

tornabuoniArte

IL DADO E' TRATTO

Arte contemporanea italiana oltre la tradizione
curated by Sergio Risaliti

24th September – 28th November 2015

Firenze, Lungarno Benvenuti Cellini 3

More than forty works by artists such as Afro, Boetti, Bonalumi, Burri, Capogrossi, Castellani, Dorazio, Fontana, Kounellis, Melotti, Merz, Nigro, Paolini, Pistoletto, Scheggi, Turcato, Vedova and Zorio to name a few, who with their work document the passing of the figurative tradition after the '30s. "The die is cast." The crack is deep and undeniable. Mimesis is no longer the purpose or goal, naturalism is not an academic constraint to which submit, the artist is free to create works that need not to reproduce reality if not in terms of pure geometry, with a program of absolute forms, independent structures, even when it comes to shapeless surfaces or poor materials. Painting and abstract sculpture, in particular, draw a "vulnus", a distinction in the relationship never resolved and never in dispute between tradition and innovation.

The detachment from the figurative or anthropomorphic return of the real world or the human body was on hand at the end of the Twenties. Especially in Milan, very fruitful international trades had been activated, necessary for the development of artistic research beyond tradition. Proof of this are the paths taken by Lucio Fontana and Fausto Melotti, by Atanasio Soldati and Osvaldo Licini, in an experimental climate that also saw strong participation of architects gathered around the tunnel Million. Now the relationship with tradition and with cosmetics *passatiste* had changed; to a nostalgic glorification or evocation of classical civilization, the different figurative rhetoric exciting myths of Italian earth - such as those evoked by the group of artists around Margherita Sarfatti - could oppose modern art capable of risking new forms, new images and materials without sacrificing what's important and original, immutable, should require the workings artistic. Give up playing or figurative nature of reality seemed the decisive step and had to go into a world of new inventions that beyond tradition loomed the possibility of creating a language of more autonomous and absolute. A language which is not an exercise in *ripiegasse* individualistic and subjective, and go back to being the collective, that is more universal and primordial. So Lucio Fontana, Fausto Melotti, and then Alberto Burri, Giuseppe Capogrossi and African cause at different times, before or after the end of World War II, a tear, moving without a second thought, abandoning the figurative

language for signs, forms, structures and gestu indicizzavano that other than the return of the camouflage reality.

That stance, so clear in the posters of those years, (for example Kn Carlo Belli - considered the gospel of abstract art - and Manifesto Blanco Fontana) will be exemplary for subsequent artistic experiences from the late fifties. For example, when Piero Manzoni and Enrico Castellani will be able to propose an abstract art still different from that of the first avant-garde. These references (Fontana, Melotti, Burri, Capogrossi, Manzoni, Castellani) refer to follow the artists of the neo-avant-garde of the sixties, including Kounellis, Paolini, Fabro, Pistoletto, Merz, Boetti, Zorio that will be gathered by Germano Celant in the Arte Povera movement, whose historicizing and whose international recognition is now a fait accompli.

Speaking to an Italian art beyond the traditional means identifying the poetics of these artists in the unfolding century avant-garde of an irreversible decision: the overcoming of naturalism and academicism figurative. At the same time it is able to recognize in the trial continued relationship with art history, even the most archaic and primordial, keeping in work - writes Luciano Fabro - "the positive aspect of art, the fact of placing a number of problems concerning the matter, space, behavior, "the relationship between human beings, the earth and the cosmos, as exemplarily shown in the work of Mario Merz, Jannis Kounellis and Gilberto Zorio.