

andrea tattoni

Watching for the first time some of the latest Andrea Tattoni's works, it seems to stand out an extreme coherence which joins and relates several artistic impulses, expressed in other modulations of research, included by the young Artist inside a brew of different elements that constitute painting: shape, colour, relation in the space, composing synthesis, bright tones or clear monochromatic lyricism.

Modules and syntactical, sometime scenographical constructivism inside a universal "spatial" language which intentionally remains the same inside a unique language: the informal avant-garde.

A pictorial draw up with wide campitures featured by brave, vitals and irrenounceable gestures, even if detained on the surface by their own warp and by a conceptual structure that strictly contains a strong and incisive creative input.

They clearly seem to reveal that the author has an intellectual and existential attitude, with an identity of a strong ideative impulse, between rationality and ego: only what mind and logic allow, becomes painting on every surface, and every surface becomes a picture, so as a picture is an expression of life and existence.

Reference-marks to expression techniques seem to suggest influences by Alberto Burri, Lucio Fontana, Emilio Vedova, Mark Rotkho etc...

The deepest value of the abstract-informal risen to instinctual matrix of a personal "Neo- Informal-Materic" internationally comprehensible.

His painting does, gives and realizes itself on a surface in a circumscribed spatiality inside a space that, aiming to the universality of the shape, does not avoid bold researches in the naturalness and enjoyment of coloured pigment, spread in materic stroke just to suggest ground's textures.

The journey inside the clearism, among wide enlargements of monochromatic campitures and, at the same time, a live synthesis of certain chromatic contrasts, also constitute the base of his scenographical production, more and more debouched into inner thoughts and reflections.

It's not easy to penetrate yet, into his neutral or totally black colour squares, in the act of following a projectual contemporaneity of views, neither becoming a part of a comprehension of space-naturalistic allusions, debouched in flashes of coloured energy or in white sequences of lines in row.

Certainly his informal language seems to want to space beyond the borders where painting still remains the place in which "our brain" and the universe meet each other.

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