A arte Invernizzi

Press release

Alan Charlton

OPENING WEDNESDAY 2 DECEMBER 2026 6 P.M.

On Wednesday 2 December 2026, at 6 p.m., A arte Invernizzi will open a solo exhibition by Alan Charlton, curated by Lorenzo Madaro. The exhibition continues the collaboration with the British artist that began in 1994 – so far has been realised 10 solo shows at the Milanese gallery – and presents, across the gallery's two floors, recent works alongside pieces from the 2000s.

'I am an artist who makes a grey painting': Charlton uses this statement to convey the essence of a choice that has underpinned his artistic practice since 1969. Grey forms the enduring foundation upon which an exploration of the possibilities of painting and its place in the world unfolds. Each new work involves a test: how much can a surface change as its proportions vary? How does a figure transform when it is divided? What relationship is established between elements separated by a section of wall? These are questions the artist addresses through the concrete nature of his work, allowing the answers to take the form of the paintings themselves.

The reduction in means makes every decision particularly significant. A difference in tone, the width of an interval, the ratio between height and width all affect the balance of the composition and the way in which it is perceived. Geometry provides Charlton with a specific grammar that is precise enough to allow for successive transformations, each with its own inherent necessity. His rigour is evident in the correspondence between the parts, in the clarity of the structure, and in the ability to understand the work's construction simply by observing it. Grey, initially identified amongst the colours of the urban and industrial environment, acquires a unique richness through this process. Its presence draws the attention to the qualities of the surface and to the relationships established between neighbouring canvases. The various shades may appear closer or further apart depending on the light and the viewer's position; even an immediately recognisable whole takes time to be appreciated in all its nuances. Charlton entrusts to painting this ability to train the eye, making perceptible what a cursory glance tends to overlook.

The construction of the frames, the stretching of the canvas and the application of colour are stages in a process that the artist carries out personally. The apparent simplicity of the painting stems from this meticulous, hands-on approach. Each stage prepares the next and contributes to a result in which the individual gesture finds its balance in the regularity of the application. This gives rise to a particular intimacy between the artist and the work: the work of the hand is evident in the care taken with the joints, in the finish of the edges, and in the harmony between the support and the colour. Here, precision takes on the character of an attention to detail. In the main room on the upper floor of the A arte Invernizzi gallery, the most recent works explore the circular form through subdivision and recomposition. The circle retains its recognisability whilst the articulation of its parts introduces different orientations and rhythms. The gaze follows the edges, crosses the divisions, and reconstructs the correspondences: the figure presents itself as a balance to be traversed. In the second room, the juxtaposition of rectangular canvases gives rise to square configurations, highlighting the relationship between the autonomy of the individual elements and the form they collectively generate. On the lower floor, the rectangular and trapezoidal compositions develop further relationships between modular organisation and variations in shades of grey.

In each of these arrangements, the wall plays a part in the interpretation of the painting. Visible in the gaps, it accompanies the rhythm of the elements and makes perceptible the distances upon which their relationship is based. The edge, too, takes on significance: it indicates the thickness of the work, catches the light and casts a shadow. The painting thus reveals itself in its entirety, through a presence that engages with the surrounding space. Stepping closer allows one to recognise the texture of the surfaces; stepping back reveals the overall structure: an essential part of the experience unfolds between these two distances.

The juxtaposition of works from different periods allows us to appreciate how Charlton has turned continuity into a source of creativity. The persistence of certain fundamental elements brings the transformations into sharper focus and enables us to follow the progression of his thinking. Each painting constitutes a specific point of arrival, from which further possibilities may still emerge. It is in this patient openness that the quality of his artistic exploration is recognised: in his ability to renew, through colour and proportion, our attention to the space we inhabit.

A bilingual catalogue will be published to accompany the exhibition, featuring an essay by Lorenzo Madaro, reproductions of the works on display and an updated biographical and bibliographical section.

EXHIBITION: Alan Charlton
CURATED BY: Lorenzo Madaro
CATALOGUE WITH TEXTS BY: Lorenzo Madaro
EXHIBITION PERIOD: 2 DECEMBER 2026 - 16 FEBRUARY 2027
OPENING HOURS: FROM MONDAY TO FRIDAY 10 A.M. - 1 P.M. 2.30-6.30 P.M., SATURDAY BY APPOINTMENT

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