



Press release

ARTURO VERMI

DIDASCALIA DEL SEGNO

Opening 29th october from 6pm to 9pm

30th October – 23rd November

Monday – Friday : 11am – 1pm / 3pm – 7pm

Saturday : 3pm – 7pm

The Gallery **C+N CANEPANERI** has the pleasure of presenting a retrospective exhibition dedicated to the artist **Arturo Vermi** entitled "Didascalìa del Segno" : A Caption for Symbolic Signs.

The artwork on display follows the artist's career, providing an understanding into his relationship with the singular repetitive "signs" used in much of his work which characterizes the nature of his lifetime studies. His artistic career, spanning some 20 years, began in the 1950s in Milan when Brera was the pivotal center of intellectual and artistic importance. His work transpired from an initial inspiration of expressionism which then passed to Informal Art, before he decided to dedicate himself to what strongly influenced almost the entire of his artistic career, those individual "signs" which were initially borne out of his brief experience with the "Gruppo del Cenobio".

It then concluded with his return to figurative painting, the so-called, 'poetica della felicità'. His time spent in Paris from 1959 to 1961 was also seen as an important period for the maturation of his style. Indeed, it was in Paris that his "Le Lavagne" (the Boards) and, as a natural consequence, "i Diari" (the Diaries) were created from numerous vertical and parallel marks which, in fits and starts, intensify or disperse, catching the audience quite unprepared, causing them to reflect on the theme of an empty and meaningless void which the artist's wife, Anna, described as "a page written without the 'dictatorship' of the written word". This work then gave rise to more complex, but childlike works such as 'Le Storie di Mago Sabino' (Tales of the Magician Sabino) in which the emphasis is put on the phase of human development before it was enslaved to writing and words, the time when communicating was via mere gestures and body language.



In fact, Vermi refers to this period of childhood, not only at the level of individuals but also for Humanity at large. His belief was that in placing numerous vertical lines, one next to another, Man began to enunciate and spell things out, and in a certain manner, initiate the process of writing.

Then over time, the use of colour became etched upon his work, bringing about changes into the early '70s when he embarked on the use of gold and silver, both of which certainly enhanced the symbolic value of his work and the idea of eternity, resulting in a strong and important impact on the artist's vision, even though it is their capacity to refract the light that makes them more preferable.

Not only is media, such as paper and canvas exhibited, but also numerous wooden boards. His friendship with Lucio Fontana and his influence led Vermi to produce 'Paesaggi, Approdi e Piattaforme' (Landscapes, Places of Arrival and Bases) in response to Fontana's concept of the discontinuation of space.

In 1980, he took up an entirely new project, namely 'Le Sequoie' (The Sequoias), also called 'The 100 Commandments' in which the 'Diary' becomes the "Table of Laws" in being transposed onto gilded wooden supports. Then in 1981, with his journeys to Mount Sinai, he concluded the symbolic launch of his works of art as a sort of act of restitution to the Universe and to Moses in order to free himself of this phase and then be able to go on with his studies elsewhere. From this moment onwards, he decided to only involve himself with "things of beauty and happy events". Moreover, it was also at this time, that he pronounced what was for him the main cause of Mankind's source of unhappiness - the forced measurement of time - and so, in throwing away his watch, he invented "Annologio" (a watch based on years), works of art which measure time in days and not in hours. At the same time, he worked on the 'Colloqui (Conversations)' and 'Luna-Terra-Sole' (Moon-Earth-Sun), progressively moving to figurative art with which he concluded his artistic career. The exhibition gives tribute to an artist who, over the years, lived through the crucial Italian artistic movement, dating back to the second part of the last century, leaving an important personal and meaningful legacy. Unfortunately overlooked for far too many years, today, it is necessary to turn to the accounts of historians, critics and art dealers alike in order to fully appreciate this great and talented artist, whose figures and creations are now being re-evaluated.

(Curated by Marzia Moreschi)