

# Das Leben Der Anderen

(The Lives of Others)

A key-hole to observe and judge you, searching for a circumstantial evidence of guilt or craze.

Society bans any anomalous behavior and find a pretext to sink the perpetrator in oblivion, reaffirming the necessity of self-conservation under the banner of the discrete charm of bourgeoisie. The object to observe becomes the centre of attention and reflection and its life tested and divulged without respect nor decency. The victim feels some dissonant and forewarning signals and in his searching for clarity hits the society's silence; therefore he can only watch - in his turn - the voyeurs and the inquisitives and feel the banality and abnormality of social behaviours's rules. What eventually emerges is the human condition's insanity, natural consequence of a failed attempt to escape from anxiety and from the existential drama with codes and rules. In the roles mutual swap between the public, judging and judged contemporaneously, and the Work, apparently lifeless and - at the beginning - an object to observe, the only certainty that seems to emerge is: " I am the one people believe I am... and here you have, Gentlemen, the Truth real speech! Are you happy?" (Cosi è se vi pare - Luigi Pirandello)

## The Damage

No way out entrapped, overwhelmed by the other one and forced to accept the commanded game. The damage breaks the present and menaces the future. Facing memories incapability leads to a no ending damage and creates an incurable breach merely on the visible half of the face, the one that suffers the less. Careless and unaware people just give a glance confining diversity to oblivion. The result is an astonished stare, almost inexpressive, over an incomprehensible world yet judging without knowing but running fast away from what is considered unpleasant to cope with.

## Portraits of 21st Century

The project, held in Venice in occasion of the Biennale dell'Arte 2015 at the exhibition *Condominio di Autore*, gets its origin from the idea to create, during the years, a contemporary society great fresco throughout world wide people's faces and currently significant characters representation whose model turns from individual to social type. A search similar to the one August Sander made in *People of the Twentieth Century* and Otto Dix's works during Weimer Republic period. The aim is to write a poster about Existentialism where reality is rendered without moral or social prejudice but through a wide-open mentality far from any type of conformism. Characters are recognizable only through their glance that shows their identity. Relegated inside of a medieval memory loophole, drawn faces appear confined in their own solitude and only incidentally dialogue with the visitors. Enlightened from the inside as "ex voto", paintings represent a contemporary society mosaic in its contradictory complexity, obsessed by the exigency to communicate an image in spite of an only-through-a glance recognizable identity. The sequence therefore becomes a sort of Rubik's cube disclosing the trick to the visitors and confronting them with a thoughtful reality sometime pleasant sometime not.

## Study for a portrait

The series intends to represent an essay to interpret, reinventing, Otto Dix's (Half nude of 1921 and 1926) and El Greco's (St. John the Baptist of 1600/1605 and St. Luke of 1602) works the artist has always been obsessed by. The polyptych is also the attempt of trying to contextualize the existential portrait, confining it inside a loop-hole through which, as for many other works of his, one can come forward to gather about all of the painting itself, also helped, at night, by cold led inside of the loop-hole that enlightens, as ex votes, the face whose surface is made flaring by resin used as a "protection". The use of led light and of rift colour and glaze usage to cover the external wooden surface claims to be a hint to the works, among others, of Dan Flavin and Donald Judd and to our contemporary; a time often obsessed by simple formats easy to move together with colours that do not break its strictly minimal life style and its almost neutral and definitely cool existence. The medieval shaped loop-hole discloses the illusion fronting the observer, although, with a thoughtful, sometimes distressful and painful, reality beloved by El Greco, Otto Dix and Francis Bacon.

## Stories of seclusion

Seclusion as a state of mind beside being physical, as a decision not only to interface with a not shareable reality but also as the only way to survive and hedge from a dissolving system external attacks. A locutory to save oneself from fear, to glimpse, to dream, to cry and regret, a locutory as a final solution to front life misery. And again to tell a story: our past life actors story, the ones forced to share a not wanted faith and life choice together with the people who, far more recently, decided a mental seclusion to avoid or forget a present that promises but does not keep its word.

## What's left over

The three works represent our past and present life residue after the "barbaric invasions". As a modern vj, the artist gets his afflatus from languages, shapes and data of far past Masters yet, for their feelings, near to the centurthe artist gets he is living, to express his feelings of the contemporary. The painting fragment is what is left over of us; the corporeal element encases the rest of surface in an apparently independent wa

## The swordless knight

The knight does not hold his sword any more. Tired of wandering in this world to maintain the ideals far gone obsolete and tedious for our contemporary society, and also left without his "sword of truth". Tired to vagabond in this world, the knight remains steady and mumbling. As an ancient ascetic or saint, with no garment but a ragged furry flap that uses as a cowl, he bands himself from the nowadays mediocrity. A conscious choice or dictated by the global world citizens.

## Suddenly

Everything is under control. In the century we live, Man organizes his existence to the last minute not to feel the fear of fear: fear of living, of dying, of suffering, of growing old. Moving not to think. The image instead of the truth. His house as his desires projection. A Venetian stucco painted wall as his wellness evidence. Suddenly a crack in the wall shows a self-portrait or is it rather a representation of what you want to keep hidden?. The impossibility to delete the damage forces him to wonder about the emptiness of his life.

## Petroleum

Petroleum as gasoline for the engine of our society but also as a declension factor for the ambience and a corruption in behaving. Pieces of our civilisation, foam and tar invaded, petroleum produced, remind us who we are in a total absence of concern.

## Aperitif era

A vision of our present: no goal people, apparently similar, wonder through the city seeking the same life style. The aperitif table in "primo piano".

## The kiss

The attempt to abandon forever the solitude of being. The kiss combines colours and symbolisms, corrupts monoliths, destroys ancient realities.

## Footprints

By an over departed human race left over vestiges, body traces seen through ultraviolet rays and preserved, throughout the time, as other Eras fossils by a resin coat.