

• P A
L I N •
• S E S
T I • •

Sandi Renko
Mario Palli
Pope
Tetsuro Shimizu
Walter Zironda

Chantal Vey
Sasha Vinci
Quentin Lefranc

Hella Gerlach

Graziano Negri

PALINSESTI 2022

29 October 2022 -15 January 2023
San Vito al Tagliamento (PN)

A project by
Luca Pietro Nicoletti

Mappe di colore

Curated by Luca Pietro Nicoletti
In collaboration with
Magali Cappellaro,
Arianna Silvestri,
Serenella Todesco

Antico Ospedale e Chiesa di
Santa Maria dei Battuti

Punto Fermo:

Graziano Negri

Curated by Antonio Garlatti

Essiccatoio Bozzoli

In Sesto Prize 2022

Curated by Michela Lupieri
In collaboration with Alice
Debianchi

Antiche Carceri

Hella Gerlach

Spiritual Bypass III

Curated by Giada Centazzo

Palazzo Tullio-Altan

Promoted by

Comune di San Vito al Tagliamento
Assessorato alla Vitalità

With the support of

Regione Autonoma Friuli Venezia Giulia

In partnership with

Università degli Studi di Udine
Fondazione Ado Furlan
Gruppo volontari della cultura di San Vito al
Tagliamento
I.S.I.S. "Paolo Sarpi" di San Vito al
Tagliamento

Texts

Magali Cappellaro
Giada Centazzo
Alice Debianchi
Antonio Garlatti
Michela Lupieri
Luca Pietro Nicoletti
Arianna Silvestri
Serenella Todesco

General coordination

Antonio Garlatti

Administrative office

Giada Centazzo
Anna Coassin
Alice Debianchi
Serena Piva

In collaboration with

Eleonora Dal Bon
Carlotta Flora

Press office

Antonio Garlatti

Communication

Iris Battiston
Giada Centazzo
Anna Coassin
Serena Piva
Giulia Rosso

Graphic design

Stefano Marotta, Post Past

Photographic Credits

© Giada Centazzo (pp. 24-26)
© Michele Tajariol

Translations

Caterina Guardini
(translation project manager)
Aja Bain (final revision)
Giorgia Di Lenardo
Oriana Karina Lopez Felli

Set up

Michele Tajariol

Printing by

Lithostampa, Pasian di Prato (UD)

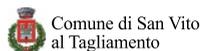
Guarnerio Editore

Guarnerio Soc. Coop
Via della Rosta, 46
33100 Udine
Tel. +39.0432 204097
www.guarnerio.coop
info@guarnerio.coop

Acknowledgments

Monica Beltrame
Alessandro Del Puppo
Deborah Del Sal
Fabiola Fontanel
Caterina Furlan
Fausto Giraldi
Roberto Medini
Alessandro Negri
Oltrearte Associazione Culturale
Alessandra Rosset
Valentino Turchetto
Personnel at Servizio Tecnico
Manutentivo del Comune di San
Vito al Tagliamento

www.palinesei.org



It is with pleasure that we greet in 2022 the seventeenth edition of *Palinsesti*, a festival of contemporary art characterized by a high academic profile in terms of the topics and the themes that have been presented year after year. *Palinsesti* has also been renowned for the unique dialogue that it has always activated between history and contemporaneity, starting with the enhancement of the town's historical buildings and venues, both during the time of the opening of the exhibitions and during the rest of the year, thanks to the works installed and preserved around San Vito. In fact, the dialogue with the town has been and remains, in the broadest sense, the most distinctive signature of the festival that finds in the audience its constant and natural counterpoint.

However, the central and most important focus of the event remains the perspective that the festival aims to offer on the most recent practices carried out by local artists. As usual, the Antico Ospedale dei Battuti hosts the main section of the festival with the collective exhibition of works by artists Mario Palli, Pope, Sandi Renko, Tetsuro Shimizu, and Walter Zironda, whose artistic researches, in spite of their respective particularities and differences, share the use of pure color as the primary tool of expression. In the spaces of the *Essiccatoio Bozzoli* the usual focus on the artists on display within the collection *Punto Fermo* is achieved with a personal retrospective on the dearly departed Graziano Negri. The fourteenth edition of the *In Sesto Prize* - a contest for a contemporary sculpture conceived for the public space - confirms its international profile while also taking the chance to celebrate the one-hundredth anniversary of Pier Paolo Pasolini's birth. In fact, to honor the memory of Pasolini, the three invited artists - the Italian artist Sasha Vinci and the French artists Quentin Lefranc and Chantal Vey - were asked to elaborate a project proposal for a square (Piazza IV Novembre) in Ligugnana, a hamlet of San Vito al Tagliamento that was often visited by the poet, writer and director during the time he spent in Friuli. Finally, Palazzo Tullio-Altan hosts the solo show of the winner of the latest edition of the Prize, the German artist Hella Gerlach, author of the sculpture *Le gambe di Tagliamento*, recently installed in the area of the former Foro Boario.

Therefore, it is with these exhibition proposals that San Vito al Tagliamento hosts this new edition of the festival and can perpetuate the decades-long path of promotion, enhancement and musealization of contemporary art. We do so in the hope of continuing to be, in some way, an outpost within our territory, as far as events in this particular field are concerned, as well as being the reference point for future generations of artists, scholars, art enthusiasts, and citizens.

The Mayor
Alberto Bernava

L'Assessore alla Vitalità
Andrea Bruscia

In dex

09.

Palinsesti 2022

11.

Mappe di colore

15. Sandi Renko

19. The syntax of abstraction:
Mario Palli and Pope

25. Tetsuro Shimizu

29. Walter Zironda

33.

In Sesto Prize

Place as Art

38. Chantal Vey

40. Sasha Vinci

42. Quentin Lefranc

45.

Spiritual Bypass III

Hella Gerlach

55.

Punto Fermo

Graziano Negri:

Ut pictura poësis

Palinsesti 2022. Introduction

Luca Pietro Nicoletti

Palinsesti has reached its seventeenth edition with the vitality and the attention towards contemporary art that has characterised the cultural life of San Vito al Tagliamento for the past thirty years, from *Hicetnunc* to *Palinsesti*, continuing from one council administration to the next and remaining true to the principle of freedom that is foundational to the project and that has been confirmed across every edition. In 2022, visitors will find the usual four exhibitions distributed among as many locations in San Vito; but at the same time, they will be able to observe how many of these shows, although following the usual format, match the central point of this year's festival: that is, the expressive possibilities of colour as the almost exclusive instrument of visual communication, whether it is about the research on abstraction or about the outcomes of more contemporary figurative representations.

At the Ospedale dei Battuti, the maps of colours alluded to in the title of the main exhibition, *Mappe di colore*, offers a sampling of research in aniconic art that develop various hypotheses on the juxtaposition and intensity of pigment in different ways. The exhibition starts off with Sandi Renko's conception of colour as "project", on the ground floor at the *Ospedale* and in the *Santa Maria dei Battuti* church nearby, with a huge installation curated by Serenella Todesco; the itinerary continues with a dialogue, established by Magali Cappellaro, between the respective artistic researches of Mario Palli and Pope, carried out through analytics motions and expressive derogations to the geometric rule; finally, the show ends on the third floor with Testuro Shimizu's shaped canvases, selected by Arianna Silvestri, next to a small tribute to the memory of Walter Zirona.

In accordance with the line of the festival's current edition, the focus on the collection of *Punto Fermo* consists of a tribute to the work of painter Graziano Negri, curated by Antonio Garlatti at the *Essicatoio Bozzoli*, and offers the rare occasion to admire an artist to whom a deep critical re-evaluation is owed. An exciting exhibition, characterised by the atmospheric vibration of its wide and solemn portions of paint coat, spot-like, and an intensive reflection upon artists from the past from Morandi to Veronese, not to mention Rembrandt, who oversee, as tutelary deities, the issues concerning tone, colour and the impasto.

Meanwhile, two novelties concern this year's edition of the *In Sesto Prize*, which has been curated by Michela Lupieri for a long time now, with the collaboration of Alice Debianchi. First, following the celebrations for the one-hundredth anniversary of Pier Paolo Pasolini's birth, the three invited artists - the French artists Quentin Lefranc and Chantal Vey and the Italian Sasha Vinici - were explicitly asked to elaborate a project around a theme to honour the memory of Pasolini and his works, destined for the hamlet of Ligugnana, which was often visited by the writer during his time in Friuli.

Therefore - and this is the second innovation - the working range in the intervention of public artwork goes beyond the historical centre of San Vito, as further suggested by Hella Gerlach's work, winner of the latest edition of the Prize, soon to be installed in the spaces of the former Foro Boario. Gerlach is also the protagonist of the solo show *Spiritual Bypass II*, curated by Giada Centezzo in the spaces of *Palazzo Altan*: the artist's world made of colourful and ironic figures activates a dialogue with the spaces of the chapel and the ground floor of the historical building, creating an unexpected harmony between her fluctuating fabric shapes and the eighteenth-century paintings contained therein.

As it did last year, Palinsesti offers an important educational opportunity for the students and alumni of the University of Udine, giving a small group of them the chance to take part in the curatorship of the sections of the exhibition set up at the Ospedale dei Battuti (three exhibitions with three curators and one shared common thread); and to others, various internship opportunities: a seed planted in the ground, waiting to bear fruit.

Mappe di colore

Luca Pietro Nicoletti

Piero Dorazio, who made a whole creative itinerary out of color, and the rationale behind it his signature, during a conversation in 1983 affirmed that «art comes from the sensual experience of the world. The artist is, above all, a sensitive person, an epicurean, not an aristotelian nor a platonist. The artist sees reality through the senses, sensory reality, letting others see it as well: mind, do not let yourself get deluded by the ghosts of reality, do not believe in all the fake emotions, those that you do not truly perceive but are rather induced, are influenced by ideas, by propaganda, and by culture in general». At first glance, especially focusing on the first lines, one would think of a type of painting different from Dorazio's work, following a line that goes from Tiziano to Bonnard and, climbing back up the slope, arrives at Matisse's chromatic jubilation: all these names are frequently found in artists' thoughts when asked to consider their work or, as Ruggero Savinio would say, when asked about the "sense of painting". However, the issue of color could take various directions. To his interlocutor, who had mentioned Goethe's theory of color, Dorazio answered «in the world of colors there cannot be a method, because in a world that relies on rules, there exist, in a deep way, purely sensory relationships, no method can be applied, or if so, it is immediately boring, it is no longer creative». This brought into play the issue of the "musical rhythm of color", which critics often referred to when talking about Dorazio's works. «I choose the colors», he replied, «to which I am most responsive, not following a method but by means of a sensitive sequence, I let the colors call each other. I am an intermediary of what happens in the painting. It is not me who makes the painting, the painting is made by the colors and by my feelings transmitting them onto the canvas. Reality is made of transfers of energy».

Not all the artistic research that addressed color and its retinal reaction can obviously be read in the light of this filter, yet Dorazio's words constitute a good point at which to start reflecting on the issue of color, in the attempt of letting an important record emerge. The artists presented in the present edition of *Palinsesti* at the Ospedale dei Battuti, for instance, made use of color, deprived of concerns for the design, as their almost exclusive tool of expression: the color's timbre, the color-filled coats of backgrounds, and saturation, together with an aniconic approach as the basis, were the elements which proved to be capable of creating an emotionally engaging tension on the surface of a canvas.

All of the above still does not prevent a planned approach to the issue of color, as is the case with Sandi Renko and his geometrical images traced on wavy cardboard panels, characterized by a controlled application of color in thin vertical lines placed next to each other and painted on the crest or on the sides of the chosen support, thus creating a continuous visual mutation, gradually perceived, depending on the point of view by which the viewer is seeing the work. A son of *arte programmata* and kinetic art - especially within the artistic circle in Padova where Renko spent most of his professional life - and reminiscent of a long experience in the field of design, Renko designs even the most minimal details, and often willingly applies three-dimensionality to his pictorial method, creating at times a juxtaposition of different levels, to be later installed on a rotating platform. At the same time, three-dimensional variations on Renko's geometric imaginary equally never fell short, with modular sculptures that could potentially expand endlessly, playing with the perceptual illusion of space and volumes.

Pope and Mario Palli, on the contrary, follow the directions of an analytical research on the modular motives and the intensity of the individual colors. For both of them, the painting is a tangible object, whose physical presence in space must be underlined, as if the thickness of the framework came out of the wall giving three-dimensionality to the color-filled background that covers the support. This is how the painting interacts with its surroundings, still remaining an autonomous image and a point of color that gives a new meaning to the compositional relationship of what surrounds it. Pope, in particular, is present with a series of monochromatic works from the '70s, composed of various canvases arranged into an orthogonal archipelago of canvases that differ in terms of format and size, but are unified by the same point of color and by



the motif of thin diagonal stripes alternating light and dark tones. On the other hand, Mario Palli works on the rhythmic structure of the pictorial field, as if the canvas were the support plane for a color-filled coat emerging from the background, at times even as if tracing illusory shadow lines, or thin lines that move the viewer's field of vision towards the border of the visual field. Choosing color as protagonist and "character" of his fresco, Palli left an empty space at the center of the work, moving a possible event towards the outline of the canvas, entrusting all to the fringed outcomes of the borders, and to the relationship between solid and void, frame and disruption.

With Walter Zirona and Tetsuro Shimizu, we enter the emotional dimension of color instead. Walter Zirona has always been very sensitive to the theme of the human and animal figure in motion; his sign-color creates an evanescent vortex, as if the individual's movement provoked the dynamic effects of blurring, until the pure abstraction of a tale that lost its initial movements, resulting in a pure luminous appearance.

Tetsuro Shmizu's story, on the other hand, ties many other stories together: Italian painting, in fact, was part of his visual culture even before he decided to move to Italy to complete his studies. A particular painting characterized by frayed outlines, that from Fontanesi descends to Tiziano, suggested a sensual approach to painting to him: as a matter of fact, it is necessary to linger to explore the canvas inch by inch to actually appreciate the juxtaposition of the overlapping brush strokes, whose partial fusion creates an effect of intense bright flickering and a progressive overflow, as a wave that little by little overwhelms everything by its side. It is at that point that the mixtilinear profile of Tetsuro Schmizu's shaped canvas becomes a field of tension, with cuts that cause disruption and ends stretching out into space. This is what, deep down, makes him a great Romantic artist.

Sandi Renko
Pivotale, 2022
 paint spray gun on
 corrugated cardboard
 200x200x135 cm

Sandi Renko

Serenella Todesco

The exhibition *Mappe di colore* opens with artworks by Sandi Renko, an artist of Slovenian origin who was born in Trieste in 1949. His artistic research is here exemplified by a series of recent works which, despite having been all realised in 2022, well summarise and illustrate the ideas that have always been at the centre of Renko's production.

Renko matured as an artist in the Trieste of the Sixties, where he studied at the Istituto statale d'arte Umberto Nordio, taught by some of the main representative personalities of local art, including Marcello Mascherini, Marcello Siard, Ugo Carà, Enzo Cogno and Miela Reina. Thanks to the fervent expositive and artistic activity of the Libreria Feltrinelli of Trieste, and especially to the artistic circle in Padova that he joined at the beginning of the Seventies, Renko soon discovered the latest research and experimentations by Bruno Munari, Enzo Mari, Getulio Alviani and the Gruppo N, moving closer to *arte programmata* and Kinetic art. Therefore, the study of visual perception and optical illusion has always represented the main focus of Renko's artworks, which cannot be completely understood without also considering the artist's years of experience in the design industry.

Thus, art and design have incessantly been the two faces, inextricably connected, of the life and career of the artist: a feature that can be especially found in the exceptional design precision with which Renko faces the creative process of each of his works. Starting from different axonometric images and geometric shapes, the artist develops his ideas for the composition on a computer to create a digital preview and to verify the chromatic effects before the final realisation. No choice is accidental in Renko's art but is rather the result of studied and rational decisions. In his works, we can sometimes notice a kind of repetitiveness, with geometric modules constantly repeating and recalling each other, but Renko's originality is to be found precisely in this tireless formal research.

On the ground floor of the *Ospedale dei Battuti*, a series of paintings on canneté cardboard and corrugated cardboard welcome the visitor into the exhibition space, divided into two rooms. The series is entitled *Pivotali* and consists of five square cardboard panels, on which the colour is applied with a spray gun in thin vertical lines next to each other and painted on the sides of the cardboard's waves. The picture is designed starting from chromatic combinations that gradually create continuous visual changes: the intersection of the graphic motif, with the effects that occur because of the canneté's support, engenders combinations which vary depending on the point of view. They are geometric and abstract compositions, built from a cube shape which, deconstructed, expands itself on the surface given by the support and spreads repeatedly, causing constant permeations. The chromatic choices are never accidental, and the colour is applied on the canneté according to the optical illusion that the artist wants to achieve, inserting inside a single artwork multiple images which alternately appear when moving from left to right. The five compositions are strongly connected to each other: here, the artist plays with complementary colours, blue and orange, as well as green and red. Then there is black, which neutralises the previous contrasts and links the five paintings of this cycle.

With their constant chromatic and optical variations, these paintings guide the visitor towards the area of the apse, where some antique fresco fragments are still visible and thus placed next to Renko's works. Each one of the five cardboards, replicated in different and less regular forms, makes part of the central sculpture, the real focus of the exhibition. It is a kinetic structure, in which every compositional element, realised on canneté, is tied to the *Pivotali* (pivots) on the wall: in this joint system, each one of the five paintings is alluded to inside of the structure, creating a game of composition and decomposition. Again, we can notice the same colours, paired by complementarity, with black serving as a *trait-d'union* at the basis. The installation's movement is given by the rotating base on which it is placed. Through the intersection and permeation of the two two-dimensional panels, painted on both sides, the relationship among the colours becomes more complex: in this way, a sophisticated optical illusion is created, in constant flux and in communication with the viewer. In this case, the visual effect delivered

Cruciale, 2022
textilene and spruce pillars
383x383x383 cm



by the specific chromatic and compositional choices is not only produced by the motion and movement of the viewer around the sculpture: the sculpture is also literally turning. The title choice finds its resolution and explanation precisely in this aspect. Movement is a novelty in Renko's career and, in this case, the idea that inspired the structure is the *pivot*, the linchpin, though recalled in its adjective form, as it is common of the author.

A completely different outcome can be observed with the installation entitled *Cruciale*, conceived by Sandi Renko for the Chiesa di Santa Maria dei Battuti, a unique and very evocative space. Inside, the visitor is taken by surprise by the presence of a monumental and orthogonal grid, which creates a large cube laid down on the floor. The structure consists of a series of spruce pillars, on which Texteline cloths in blue, red and yellow - the three primary colours - are arranged. These cloths, partially transparent, are intertwined between the wood beams and put on top of each other to once again create cubes, the geometric shapes that are always central in Renko's production. This installation defines with precision the space in which it is inserted, establishing a dialogue where the irrational dimension connected to the sacredness of the church meets the rationality of Renko's structure, proving how even artistic research directed towards what is abstract and the geometry of colours can produce emotional vibrations. *Cruciale*, which presents a vague assonance with the term cross ('*croce*', in Italian), has this exact meaning: it concerns the research for the crux, the centre, the ultimate meaning, no longer conceived in religious terms, but rather rational and abstract ones.



Pivotale verde, 2022
paint spray gun on
corrugated cardboard
133x133x3 cm

Pivotale rosso, 2022
paint spray gun on
corrugated cardboard
133x133x3 cm



Pivotale blu, 2022
paint spray gun on
corrugated cardboard
133x133x3 cm

The syntax of abstraction: Mario Palli and Pope

Magali Cappellaro

For over five decades, Mario Palli and Pope have sustained, with exceptional consistency and lucidity, artistic research directed towards privileging the recovery of technical ability and technique, where light, colour and surface appear as autonomous but always communicative linguistic elements of painting. Not similarities, but rather *affinities*: the exhibition starts from here and it is presented as an ideal itinerary through the processes and the expressive manners which have characterised the work of these two authors.

Ritmi per una sinopia, Azzurro sopra la sinopia, Sinopia annerita... the titles of these recent works by Mario Palli (1946), two of which are exhibited here for the first time, express the deep and enduring bond that links the artist - a native of the Venezia Giulia region - to the antique art of the fresco (the Italian titles translate to, respectively 'Rhythms for a sinopia', 'Light blue over the sinopia', and 'Blackened sinopia'). The years of his Venetian education, where Palli mastered this difficult technique under the expert guidance of Bruno Saetti, are fundamental to understanding the genesis of an idea, of a suggestion that, through more than fifty years of experimentations, has led to the explanation of his current artistic style. The sinopite (the rough initial layer of plaster for the underdrawing of a fresco), as a matter of fact, is none other than the preparatory drawing that the *fresco's* masters used as a sketch to follow for the completion of the final piece, irremediably destined to be lost under the colour applied 'a fresco' on the *intonachino*. Therefore, it is a transient and expendable image of the author's intuitions, exempted from any conditioning, which also, because of its nature, is the most truthful and genuine expression of his inspiration. This is where Palli's research begins, whose interest for what places itself "under" or "behind" the surface and his awareness of the importance of design in the additive process, have led towards the systematic exploration of painting as a "revealing" act. However, unlike the fresco, all the processes activated for the realisation of the final product are perfectly visible and recognisable to the observer in Palli's works: from the preparatory drawing of the sinopite rigorously realised on a poplar wood panel (the "arriccio"), to the coarse raw linen canvas that covers it (intonachino), all the way up to the exterior of more or less thick glazes of colour. Then, from the bottom, broad chromatic traces emerge, becoming a single thing with the weave and the outline of the canvas: thus filtered, the blues, the blacks and the neutral tones can then embrace, in some cases, portions of dense and consistent colour which are furrowed by thin and oblique filaments marking their presence. These two expressive methods can be observed in the small diptych composed of *Velo grigio più riga azzurra* and *Azzurro sopra la sinopia*, both dating to 2019, in which it is possible to see how, in the first module, the trace of a dark grey colour just appearing from under the fabric of the canvas; while it is evident how, in the second one, the artist also intervened on the more superficial layer with a blue acrylic. The choice of a painting expanded into the forms of the diptych, triptych and polyptych can be ascribed to Palli's formative years as well: just like the fresco's masters imagined their works according to a preexisting structure, likewise, the artist feels the necessity of having a dialogue with the surrounding space through the realisation of modules that, starting from the same theme, can always offer different forms of balance and compositions. This is the case for the massive polyptych entitled *Sinopia, velo bianco* (2022), which consists of three rectangular panels of the same dimensions that, interspaced by stripes of variable height, create a composite play of assemblage of architectural solidity. Lastly, these "bands" can acquire their own physical autonomy as individual elements in the space, with a frame characterised by a consistent height, but with different widths, allowing a three-dimensional interpretation (*Banda nera* and *Stanga nera*, 2022).

Starting from the second half of the Sixties, the artistic research of Pope (Giuseppe Galli, b. 1942) is marked by the transition from informal painting, characterised by brush strokes loaded with material to which purely graphic signs were often paired, to diametrically opposite expressive solutions, defined by a logical organisation that is increasingly persuasive. The detailed studies conducted on the theory of form and on visual perception led the artist to the production of works with a strong geometric component, where the colour variations serve



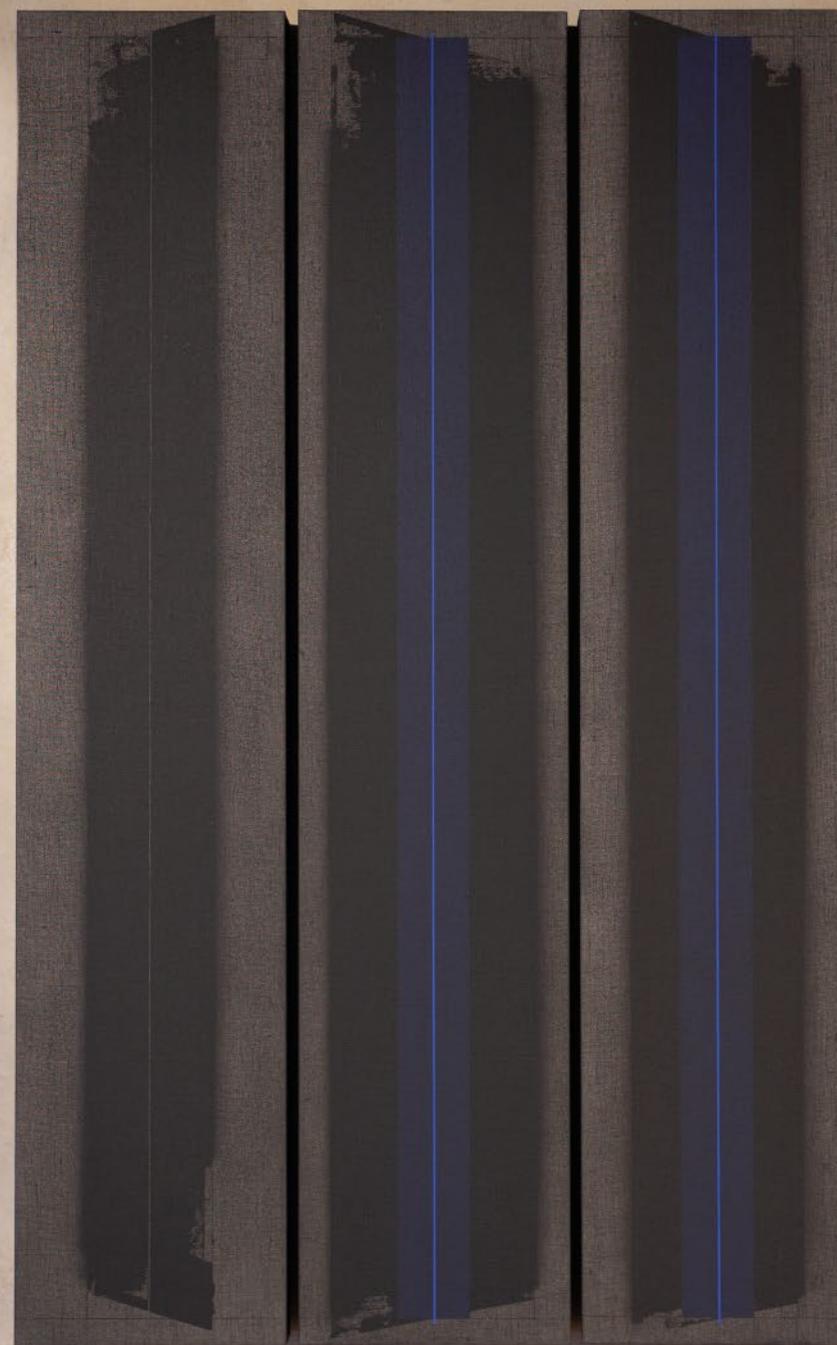
Pope
Cancellando pittura ritrovando pittura. 1992
acrylic on canvas on board
75x75 cm

as a continuous incentive for the observer's eye. However, it was from the beginning of the following decade that this research acquired full structure, delving into the theme of surface, of repetitiveness and of the study of the light/colour pairing.

The section of the exhibition dedicated to Pope focuses precisely on this fundamental phase of artistic experimentation. The artist's research places itself in a timeframe - the Seventies - where the necessity for a reconsideration and recalibration of the expressive means and modalities of painting was becoming more and more urgent, also, and especially, because of the hard clash with the new media. Thus, the expansive series of works entitled *Percorsi variabili* - literally 'variable paths' - was born. In these artworks, the pictorial fabric is interested in the pervasive and systematic repetitions of chromatic stripes, tilted 45 degrees and 9 millimetres wide, that alternate two slightly different shades of the same colour, covering the entire surface of the painting. The dynamism of it, as a whole, even with the constant inclination's degree, is given by the different lengths of each stripe, creating a subtle play of optical differences and balances, in the example of Vasarely. In the artwork entitled *Percorso variabile didattico* (1976), this "play" is further enhanced by the presence of a bi-chromatic module, without any bands, that the artist situates at the centre as a moment of "break" in the ideal reading of the whole, thus underlining the physical passage from one chromatic state to another. Furthermore, this work, developed as a triptych, highlights the importance assumed by the spatial component in Pope's work: by multiplying the painted modules, often created in diptychs, triptychs and polyptychs, the artist communicates with the space, achieving articulated geometric-orthogonal arrangements, as in the case of *Percorso variabile (viola a base blu)* of 1974, composed of eleven elements.

The artwork *Cancellando pittura, ritrovo pittura - Rich gold su percorso variabile*, situated in the last room of the floor, ideally concludes the narrative about *Percorsi variabili*. This is a fundamental piece of work, whose interpretation is explained by its own title, which translates 'Erasing painting, painting found - Rich gold on variable path'. In Pope's own words: "... the second I nullified the work that I was doing (the *Percorsi* series), I was finding in this cancellation the opportunity of creating painting again." The painting presents a uniform gold coloured veil that, like a byzantine patina, covers the entire surface of the picture, yet leaving a glimpse of the plot of the stripes and the traces of the "memory" of the underlying colour located along the perimeter.

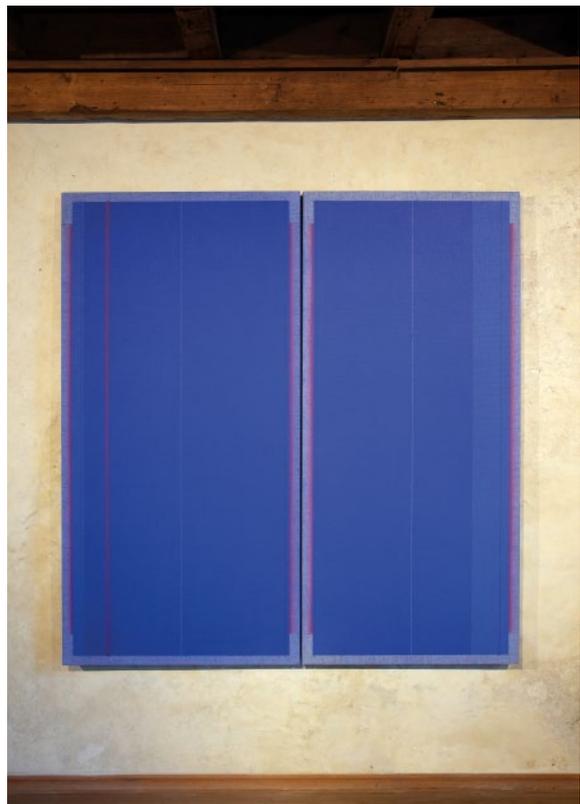
The tracks of this "paint pushed along the sides" find themselves again in the only exhibited work that does not belong nor refers to the series *Percorsi variabili*: it is the painting entitled *Nel rosso una singolare ferita* (1988), an homage to the artwork *L'origine du monde* by Gustave Courbet. The surface, sculpted through thick brushstrokes of blue, green and yellow acrylic colour, creating tiny chromatic vibrations, is completely covered by a bright red paint (alluded to by the Italian title, meaning 'In red, a singular wound'), nullifying it. In this case as well, the artist "cancels to find", letting us perceive the vibrant presence of the underlying colour through small "wounds".





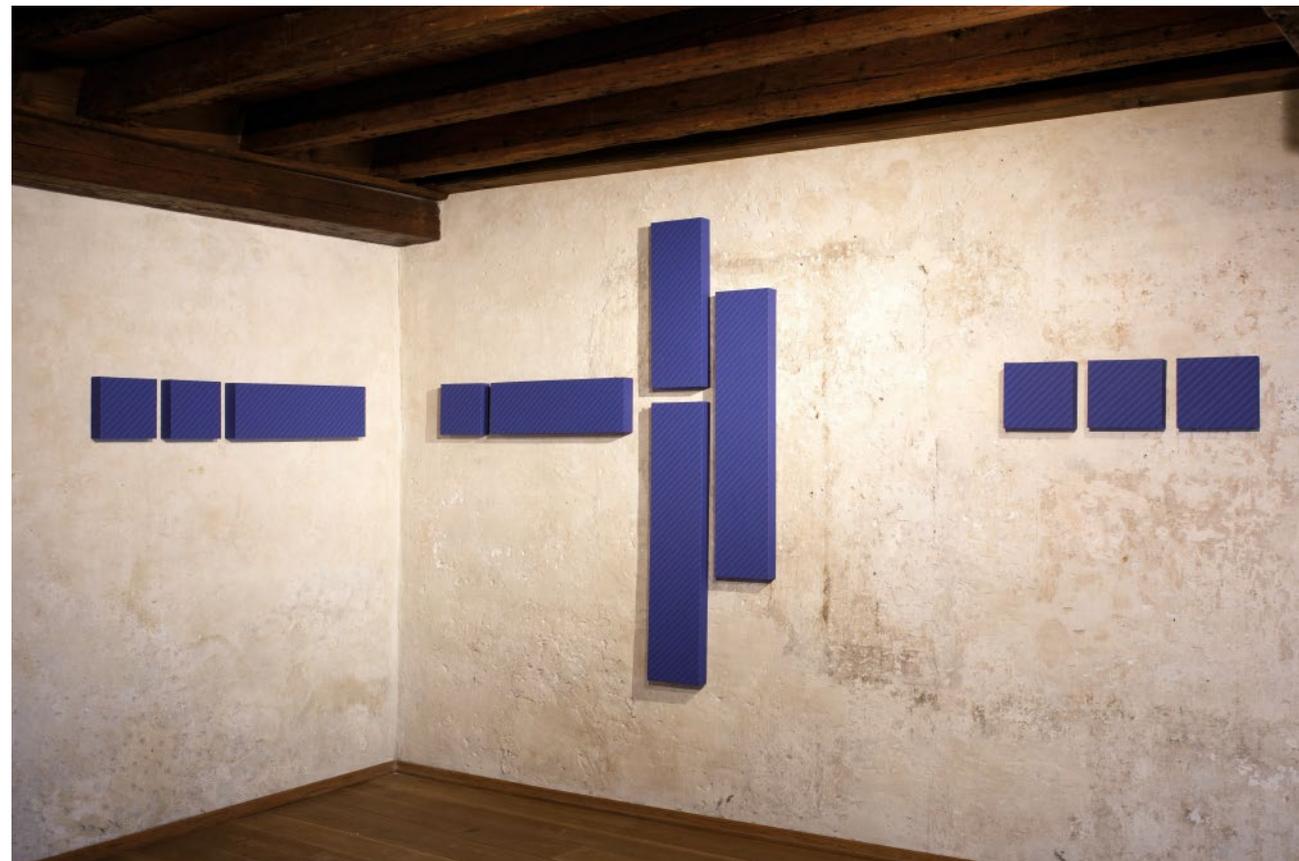
Pope
Percorso variabile rosso
(detail), 1975
acrylic on canvas on board
polyptych
variable dimensions

Pope
Percorso variabile
(viola a base blu), 1974
acrylic on canvas on board
polyptych
variable dimensions



Mario Palli
Sinopia velo bianco, 2022
acrylic on canvas on board
150x224 cm

Mario Palli
Velo blu assoluto, 2020
acrylic on canvas on board
100x150 cm



Tetsuro Shimizu

Arianna Silvestri

The painting of Tetsuro Shimizu could be defined as a process of variation on the matter of color where each work represents an original reflection on the encounter between the pigment and the surface. Each painting is unique, where visual and emotional suggestions translate into a renewed relationship between color, which takes on the shape of a vortex, with its own direction and a certain rhythm, and the non-orthogonal shaped canvas. As a matter of fact, the canvas is not a powerless or neutral surface that merely hosts the painting but is rather conceived as an active element in the creation of the artwork: the mixtilinear profile and the insertion of cuts and twists - in other words, a series of internal cuts on the inside of the painting and their projections - interact with the development of the color and subsequently with the wall. The Japanese artist's goal is to establish a dialogue between physical reality (represented by the tint, the shaped canvas, and the wall) and the conceptual dimension of the painting. These same cuts are intended not just as tears, but rather as an insertion of the real world into the pictorial one. In this sense, Shimizu acknowledges the dual status of color: it is both pigment and the image that subsequently emerges onto the surface, being thus linked to both thought and the sensitivity of the artist and the viewer.

The interaction between the artwork, the exhibition space, and the observer is made possible by the expansive and immersive effect of the painting, resulting equally from the shape of the canvas and the layering of the colors. The coat spread by Shimizu is composed of the overlapping of small brush strokes of different shades of the primary color, which, interacting with the different colors, make new pigments seem to both hide and emerge. It is the meeting of the tints that makes the perception of the painting's surface mutable, suggesting delays and rushes through the variation of density and brightness. Color seems thus to take on a flow, except some portions of the support (that remained rough or were partially painted with earthy colors), and it seems to acquire a rhythm and consequently a motion. The dynamic and vibrant appearance suggests a virtual continuity of the painting beyond the limits of the framework, which is linked to the fact that the observer is forced to move his eyes across the canvas, following the chromatic flow, in order to try to capture each hue.

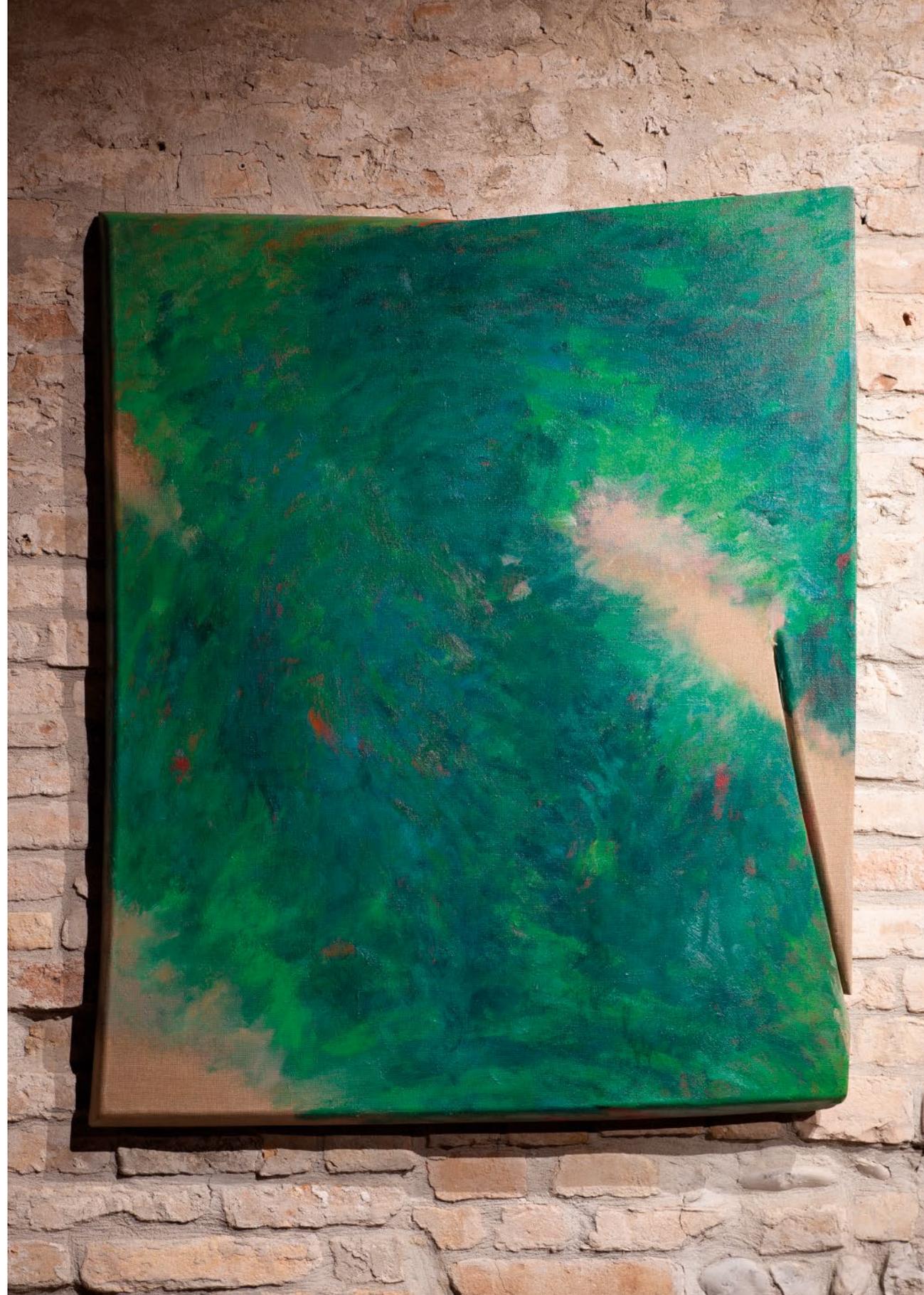
The artist's loyalty to ideas of craftsmanship, intended as the desire to be in close contact with the painting, in its turn recognized as a reflective tool, is expressed not only in the shape of the canvas, made by the very artist, but also in the use of traditional techniques. Shimizu, in particular, uses oiled temper, a technique that is typical of Tiziano and that Shimizu learned in Japan through the legacy of Antonio Fontanesi, who taught in the country in the second half of the nineteenth century. The recovery of this sixteenth-century technique does not occur in anachronistic terms, but rather becomes an additional tool of meditation and originality. The artist prepares the canvas, generally made of hemp, with rabbit skin glue, over which the oiled temper is placed and then the oil paint. The adoption of this technique, besides the overlapping of brush strokes, establishes a certain degree of dense texture and sensuality of color, similar to the last works of Tiziano. However, when compared to Tiziano's works, these qualities are not due to a paint layer that is detected, but to an effect of vibration and tangibility achieved by the layering. This layering is the same technique that had been experimented with by Gottardo Ortellì, an artist from Varese and Shimizu's teacher at Brera, during his last phase of artistic production. It is the combination of all these elements that allow us to define Shimizu's works as paintings with environmental potentiality: the shaped canvas, the color that seems to overflow beyond the painting, and the typology of pictorial spread which allows an impression of expansion on the surface. This immersive feeling establishes the observer's engagement, calling him to read the paintings and letting his own imagination flow. The artworks do not allude to predetermined shapes, - as would be suggested by the evocative titles - but are rather the daughters of atmospheric and emotional suggestions. To Shimizu, painting becomes a moment of reflection and extrapolation of a state of mind, giving body to pigment. His paintings open toward the surrounding environment and to the audience, talking about themselves and their author: it will be then the observer's job to interpret and live out what the color instinctively communicates to them.

Trauma T-16, 2002
oil on canvas
140x110 cm





Galassia T-15, 2012
oil on canvas
80x120 cm



Sospiro T-27, 2009
oil on canvas
110x90 cm

Walter Zironda

Arianna Silvestri

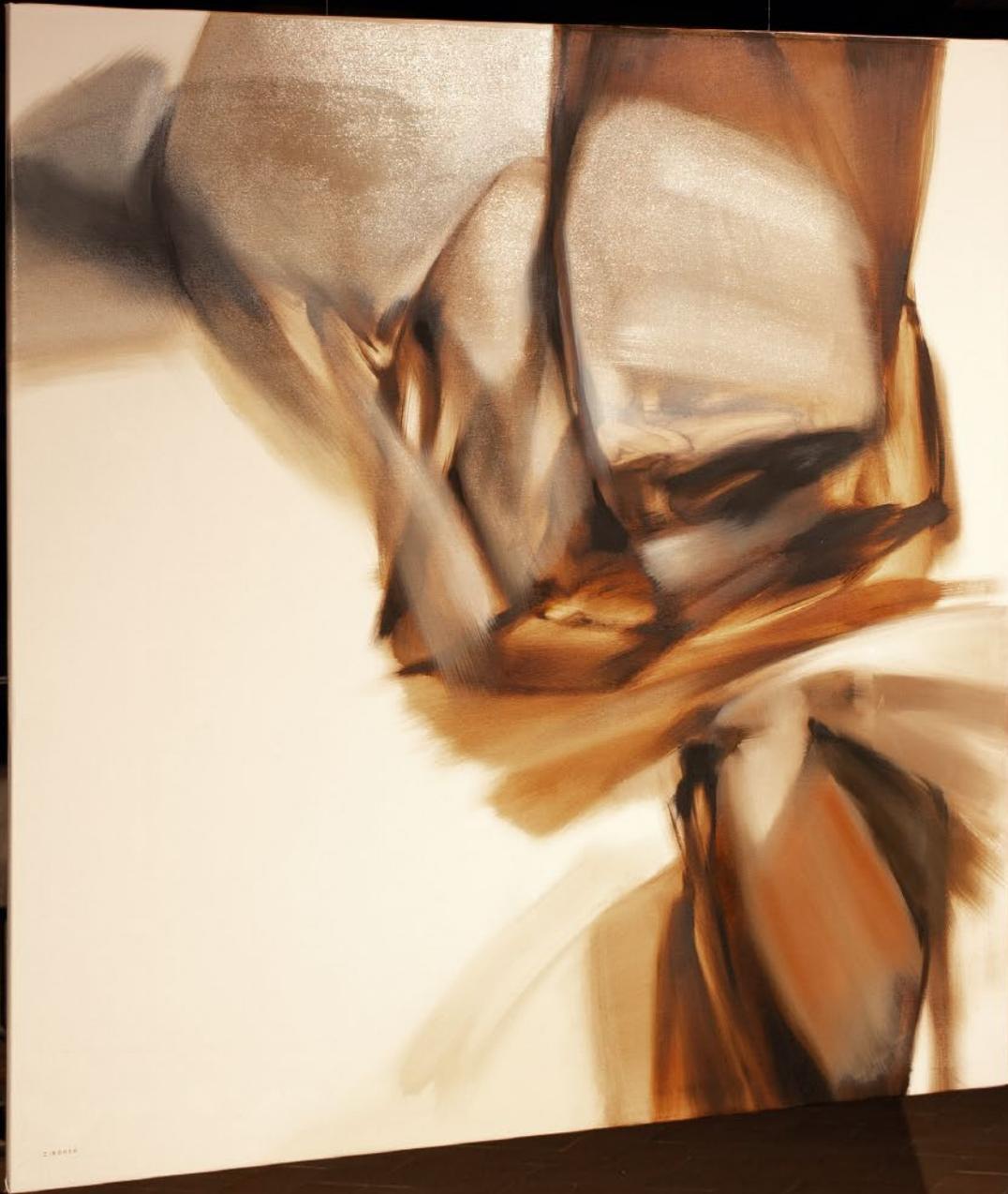
Standing in front of Walter Zironda's works, one is allowed to wonder what you are looking at; whether the image is made of portions of evocative colors, or whether it is made of a shape that is entrapped among the brush strokes. The answer probably includes both solutions. Walter Zironda, an artist hailing from Vicenza, moves, in fact, across the dual dimensions of representation and abstraction, developing a non-figurative and allusive language at the same time. It is for this reason that Zironda's painting cannot be defined as completely abstract, since even if it is not possible to distinguish a subject, it is as if beneath the color a transfigured image were hiding from the passing of the brush stroke. The pictorial research begins with a shape - a body that in the explicitly figurative works assumes the fleshiness typical of Francis Bacon's painting - whose perception, after the process of abstraction, is made possible by a sensitive plastic quality, rather than by the remaining traces of those shapes. The impression is that the subject, nested inside the artwork, is animated by an internal energy so powerful that it makes it explode or even move in space. The movements born from twisting and stretching, whose extension must follow the physical limits of the extremities of the body, translate into the dynamic movement of the color that makes the forms undistinguishable. The palette used by Walter Zironda, like the one used by Lucian Freud for his nudes, contributes to this final vision, since it is composed of earthy colors and flesh-toned tints. Moreover, on a chromatic level, the darker tones of brown and black lend a higher intensity character to the painting, introducing a sense of ambiguity and disturbance.

The fundamental subject of the artwork, whatever its nature may be, is the starting point of the creative process. This is demonstrated not only by the fact that the artist himself defined his painting as a graphic action, but also by the titles of the most abstract works, all eloquently denominated as "Forma" ('shape, form'). Starting with the figure, what determines its distortion is the presence of an internal emotional state, be it anger, anguish or apprehension, which becomes the trigger of the frenzied motion of the image. The perception of conflagration - restrained but still directed outwards - is amplified by the significant dimensions of the support and by spatial organization: it is as if the color were concentrated in a fluctuating and floating nucleus, that subsequently explodes (or implodes) within the rarefied atmosphere of the canvas. The body hiding behind the brush strokes, the projections of the movements that it makes, reveals its presence not only thanks to the sense of plasticity that it engenders, but particularly thanks to the emotional tension that it emanates; that is, an energy that from the center dissolves into the surrounding space.

Forma, 2015
oil on canvas
150x150 cm

↓ **Forma**, 2016
oil on canvas
100x150 cm

In the background,
Tetsuro Shimizu, **Tentazione**, 2002
oil on canvas
60x120 cm





85

In Sesto Prize. Place as Art.

Michela Lupieri

For its fourteenth edition, the *In Sesto Prize* presents two particular innovations that work as an indicator of its evolution and transformations through the years.

For the first time, its scope goes beyond the city boundaries and into the nearby territory. This process of extension had already begun in 2019, when an area outside the historic centre was chosen, beyond the walls and the water moat. As a matter of fact, the once empty green space between via Giovanni, the Zuccheri family's park, the Sante Ciani parking lot and the Essiccatoio Bozzoli now hosts the *Monumento alle vie inesistenti* by Elisa Caldana. It is an installation that, given its position near the street, not only welcomes those coming to San Vito al Tagliamento, but also presents itself as the explicit emblem of the town's interest in contemporary art. Moreover, the artwork brings together two sections of the same festival by connecting *In Sesto's* open air collection to *Punto Fermo's* indoor one, in the nearby Essiccatoio Bozzoli. In the attempt to further extend the links of an exhibition dedicated to public space and its venues, last year it was decided to intervene in a similar area - slightly outside the city centre - that, for over hundred years, had been subjected to transformative processes. It is the triangular-shaped area between via Mercato and viale del Mattino called Foro Boario: a space that was initially designated for a livestock market, then hosted a gas station, and has since been redeveloped into a public garden. Today, following the trend of this changing process, the area hosts the installation *Le gambe di Tagliamento* by Hella Gerlach. Once a collection originally conceived and designed for the core of San Vito al Tagliamento - except for the cases mentioned above, the majority of the installations have been set up in the Parco Rota, the Castello dei Battuti and the Corte del Castello - the *In Sesto Prize* has become an extended collection and, because of this, a bridge connecting distant locations. The artworks that constitute it are anchoring points in space, junctions from which you can start to explore the territory in all its vastness.

This year's edition surpassed the city borders and the *In Sesto Prize* reached one of its hamlets, Ligugnana. Here, a part of Piazza IV Novembre (a recently redeveloped square), specifically the furthest end delimited by a rock wall and the two main streets, will host the installation of the winning piece. The place, Ligugnana, is not accidental, as it is connected to a second novelty: for the first time, the *In Sesto Prize* is articulated around a particular theme. As a matter of fact, 2022 marks the centennial anniversary of the birth of Pier Paolo Pasolini, an author especially close to Friuli, to Casarsa, his hometown, and to San Vito al Tagliamento, whose places are often mentioned in his works, including Ligugnana.

The selection of artists was based on different standards than those of the previous years: while the dedication to internationality one was kept, it was decided to go beyond mere geographic locations. Instead, the parameter of choice was considering those whose research already revolved around the Pasolinian mindset and for whom, Italian or foreign, Pasolini's written works, films, and theories were a large source of inspiration for their practices in contemporary art.

Hence, the choice of inviting Quentin Lefranc (Tours, 1987) and Chantal Vey (Saint-Agrève, 1970) from France, and Sasha Vinci (Modica, 1980) from Italy; their researches and styles all have in common the ability of reading into and conveying, from different perspectives, the complex multiplicity of Pasolinian thought. Due to the fact that this is a special edition of the *Prize* dedicated to Pasolini, both the design proposal for the public artwork and the exhibition prepared at the Antiche Carceri do have, in this particular year, a precise focus. The decision was made to display specific artworks that not only represent the research of each artist, but that also revolve around the figure of Pasolini. This further created an additional correlation between the proposal imagined by each artist for the Piazza and their own artistic research.

In meeting the explicit desire of the town administration, the *In Sesto Prize 2022* pays homage to an author - whose origins and bond with the Friuli region, and especially with the places on

the right bank of the Tagliamento river, are evident – and it's a festival connected to the events that have been organised everywhere to honour Pasolini's hundredth birthday.

Veni ad ascoltare i fiumi del mio cuore is Chantal Vey's project, an installation whose title is the first verse of Pasolini's poetry collection in dialect entitled *Dov'è la mia patria* (*The Search for Home*) that also refers to the description of the Friulian farmers and workers' insurrection in *Il Sogno di una cosa* (*A Dream of Something*). From this, the fragment «[...]shaking the flag» was, for the artist, a double starting point: for the video *Bandiera* (*Flag*, 2018) in which the red flag of the Communist Party is waving, shredded, as the emblem of a tragic fate; and for this new work, as well as for the analysis of the historical and political events related to the designated square, and of the domestic and pedagogical connection of Pasolini with Friuli. The installation is composed of three flags, serving as a vehicle of a personal and collective history, with which Vey exhorts people to celebrate one of the greatest intellectuals of the twentieth century. "Poeta delle ceneri" (meaning 'Poet of the ashes') with a red base coat, symbolic of rebellion, shows the phrase and a portrait of Pasolini, an iconic motif in the artist's research. "Ahi madre!" ('Ahi, mother!'), with a light pinkish base coat, symbol of love, displays a tenuous and private image, where mother and son are united in an embrace. "Fantasma" ('Ghost') shows a text by Pasolini in the Friulian dialect about the loss of his younger brother. In this installation, words and pictures are awakened by the wind, and poetry has the role of political and popular struggle, a weapon of resistance and an act of resilience.

Even Sasha Vinci, with *Ecco una terra non ancora colonizzata dal potere*, presents an installation marked by poetic inspiration and political commitment; the Italian title translates as 'Here is a land not yet colonised by power', a fragment from a Pasolini quote, as well as a previous work of the artist from 2021: a text woven on a long red rug that is part of a wider project, structured over different elements. Vinci starts from Pasolini's considerations on the theme of the worker's body and, as he writes, he quotes «[...] what is not verbal, for example its physicality, its voice, its body. The body: here is a land not yet colonised by power.» (Pier Paolo Pasolini in *Saggi sulla politica e sulla società*). Vinci then inserts these considerations into a wider horizon, questioning the limits and the needs of people's bodies in the present moment, in relation to the social and economic systems. When is a body, if it is free, not subjected to power? Vinci designs a structure intended as a playful setup that engages children and adults alike to express themselves, to play and preserve their purity and freedom. It consists of different elements created in Corten steel; some shapes evoking the turtle's shell, others evoking an octahedron or a dual polygon as symbols for air and mind, male and female, spiritual consciousness and life forces. The individual forms become a harmonic house for the voice to resound in or as a shelter in which to live and hide.

By reducing the architectural scale, Quentin Lefranc presents a project that is less impactful from the visual point of view, with a horizontal extension at ground level. Moving away from purely political and social themes, the artist looks at Pasolini's cinematographic production by observing how, especially in the films of the '60s, the author can create a space-time distortion. The starting point for the project of Piazza IV Novembre, the same one as the works *Sculpture continue* (2017) and *D'un bout à l'autre* (2019), is some precise sequences from the film *Teorema* (1968). These are images of the dance steps performed by the protagonist Odette that measure the empty space, a square, the physical appropriation of a specific place; one of its depictions is the video camera's movement and the eye of the viewer immersed in an intricate and festive voyage. It is from these shots that Lefranc imagined, for this square, a minimal sculptural work where the distinct picture of the steps has been isolated and then inserted into the space, not by chance but according to a specific trajectory which swings between continuity and discontinuity, suspense and breakage, order and chaos, and precision and intricate movement. Lefranc transforms sculpture into an open system that you have to go through, tread on, and traverse.



Chantal Vey
Vieni ad ascoltare i fiumi del mio cuore, 2022
 (rendering) digital prints on 100% polyester,
 anodised aluminium poles
 (complete installation) 150x225x700 cm



Sasha Vinci
Ecco una terra non ancora colonizzata dal potere, 2022
(rendering) Corten steel
(complete sculpture) 270x235x370 cm



Quentin Lefranc
Un pas chasse l'autre, 2022
(rendering) engraving on aluminium plate
30øx0,06 cm

Chantal Vey

Saint-Agrève, 1970

Alice Debianchi

Chantal Vey's artistic research takes form through the practice of nomadism. Using a still image in a photographic narration which is deeply subjective, the artist transcribes, as faithfully as possible, the movements, the sounds, the diversity of the landscapes and the abundance of the encounters that mark the stories of her travels.

Walking, photography, videos, and writing are blended together in a singular expressive form open to the aesthetic suggestions of a reality where the human figure remains on the fringes of sight.

In a sort of intimate and spiritual pilgrimage, Vey's gaze seeks the details, the colored-filled coats of paint, the lines and the essential shapes that inform the balance of natural landscapes, distant from the extreme and disfiguring structures created by man.

The photos of the French artist express her sensitivity; they are not, in any way, explanatory and they exhort the spectator to daydream by narrating the silences and by evoking the passing of time.

Between 2014 and 2017, Vey took a trip, in reverse and divided in three parts, retracing the itinerary undertaken by Pasolini in 1959 from Ventimiglia to Trieste in his Fiat 1100. By starting from Pasolini's childhood places, the artist revisited, in her van, the locations described by the poet sixty years earlier in his travel diary *The Long Road of Sand*: a portrait of Italy, of its landscapes, of its citizens, in the historical time period marked by the economic "boom." Year after year, after collecting photographs, videos, sounds, and words from chance meetings, in which the search for others became the discovery of the self, she gathered all of them together into the trilogy *Contro-corrente #1, #2 and #3*. The images of the audiovisual installation *Contro-corrente #3* (2018), projected in the rooms of the *In Sesto Prize*, narrate the beauty of a wild nature, untouched by the abuse of mankind. Each of the three nomadic trips finishes at the Lido di Ostia, the beach where Pasolini was assassinated, in the night between the 1st and the 2nd of November 1975.

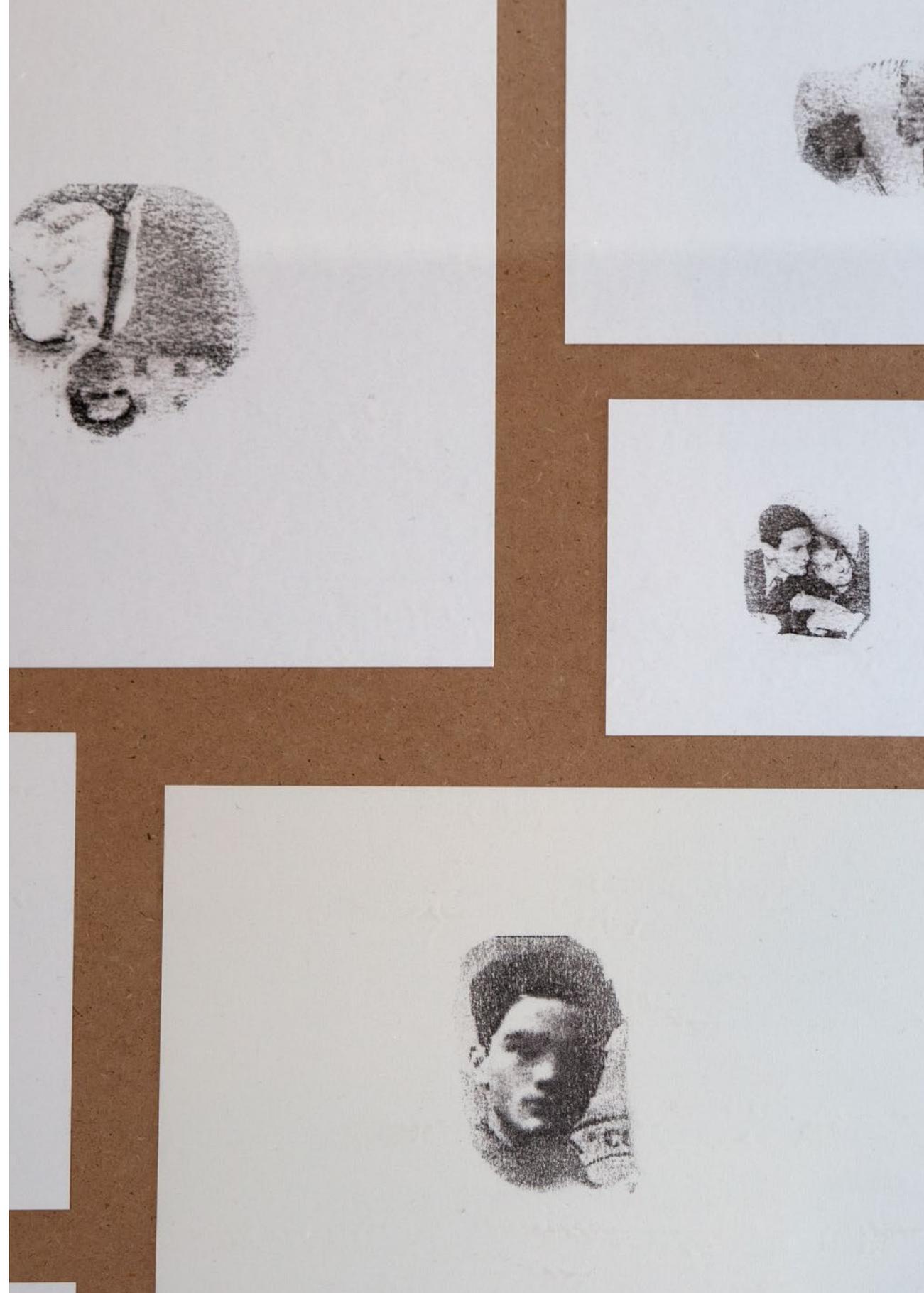
To deepen her Pasolinian research, during a stay at the "Accademia Belgica" of Rome, Vey created the series *Iconographie Pasolinienne* (2019). The twelve drawings on paper exhibited at the Antiche Carceri take inspiration from the collection of photographic portraits extracted from Chantal Vey's iconographic research. The photographs of Pier Paolo Pasolini, of his family, friends and some Roman settings of his early films, are revisited through a mark obtained by one single gesture. The almost spectral images are unique and unreproducible: the paper transfer originates from a movement, from the speed of friction and from the ink imprinted on the sheet.

Iconographie Pasolinienne, 2019

(detail) transfer print on

Fabiano paper

variable dimensions



Sasha Vinci

Modica, 1980

Alice Debianchi

Sasha Vinci is a versatile artist who experiments with different contemporary styles: performance, installation, sculpture, drawing, writing, photography, and video and sound art. Through the combination of multiple expressive forms, the artist interprets free thought, addressing social, political and environmental matters of his time, in order to elaborate a new shape of reality. Each project, which is almost always site-specific, is a deeply symbolic public action, directed to the community to question current issues and to acquire new codes of civil behaviour. By moving the focus from humanity to what surrounds it, Vinci's artistic research is oriented towards the theme of "Multinaturalism", a process in which the artist combines the human, animal, vegetal, and mineral worlds into new morphologies, with an eye to a new sustainable future.

The site-specific project *Ecco una terra ancora non colonizzata dal potere* (2022), conceived for the Antiche Carceri of the *In Sesto Prize*, is dedicated to Pier Paolo Pasolini.

The mobile installation consists of a polygon-shaped sculpture made of eighteen drawings done on several monochromatically painted pieces of cotton paper, conceptually inspired by the remarkable poet. The arrangement of the colours takes inspiration from Itten's colour wheel, the circle that contains the twelve primary, secondary and tertiary colours. During the rotating movement of the sculpture, the hues of the drawings blend together, creating the colour white: the social and political action of Pasolini impressed on the paper are thus erased, offering visitors a *tabula rasa* on which they can write a new future.

On top of the structure, a hackle sticks out, a standard of lightness that the artist borrows from the traditional celebrations of his land, Sicily, to renovate its meaning and to transform it into a fixed symbol that all of us must look upon with a spirit of renewal.

An original photograph, portraying a little girl holding a red hackle, observes the moving sculpture in silence. Then, an auditory element appears, interrupting the calm: the title of the project, repeated on a loop by Vinci, distorts itself, becoming pure sound, accompanied by electronic music.

The evocative phrase that entitles the artwork is a Pasolinian symbolic quote (translated from Italian as 'Here is a land not yet colonised by power'), a metaphor for the working class. The artist imagines a place where the body, whether it belongs to a child or an adult, has the power of expressing itself and changing, while preserving its pureness. In this playful scenario, Vinci exhorts the visitors to interact directly with the artwork, to touch it and activate its movement, in order to reflect on the forms and manifestations of their own body, physical and political, within a community.

Ecco una terra ancora non colonizzata dal potere, 2022

linden wood, glass, carbon paper, natural and synthetic inks, feathers, iron, sound variable dimensions



Quentin Lefranc

Tours, 1987

Alice Debianchi

Quentin Lefranc's area of artistic research is space; that is, an architecture that serves as a structure, the territory and playground into which the artwork inserts itself. By intertwining the sculptural part of the installations, addressing the distinctive elements which comprise them, and playing with their stories and features, the young visual artist creates a dialogue between the site and what materialises inside of it.

Lefranc builds a scenography and enacts a sequence of figures - sculpture, painting, and architecture - that he deconstructs, transforms, twists and recomposes, depending on the settings and combinations, in a new and original relationship with the space.

In each project, the French artist mirrors the limits and values of the occupied space and interrogates the visitors' perception and their personal relation with the artwork, questioning the way in which their body and mind interact with the sculpture.

In his sculptural approach, Quentin Lefranc not only confronts the fields of art and architecture, but also music and, especially, filmmaking. Pier Paolo Pasolini's films are a constant reference in the artist's works, in which he transposes how the great filmmaker used the past to distort and free himself from time and space.

For the *In Sesto Prize*, Lefranc exhibits the work *Teorema* (2022), produced and presented by "Collection Lambert" in Avignon. On the floor, three prints are arranged that are taken from a sequence of the 1968 eponymous film by Pasolini, where young Odette measures with precision and humour the space that divides her and her guest, the past. The French artist, like Odette, marks a distance and, alluding to the Pasolinian film, repeats the scene by replaying the images. The lines, which cut through the floor and weave the three triangles together, dissolve the space's continuity and encourage the viewer to experiment with a new approach to the work of art, to pass through the sequences of space, or existence, freely and to observe the place from a different perspective.

By taking inspiration from Pasolini's cinematographic approach, Lefranc halts time, erases what is superfluous, and keeps the picture's components while leaving a trace of the past in the background, which will define future trajectories by disordering space and time.



Teorema, 2022

(site specific intervention) digital
print on aluminium, chalk

40x54 cm

Hella Gerlach. Spiritual Bypass III

Suite for bodies, space, and movement

Giada Centazzo

«The hangover was brutal but he didn't mind.
It told him he had been somewhere else, some place good.»
– Charles Bukowski

«Man wird nicht dadurch erleuchtet,
daß man sich Lichtgestalten vorstellt,
sondern durch Bewusstmachung der Dunkelheit.»
– Carl Gustav Jung

To all those who practice yoga or meditation, follow Taoism or Confucianism, read *the I Ching* or perform any other of these devotional and contemplative practices, the “spiritual bypass” identifies a series of processes leading to a new degree of self-awareness and self-actualization. That is, a way to find another, different, dimension, a more personal one, between self-consciousness and self-realization, transcending immanence and becoming detached from reality. Basically, to pursue a state of mind of psychophysical wellness.

However, psychological disciplines have highlighted other aspects of the *spiritual bypassing*. The American psychotherapist John Welwood was the first, in the '80s, to define “spiritual bypassing” as the tendency to act on ideas and practices to elude unfinished business, avoid emotional pain and hide psychological wounds. In *spiritual bypassing*, spiritualism is used as a defense mechanism in order to avoid uncomfortable emotions by setting them aside without uprooting the underlying inconvenience, and preferring palliative measures that usually give counterproductive results.

Likewise, when approaching the spaces of Palazzo Tullio-Altan, where a selection of Hella Gerlach's works is on display from her series entitled *Hangover #1-#37* (2020–in progress), visitors will find themselves unable to ignore or *bypass* (them) in any way. Characterized by a ductile and winding consistency, bright, mostly saturated and primary colors, and by the sensuous and tactile nature of the surface, the sculptural objects of Hella Gerlach come with a playful appearance: yet, upon closer look they are anything but harmless. With their anthropomorphic shapes – consider, for instance, the almost obsessive presence of legs – (or even, why not, also zoomorphic and phytomorphic shapes), the endless motion, and the hanging condition of the installations, sometimes unstable; these sculptures loom over the visitor's gaze as disturbing presences. They are like alien entities occupying the entrance hallway, characterized by the naturalistic landscapes of the palace and the geometric rhythms of the family chapel, entering into a dialectic relationship with them, thus highlighting the contraposition between the exterior world and inner life. Yet, at the same time, they also engage in a precise dialogue with the surrounding elements.

After all, these works are conceived by the German artist as an externalization of feelings, a chromatic and formal translation of states of mind, an incarnation of certain particular experiences and physico-physical conditions - both individual or collective - and thoughts that are manifested through the body (of the work).

Normally associated with the condition of discomfort that follows the excessive consumption of alcohol, recreational, or psychiatric drugs, the term *hangover* can also assume a different idiomatic meaning and refer to “unfinished business, things left suspended (hanging), that loom over”. In the title of the works, it is impossible not to track down a certain play on words: “*hang*” (as in the act of being suspended from above, hang or hung in the past participle form) and “*over*” (as in above). Gerlach's works, in hanging from the ceiling, not only intend to bring out an inner dimension, but also to impose feelings and emotions with their three-dimensionality. They impose themselves. One might say that they are the opposite of a spiritual bypass.

The *Hangover* series - which, started during the pandemic, today numbers thirty-seven pieces - consists of flexible tubular elements differently padded - with mixed fabric, ashes, secondhand clothing, mineral substances, medicinal herbs and others materials - hanging

from the ceiling at eye level, moving or somewhat in motion. These sculptural objects constitute a true encrypted vocabulary, colored and versatile, that the artist reshapes by tangling and (re)combining them, to build ever-changing combinations or 'settings', always new. This is the case, for example, in *Let's take a moment to let that settle II* (2021-2022), which Gerlach (re)presents at the exhibit in San Vito al Tagliamento - for the third time after *Spiritual Bypass* and *Spiritual Bypass II*, as far as this ongoing series is concerned - in different and never-before-seen ways. This further highlights how much process and growth, development and transformation count in Gerlach's artistic research - issues that also inform the sculpture designed for San Vito, *Le Gambe di Tagliamento* (2021) - counting just as much as that the project is ongoing.

These "performative sculptures" produce vague, elusive, and mostly abstracted sounds, or even emanate delicate scents engaging the visitors to interact with them in a holistic way - one might say - or, more properly, a multisensorial way. The procedural and relational dimensions of the artwork are crucial to Gerlach, as it is with the the dialectic relationship between the works and their surrounding space, between one work and the other, as well as between artwork and visitor. Such relations show that the artist's conception of a sculpture is not static or constrained, but rather interactive and open to possibilities.

As far as the shapes and the palette are concerned, the works from the *Hangover* series recall other works by Gerlach, such as the polychromatic potteries characterized by loose joints entitled *Aorta I and Aorta III* (2018-2019); while the multisensorial dimension and flexibility are related to works such as *Small agency of autopilots* (2013). The state of suspension and verticality recall the tangles of *Calipso* (2018) or *Hairy Sitter* (2019). These links testify to the continuity of Gerlach's artistic practice.

Hella Gerlach's aesthetic research develops around the existing relations between architectonic, physical and social bodies. The body as a theme is, as a matter of fact, one of the leitmotifs linking the whole of Gerlach's artistic production (the works here on display being a suggestive sample), as both places of landing and relaunch.



Another Bypass, 2022
mixed fabric, wool, *hericium erinaceus*, engine mechanism
228x43x12 cm

Do you have everything you need II?, 2021
mixed fabric, wool, copper, ashes, sulfur, twine, enameled ceramic
314x29x11,5 cm





↑ **Spiritual Bypass #3, 2022**
(installation view)
installation
variable dimensions



Articulate a collective dream, 2021
mixed fabric, wool, secondhand
clothing, bufo, speaker sound (in
cooperation with Yosa Peit)
150x38x17 cm

Articulate a collective dream II, 2022
mixed fabric, wool, secondhand clothing,
bufo, speaker sound (in cooperation with
Yosa Peit), engine mechanism
162x39x18 cm





Hangover (loop on), 2021
digital print on Blue Back paper
59,5x84 cm

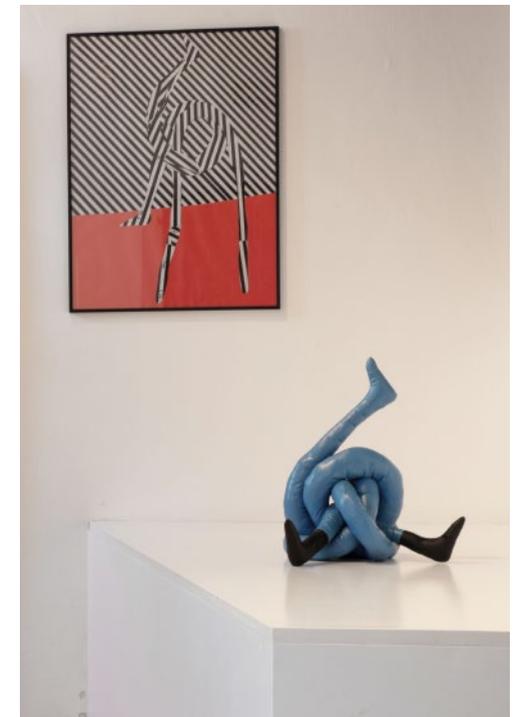
Hangover #32 (Spagati), 2021
mixed fabric, wool, secondhand
clothing
332x63x20 cm

Untitled (Lama), 2021
digital print on Blue Back paper
59,4x84 cm

**Le Gambe di Tagliamento
(maquette)**, 2021
mixed fabric, wool,
epoxide resin, paint
45x45x44 cm



**Let's take a moment to let that
settle II**, 2021-2022
mixed fabric, wool, feathers,
metal, twine, honeysuckle, gaba
353x21,5x11 cm



Punto Fermo

Graziano Negri: Ut pictura poësis

Antonio Garlatti

Graziano Negri (Azzahra, Libya, 1957 – Castions di Strada, 2013) placed colour at the centre of his artistic research. At the beginning of his creative journey he showed interest in American abstract painting, specifically the experiences conceived by Mark Rothko (1903-1970) and Morris Louis (1912-1962), and then eventually turned to analytic art like that of Robert Ryman (1930-2019). In this phase, the concern for the elements that define painting becomes central: sign, colour, surface, canvas.

Negri's experimentation led him to use different media made of acrylic colours, polyurethane resins, and alkyd varnishes pigmented with natural and metallic powders, together with diverse forms of support: jute, wood, and aluminium.

In his early works, such as *Sacco al verde* (1990), Negri made use of unframed jute onto which he spread wide portions of white paint. On this monochromatic coat, we can notice the emergence of some lines, which are obtained from the interruption of colour that arises from the jute. Within this sort of minimalist composition and reduction to the essential, what attracted him was the conjunction between colour and surface. The artwork develops from this exchange, not from a preset project.

In the following phase, Negri began to lay out horizontal coloured stripes on the upper part of broad canvases coated in white, as in *Senza titolo* (1992). The elegance of the stroke soaked in colour arises from the white of the background. At this point, the artist's concern was no longer oriented towards the comprehension of where a specific creative process occurs, but rather on what happens in a defined space.

The series of works entitled *Eponimi* date to the beginning of the '90s and the etymological meaning of the term - which means 'Eponymous' in Italian - is denominative for this pictorial phase: here, colour completely inundates the painting's surface. The conscious action and the controlled and systematic movement of the hand become essential in his work, which proceeds, through the use of the glaze technique, with the superimposition of multiple layers of paint, achieving effects of transparency, luminescence and vibratility. The paint, applied with spatulas, glides away on the support and then suddenly stops, changing direction. The juxtaposition of contrasts of wide layers of colour with warm and cold tones is also typical of this period, as occurs in *Scuro* (1997), which belongs to the *Punto Fermo* collection.

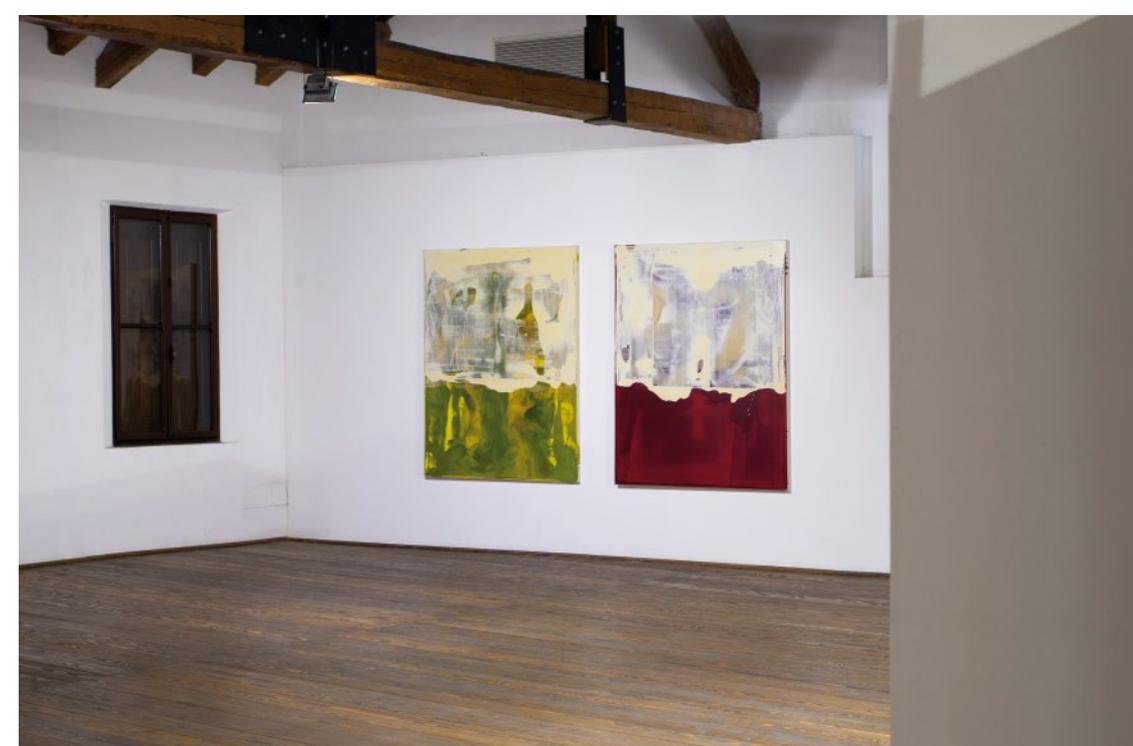
Later on, memory of the artistic experiences of the past became fundamental for Negri; hence the several homages to Paolo Veronese, Caravaggio, Rembrandt, and Morandi. In *Rembrandtiana* (1999), Negri tried the Flemish painter's technique of *chiaroscuro*, whereas in *A Paolo Veronese* (2006), he rediscovered the glimmering and marbling of the colours done by the Venetian artist, in which «the usual [...] expression [...] is the perfect serenity, the complete abandonment to the fascination of a pure, lively and springy colour, not dimmed by atmospheres loaded with mist, but trembling at the light of a clear sky, washed by the rain, that instils transparency and crystal tenuity even to the shadows». (A. VENTURI, *Storia dell'arte italiana*, IX/4, *La pittura del Cinquecento*, Milano, Hoepli, 1929, p. 946-947. Our translation).

In the cycle *Scaramazza*, dated 2008-2009, the artist uses, as a reference for his painting, the vibrating light emanating from irregular pearls, whose etymon, of French-Portuguese origins, gave the name to the renowned Baroque period and artistic genre. Through the emphasis on gestuality, Negri physically digs into the material until the metallic support is exposed and creates vortexes, fluctuations in signs, characterised by the pearly glimmer of the pictorial epidermis, which restore themselves in an unceasing motion. Between September 2011 and September 2012, the painter created his last artistic work *La pittura in bosco*, literally 'painting in the woods'. In order to realise it, he took inspiration from the book of poems *Il Galateo in Bosco*, written between 1975 and 1978 by Andrea Zanzotto. The collection is situated in the places dear to the poet, the forest of Montello, where Giovanni Della Casa wrote *Il Galateo* and where the tragic events of the First World War occurred.



The series consists of thirty tulipier wood boards, 60x50 cm in size, whose background is treated with gold leaf and painted with pigmented varnishes. By relying on a support which is a substance of natural origins, such as wood, the artist had to accept its transformations over time, as it happens with every living being. Negri embraced this change – especially visible in terms of colour-light ratio – «[...] beauty, yet certainly intertwined/ with outlines and triangulations/ arpeggios and wood's embraces/ (this is how you cultivate the wood and non-wood within this quiet madness)» (A. ZANZOTTO, *Il Galateo in Bosco*, Milano, Mondadori, 1978, p. 16. Our translation). In this way, the forest becomes a metaphor for life, for the reality of things. The painter exhorts us to open up, to not draw any boundaries, to be wood and non-wood in order to feel the *gnessulógo* - a neologism created by Zanzotto and meaning 'no place'-. In this last creative act, Negri continued believing in research, opening himself to every kind of experience «[...] towards the most distant uncertain corners/rays» (Ivi, p. 51. Our translation).

La pittura in Bosco, 2012
pigmented varnishes on Tulipier wood
60x50 cm (each work)



Rembrandtiana, 1999
polyurethane on canvas
110x90 cm

Rembrandtiana, 2006
polyurethane on canvas
50x40 cm (each work)

A Paolo Veronese, 2006
polyurethane on canvas
180x140 cm

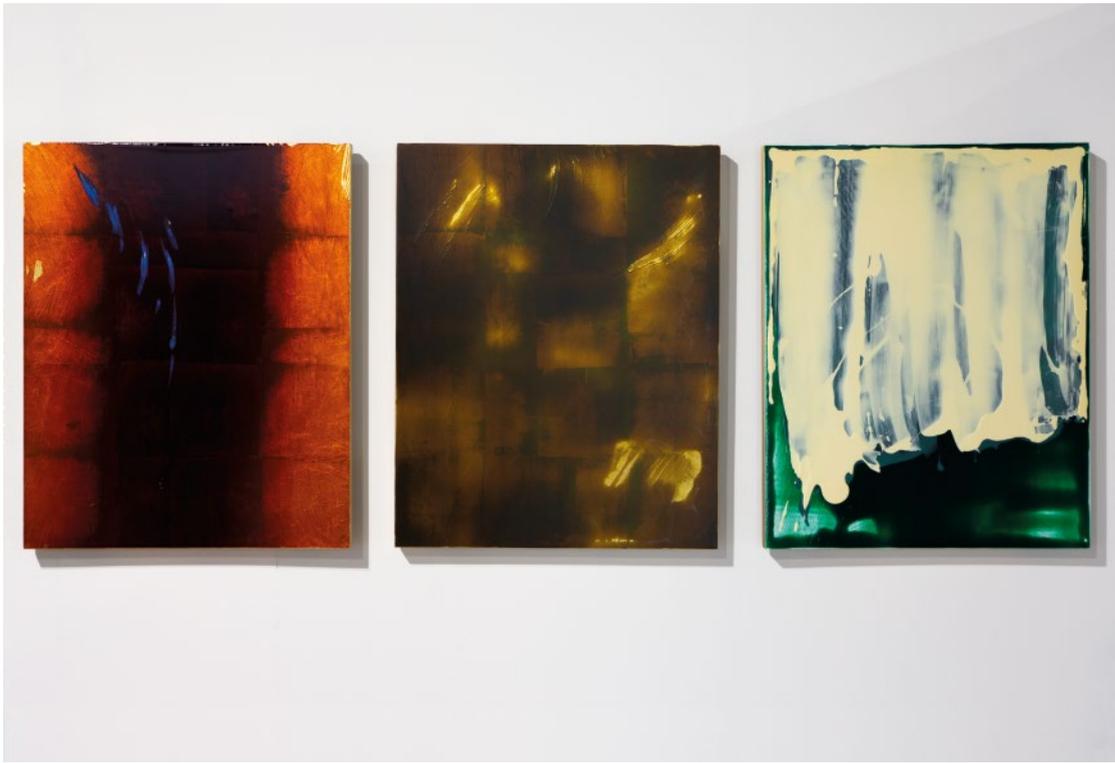
Eponimo, 2004
polyurethane on canvas
180x140 cm

↓ **Scaramazza**, 2009
pigmented alkyd varnishes on
natural aluminium
136,5x100 cm

Scaramazza, 2008
pigmented alkyd varnishes on
natural aluminium
136,5x100 cm

Nel nome della Scaramazza, 2008
pigmented alkyd varnishes on
natural aluminium
136,5x100 cm





La pittura in Bosco, 2012
pigmented varnishes on Tulipier wood
60x50 cm (each work)



Senza titolo, 1992
polyurethane/acrylic on canvas
190x140 cm (each work)



Morandiana, 2003
pigmented alkyd varnishes
on natural aluminium
24x30 cm (each work)

Palinsesti 2022 / a cura di Luca Pietro Nicoletti. - San Vito al Tagliamento : Comune di San Vito al Tagliamento, 2022.

Catalogo della mostra tenuta a San Vito al Tagliamento dal 29 ottobre 2022 al 15 gennaio 2023.

ISBN 978-88-945089-5-6

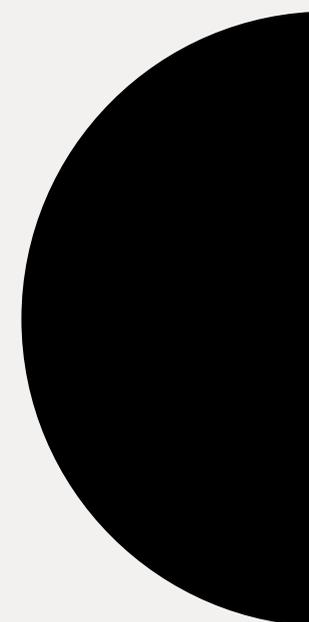
1. Arte - Sec. 21. - Cataloghi di esposizioni

2. Esposizioni - San Vito al Tagliamento - 2022

I. Nicoletti, Luca Pietro II. Centazzo, Giada III. Garlatti, Antonio IV. Lupieri, Michela V. Cappellaro, Magali

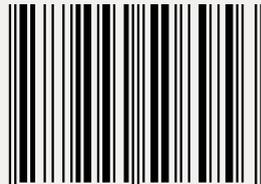
VI. Debianchi, Alice VII. Silvestri, Arianna VIII. Todesco, Serenella

709.05 (ed.22) - BELLE ARTI E ARTI DECORATIVE. SEC. 21.





ISBN 978-88-945089-5-6



9 788894 508956

5 EURO