

## Nobody Knows

An economART project by Anna d'Ambrosio

AMY-D Arte Spazio presents in Milan, on March 24<sup>th</sup> at 6:30 pm, **Nobody Knows**, an economART project with the works of **Francesco De Prezzo, Samantha Brunellise e Renato Calaj**.

Critical essay by **Rosella Ghezzi**

**From March 24<sup>th</sup> to April 7<sup>th</sup>, 2016**

**OPENING: March 24<sup>th</sup>, h 6:30 pm**

It is an investigation dedicated to the practice of painting and to the materials as perception of the image.

There is something much deeper and more complex in the **unseen**, a need that in the last years has manifested itself in a powerful and unavoidable manner.

The search for a code, something that hides and at the same time reveals itself behind every element of the creation, and that, the more we move away from it, the more it fades away and eventually disappear.

In their investigation, the artists began to remove the simulacrum, synthesize shapes and colours, increase the monochrome spaces and voids, experimenting with new textures and using new materials and formats.

"Is this a painting?", "Is this art?", "I could have done it myself".

From these quotes by Angela Vettese and Francesco Bonami, the innate paradox of the monochrome begins: the technique may, at first glance, seem easy, since one simply thinks about the coating with pure colour of large fields. However, the content that they want to communicate disregards the way in which one is accustomed to perceive reality, often making it difficult to decode.

The blank slate of a surface that expresses just colour contrasts with the representation of figures. Yet, what is striking in this artwork is the vibrant energy and the thick imprint of the colour, which becomes superposition of individual moments, gestures and memories that the artists have, at first, internalized and, then, released through the chromatic light.

It is precisely an investigation into the matter and the image perception that which the three artists are presenting, using pictorial materials, latest generation industrial inks, thermal paints and water varnishes, superimposing layers upon layers to obtain a canvas that is an abstract combination, almost melted, that tells all the gestures, materials and emotions that were experienced in its composition.

### Smart materials

The research that AMY-D gallery has been pursuing for three years in the nanotechnology world - graphene, aerogels, 100% bio smart plastics, thermal paints, Ultra Gloss enamels - focuses on the use and experimentation of new materials in terms of dialectics and struggle with the technique and with the idea of power.

"The material becomes issue. It is a de facto issue, in art: issue, each time over again, of invention and technology. And it becomes issue in the conscience that phenomenologically gathers it: issue of basic physical organisation, of 'support', as they say, and an issue of tools and means".

But, as further noted by Dino Formaggio in *Fenomenologia della tecnica artistica* (Pratiche Editrice, 1978), "it is not a blind struggle, in the dark; it is a struggle of laws [...]. It is then that it absorbs within it all the artistic legality of the material and makes it a part of his world, and it is at this point that the material becomes artistry". The material should not appear as an unrelated moment, not as a means that, after being used, must disappear, but as crucial part of the construction of the artwork. "It must be in fact regarded as a living: it is the means combined with the purpose, the means *in* the purpose, colour in painting, marble, bronze or wood in sculpture".