

THE SHAPE OF THE COLOUR - THE MUTATION OF THE MATTER

Andrea Tattoni's art constitute itself scenographically open, concretely informal "vision" which tears the surface to lead itself elsewhere, beyond the gate of the real related to a phenomenon.

The compositive research, conceptually led into the guide of bright red campitures, symbiotical of a black, grey, rust burnt and bright white tracks, is perfectly lined up with the latest research trends of the international contemporary arts and with the "school" of the abstraction of the greatest italian masters Alberto Burri, Lucio Fontana and Emilio Vedova.

Moreover we can observe, above all in his "black and white diptyches" and in the "black and bright white enamels", the absorbed neoconcretism of "color field" painting of the fifties (also defined "Post Painterly Abstraction") of Mark Rothko's art, a movement promoted in Italy in 1949, in Milan, by Gillo Dorfles, Bruno Munari and Gianni Monnet with the CAM (Concrete Arts Movement) foundation, based on the considering the pure abstraction the unique "concrete" reality, despite the "phenomenal" reality of the contingent. Nevertheless, even if well defined on the base of this considerations, I myself believe that Andrea Tattoni's painting cannot be separated from the individuation of a psychologically practicable reading.

The strong chromatic and compositive expressiveness of his specific art, so alive, burning as a wound, so "contemporary" to the restlessness of its own time, is a sign of clear surrender to a language of an obscure upsetting, hidden inside of him until the consciousness of its reasons. Reasons changed in a primigenial, pictorial, sometimes unconscious, creativity of a liberating pathway.

It is very difficult to enter into this path without a soul, so featured by an abstracting and clear synthesis; hard to describe it with words, to perceive the sense of the "inevitable" choice of the combustions between black, grey and white, into the diversity of combustions "burnings" of woods, grounds, enamels, sands, plastics, black, white, grey and rust thinners, or transparent enamels (a kind of bivalent ritual celebration of the matter, lived inside an existential spirituality, a dejection, a life's anxiety, an unbearable human story).

We are all thrown into the existence and we feel to be simply some precarious dummies.

This young and talented artist expresses in his works, with strength and wise sweetness, that harsh pain which communicates itself and joins ourselves because is the complexity of the "concrete" real, not a fragment of personal reports, which he instinctively transmits getting it inside of balanced spaces of few colours; sometimes delineated in a precise sign, or inside the roots of the pulsions of the ego, which between "eros and tanatos" decides the restlessnesses and the survivals of the human adventure. The pictorial surface, in the optical-perceptive concreteness of these campitures, impose itself more and more as an abstract, expressionist presence of rare intensity. His works, paint on wood, are very large. Other specific researches featured by the production of "dark" works, upon a huge size wood made by combustion with oxyhydrogen-flame. Bright, "mirroring" enamels, black, red, white or transparent in which a careful observer, can smoothly penetrate. Big and average size woods, in which lies a spatiality of pure abstracting incidence, expressed in intersecting campitures of delineated colours. Lastly the very refined and spiritual production of works tending to an informal of "figural suggestion", sometimes created in a mixing of combustion and painting. Such wide art visual does not solicit for comments except for the judgement regarding the difficulty to describe and present it, because it is simply and finally one of the few cases of "talented painting" in which a critic, a collector, an observer, a sensible soul can fall in. And only our own eye can donate us, intact and strong, the emotion of such painting.

Annamaria Cirillo
Art Critic