

Renato Spagnoli

Partecipare immensamente

Gian Marco Casini and Laveronica

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Back To The Future section

Hall White Booth n. 10

ph. Alessio Belloni

Gian Marco Casini



GIAN MARCO CASINI
LAVERONICA
RENATO SPAGNOLI

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L'AVVENIRE
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BACK TO THE FUTURE

What is the purpose of art? To serve power or to serve humanity; the establishment or the community? If the answer – as I believe – is the latter (humanity, the community), then I’ve indirectly expressed my view on the causes of the crisis. A crisis as misunderstanding, as a subtle and daily erosion that suddenly becomes visible today, all at once. We have granted the market an authority it does not possess – the authority to promote or dismiss, to be the ultimate and unappealable judge of the value of a work of art. Art responds to – or anticipates – the aspirations of humanity, of the community. It stands in opposition to “what is”: it is innovative, revolutionary, and LIBERATING by virtue of its creativity.

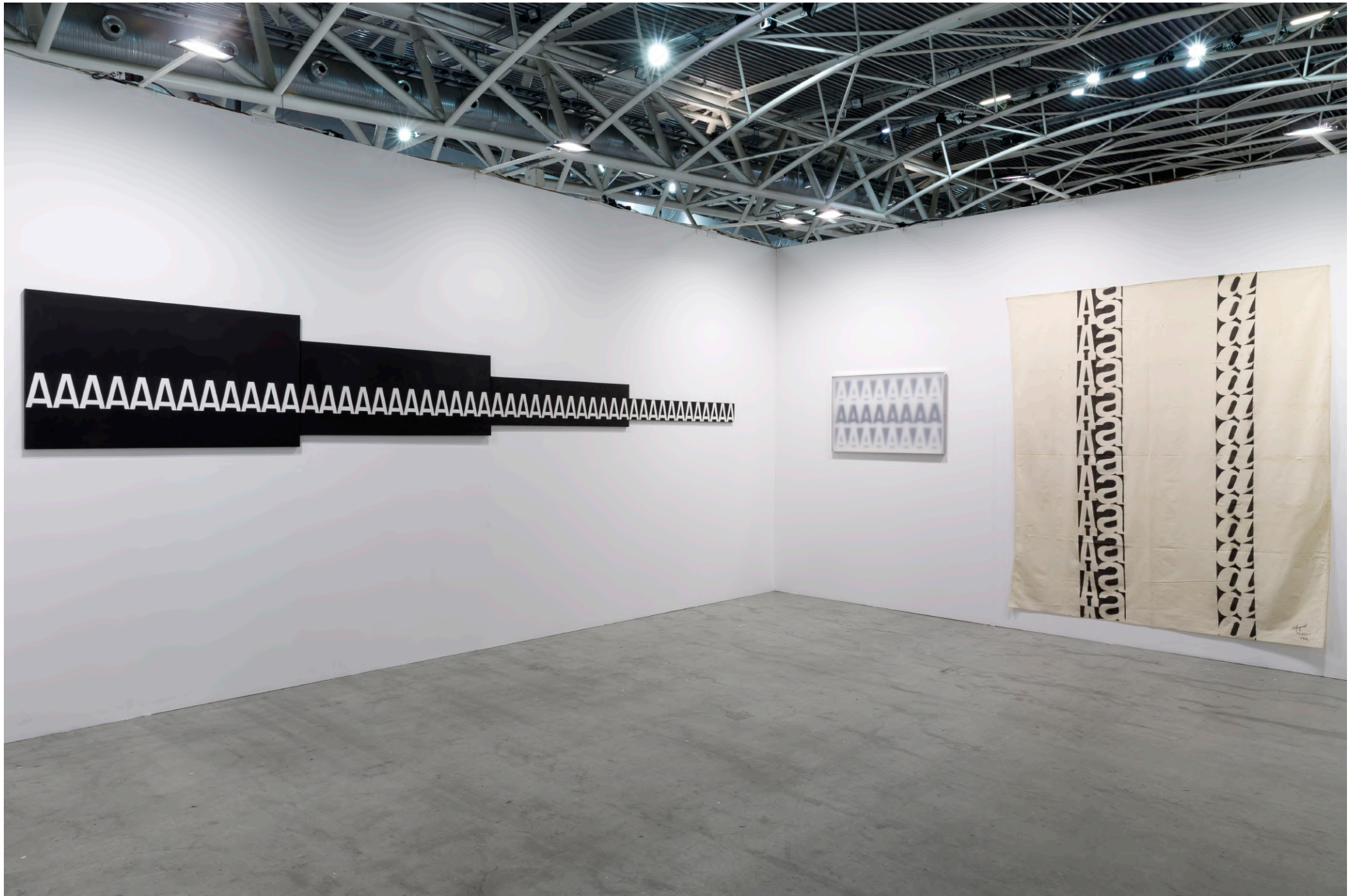
The market, on the other hand, obeys rigidly the laws of the market – that is, of the economy – which means preservation, defense of what exists, repression as the system’s internal law. Becoming aware of this fact triggered the crisis – a crisis not of artists as such, but of those who have accepted compromise and thus find themselves today no longer in the condition of those who carry out creative work, but rather of those who, under contract, produce “aesthetic” objects for consumption.

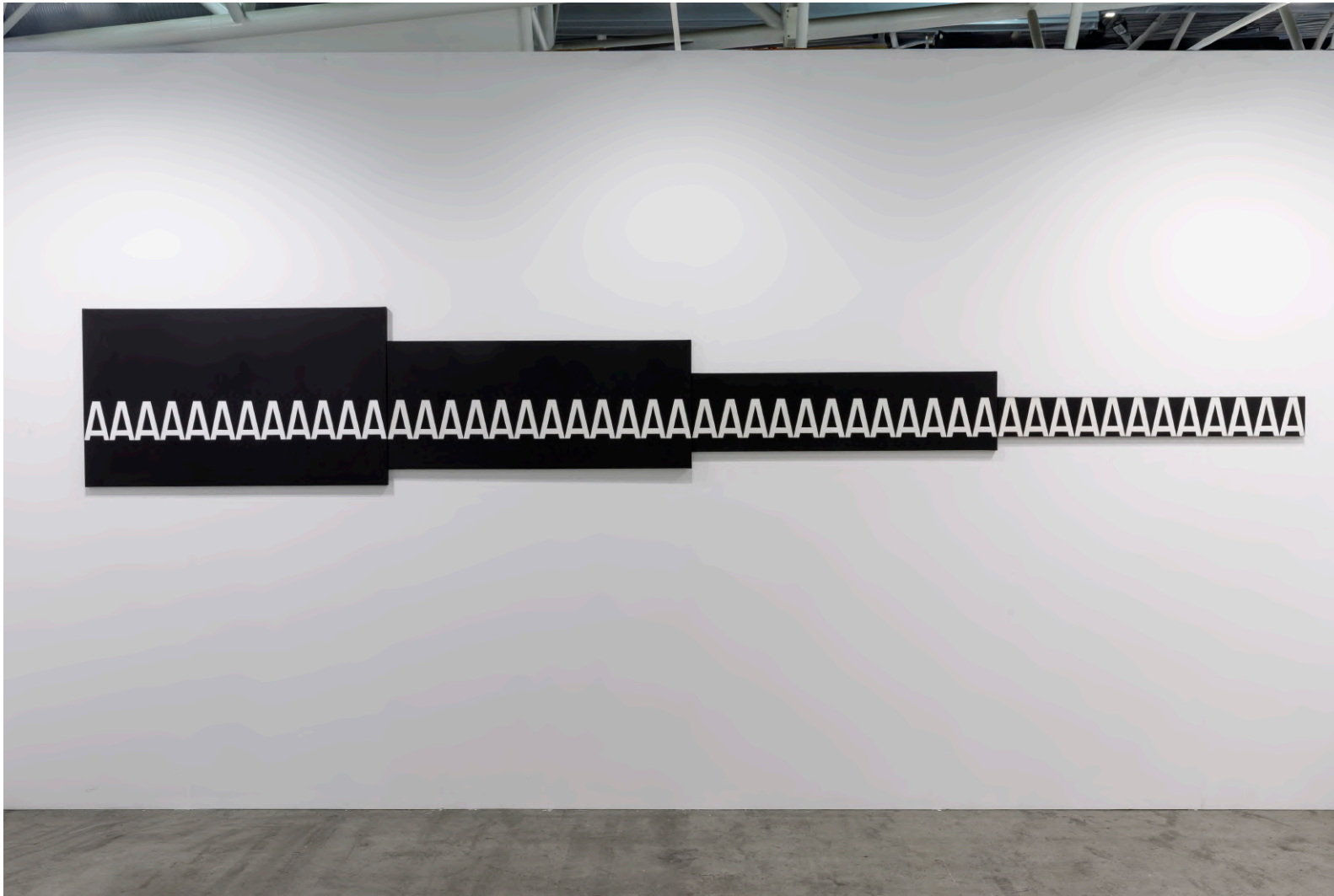
To emerge from the crisis means, therefore, to sever the compromising ties with “power”; to place oneself “outside” – not as a bohemian whim for purity (which would be anachronistic, after all), but with the critical awareness of our being artists, of our “political” position. Rejecting the structures and laws of the system does not mean retreating into a ghetto, returning to the catacombs, or forcing artistic experience into a kind of asocial mysticism that leads to dogmatism – which itself is also a denial of art-as-liberation. Concrete perspectives, operative strategies, recipes?

Recipes, Renato Spagnoli has none...

Renato Spagnoli

1973





Rapporto 4

1978

acrylic on four canvases

71x480x3 cm

Gian Marco Casini



6941

1969

enamel on wood, plexiglass, aluminum

60x100 cm

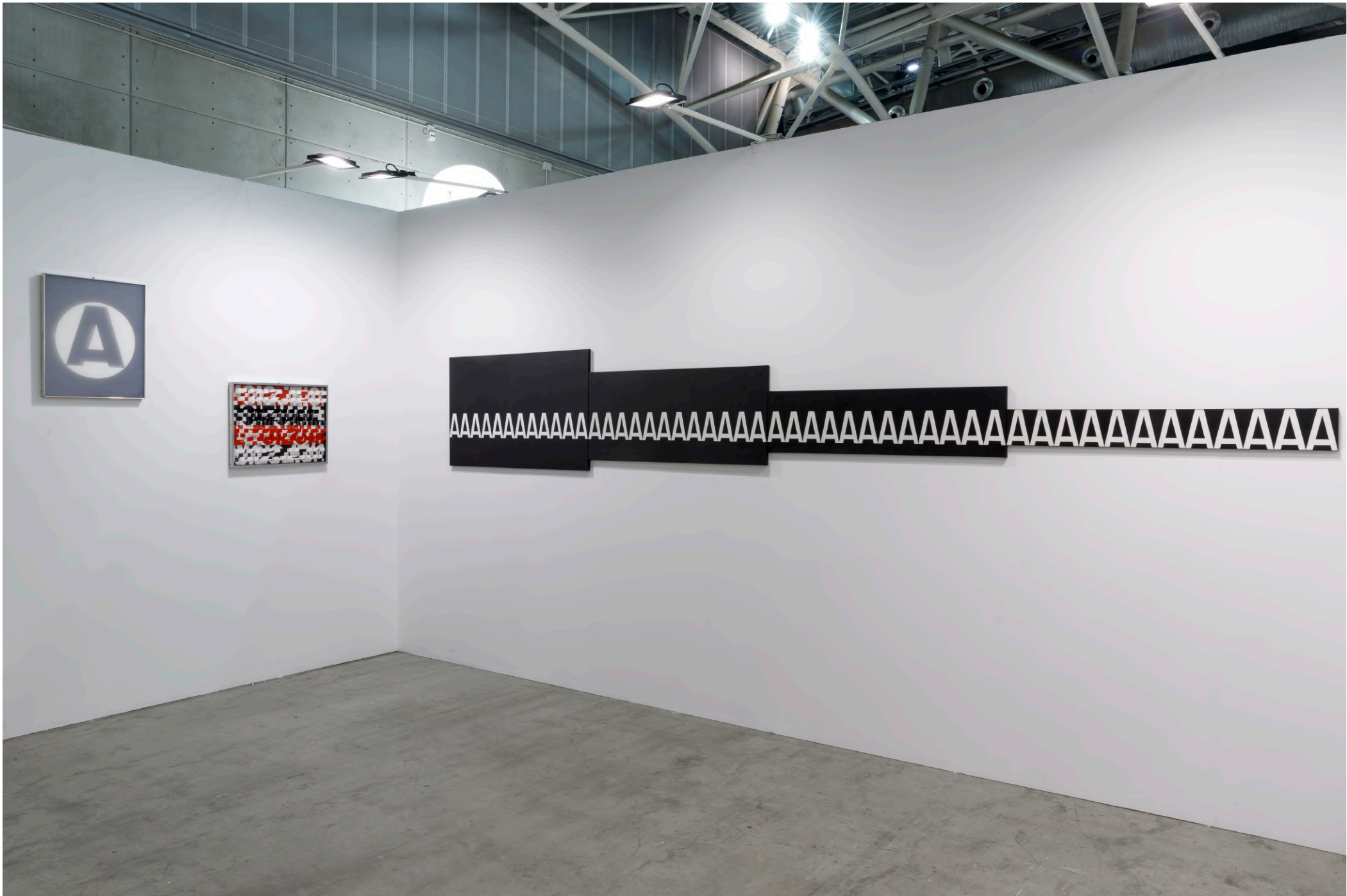


6914

1969

enamel on wood, plexiglass, aluminum

60x100 cm



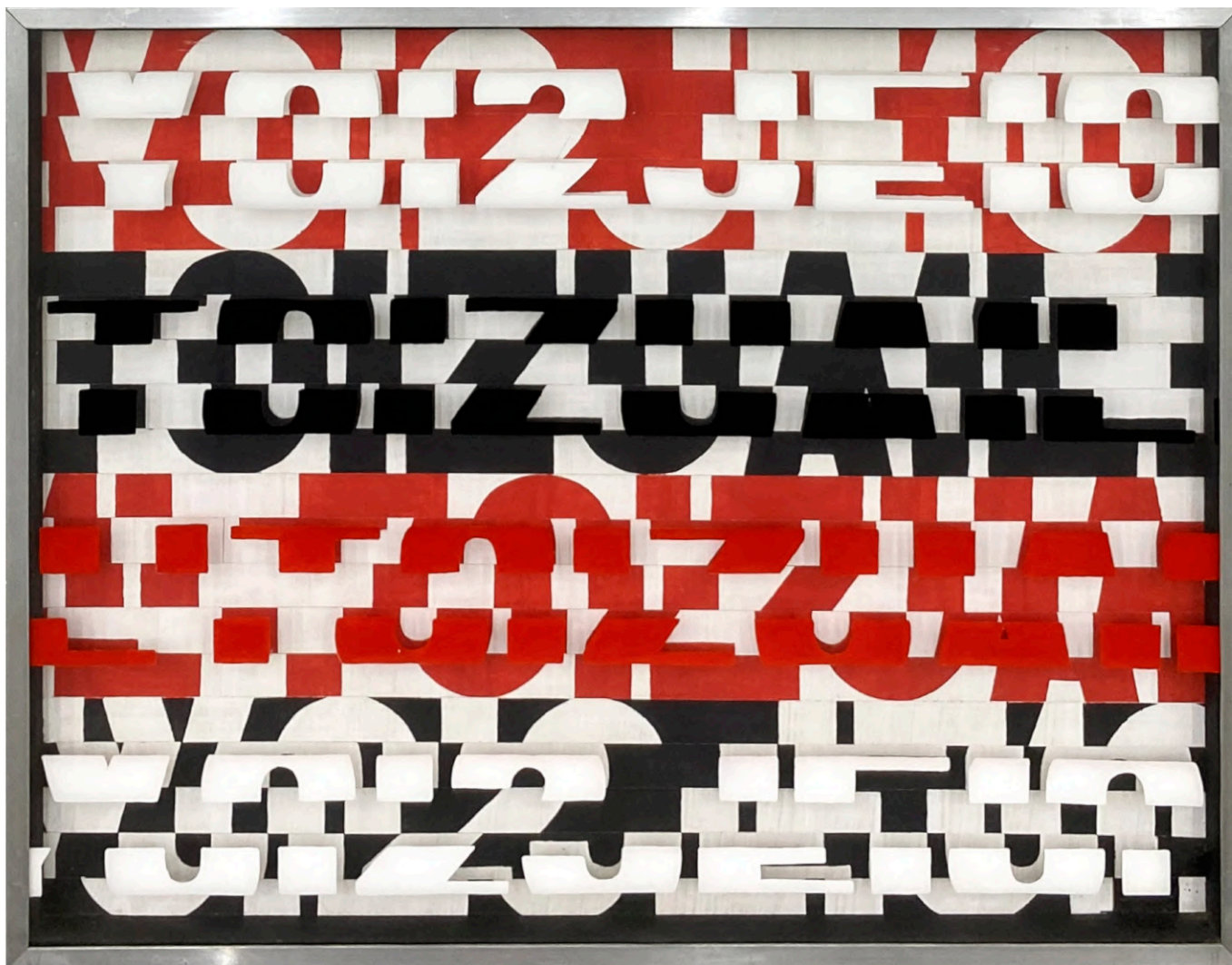


7455

1974

spray paint on canvas

220x185 cm



3D4

1966

acrylic on masonite and plexiglass, aluminum

50x65x3,5 cm

Gian Marco Casini

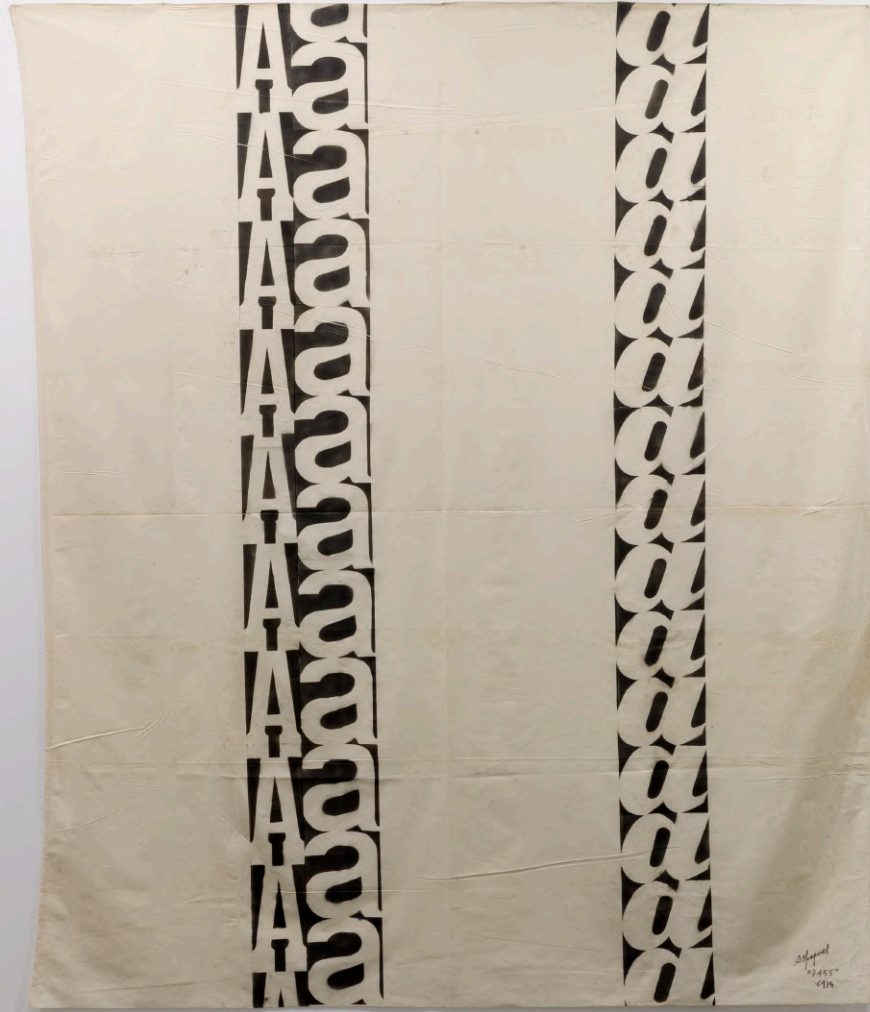


7307

1973

acrylic on canvas

100x100 cm



Partecipare Immensamente

text by Tea Paci

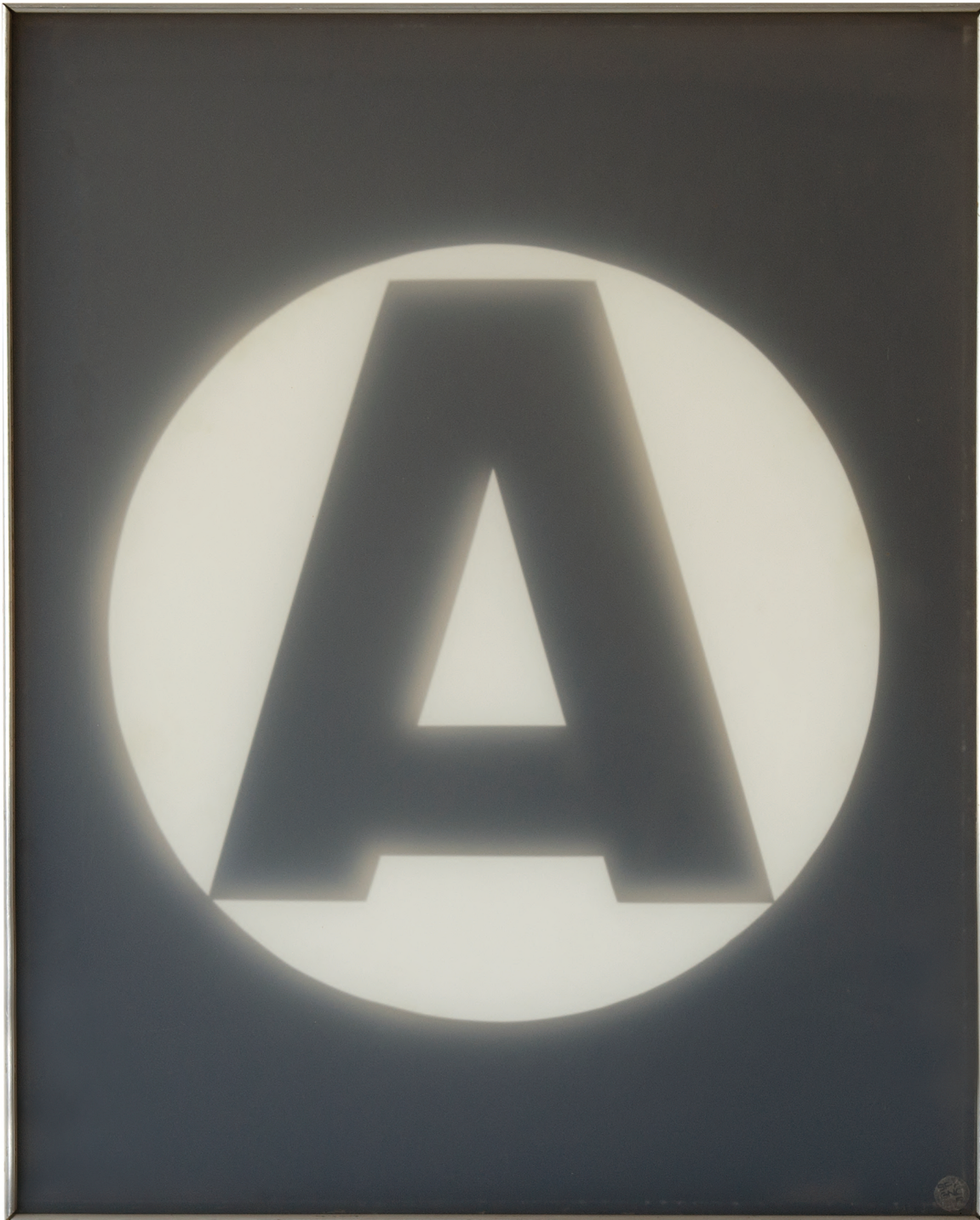
On one hand, Renato Spagnoli's artistic figure and practice reveal an overt desire for art that rejects, one that is structurally unruly, yet at the same time, the prickling antennae of someone who doesn't wish to exploit rejection a comfortable refuge but rather as a starting point from which to open up to the world. Spagnoli never shied away, he never opted for isolation. He always acted, exposing himself and producing. First as a worker, then a painter, then an artist, but always an anarchist – not in the aesthetic sense of the term, but in the political practice of doing.

His artistic production consistently reflects this position: it is repetitive, obsessive and radical. The letter A, the first letter of the alphabet, recurs constantly in his works, deformed, hollowed out, dissected, multiplied until it becomes pure form, a matrix, a symbol that loses its original meaning and opens up to new interpretations. "It is so difficult to find the beginning. Or, better: it is difficult to begin at the beginning. And not try to go further back," wrote Wittgenstein, and Spagnoli seems to have taken this difficulty literally, trying to reformulate the starting point each time.

And it is precisely a departure that lies at the heart of this story. In 1974, Spagnoli took part in an exhibition at the Grand Palais in Paris entitled *Grands et Jeunes d'aujourd'hui*. For the occasion, he created a series of large-format canvases using a spray-painted double bed sheet, easily transportable from Livorno by train in a 'small' suitcase. Today, that journey is being re-enacted by Laveronica Arte Contemporanea together with the Galleria Gian Marco Casini, in a new action along the Tuscany–Sicily route. The work was transported by train as it was then, but the sheet was accompanied by anarchist witnesses and militants of yesterday and today: Tiziano Antonelli, Pippo Gurrieri and Natale Musarra. The journey ended in Ragusa, where Spagnoli's sheet was displayed on stage as part of the May Day celebrations.

In an interview, Spagnoli candidly stated a beautiful imperative: "you must participate immensely." I dwell on the term 'immensely', which has to do with the intensity of participation, its breadth and, ultimately, its stubborn duration over time. In a contemporary context marked by permanent states of alarm, constant proximity to the notion of catastrophe and a widespread sense of powerlessness, this exhortation retains all its urgency and beauty. Perhaps this is where we need to

start over again: from a form of participation that is built over time through continuity, presence, the embracing of responsibility and in real proximity, be it in the space of a train carriage or that of a city square.



6918

1969

enamel on wood, plexiglass, aluminum

62x50x3,5 cm





Senza Titolo
1973
acrylic on paper 50x35 cm



Senza Titolo
1972
acrylic on paper 50x35 cm



Senza Titolo
1972
acrylic on paper 50x35 cm



Senza Titolo
1972
acrylic on paper
35x50 cm



Senza Titolo
1972
acrylic on paper
35x50 cm



Senza Titolo

1973

acrylic on paper
50x35 cm

Senza Titolo

1973

acrylic on paper
50x35 cm



Senza Titolo
1972
acrylic on paper
36x36 cm

AA



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