



AMONG PAST AND PRESENT: A SNAP-SHOT OF PITTURA ANALITICA

Period: 05 December 2017 – 28 February 2018

Vernissage: December 05, 2017, 6 p.m.

Opening times: Mo-Fr 09:30-18:30, Sa-Su 09:30-17:00

Quartiere Maghetti, 6900 Lugano, Switzerland

Art51 is pleased to present its project on Pittura Analitica through the exhibition that will take place in the temporary spaces of Quartiere Maghetti, located in the center of Lugano. The collaboration between Art51 and Fondazione Maghetti, in addition to presenting to the city some of the artists who belong to the past and the present of the artistic "trend", at the same time allows visitors to rediscover the new renovation of the Quartiere itself.

The Art51 project focuses on the trend of Pittura Analitica, dating back to the early 1970s and whose main goal is to re-earn the "make painting". Based directly on the exhibition "Pittura Analitica. Origins and Continuity" curated by Giorgio Bonomi, Art51 re-propose some artworks of its greatest exponents and the evolutions that persist nowadays, creating a snap-shot of the analytical painting.

For this occasion are presented historical works of one of the Pittura Analitica's protagonists, Pino Pinelli (1938). With his "break" of the painting and the consequent "dissemination" on the wall of its parts, his works are characterized by its total monochromaticity; in particular in this exposition are exhibited three red *Pitture*, two historical and one more recent.

These artworks are placed side by side at works by the so-called "fellow travelers", those artists who, although they aren't part of the movement, have certainly contributed to its development. On the one hand, Paolo Masi (1933), with his "different repetition" typical of the analytics, studies the operating process of painting, also using a different support such as the cardboard; on the other side Claudio Rotta Loria (1949), never officially included among the artists of the trend but of similar research, enhances the regularity of his paintings through an in-depth math analysis, creating a dynamic play of lights and shadows.

In conclusion, two artists of the "second generation" of Pittura Analitica, heirs of the rediscovery of painting, such as Domenico D'Oora (1953) and Rolando Tessadri (1968). The two artists take up and redefine the monochrome abstraction, to which D'Oora adds the "bands" to give "physicality" to the color and Tessadri marks the surface of the canvas with his weaving, obtained through the frottage technique.