions, rare and unique pieces which become material with a strong sculptural identity: shaped, pierced, modified, put together; in rock'n'roll devoted installations, where neon and graphics meet in a mix of writing and depiction, closely linked to music bands' works and aesthetic. The Do It Yourself punk attitude turns in Kings' work into the making of pins, t-shirts, drawings on paper, to real fanzines, bootleg publishing more similar to art multiples than to editorial products, rigorously hand made and in high amounts, creating true gigs-like merchandising stands within exhibitions, a way for Kings' philosophy to spread outside the canonical art boundaries.

MOLIN CORVO gallery

Always attentive to communication, on which she built a career, and after being a long course artists' agent, Roberta Molin Corvo decided to open a gallery of her own and, building on her wealth of experience in the media world, she's faces environments yet little explored by the traditional art market. The gallery, in fact, is not enclosed by walls, but by machine code lines: essentially online, in the non-place of the internet, the most suitable "place" where to promote the art she loves.

What is going to vary from time to time, however, according to the character of the work to be exhibited, is the location of the exhibitions, in France as well as in Italy and abroad or in international art fairs.

And Wednesdays become the unmissable appointment when she welcomes a limited number of collectors, journalists, friends in her hall located rue Bonaparte... a convivial AAR, art-apero-risotto, a favoured and special moment to introduce her artists.

SHORT BIO

Roberta Molin Corvo starts her career in fashion as a modeller, passing to communication when arriving in Paris in 1989. From then on her career never stopped evolving: she launches a communication agency on her own, while at the same time she undertakes a journalist's path leading her to work with prestigious newsrooms, on paper and TV. At the same time she amuses projecting and realizing innovative editorial products, e.g. co-founding MODEM, free international manual on the Fashion Week, and PLAY-M, absolutely the first ever fashion, art and music magazine on DVD, she collects image consulting over image consulting, as for MARIA LUISA shops, and stage-menaging, as for PRÊT-À-PORTER PARIS exhibition.

In the early 2000's her path forks to include her very passion, Contemporary Art: agent artists, she's co-founder of VENDUTO (a no-profit cultural association), stage-menaging for P.A.R.O.S.H. Galerie and she finally opens her homonym gallery, Molin Corvo Gallery.

www.molin-corvo.com

