

Press release

FAUSTO MELOTTI

Tema e variazioni

Opening Thursday 6 June 2019 6 - 9pm

6 June - 27 September 2019

Monday - Friday: 10am - 1pm / 2.30 - 6.30 pm

Saturday by appointment

C+N Canepaneri Gallery is pleased to present a retrospective of Fausto Melotti (Rovereto 1901- Milan 1986) to be held in Milan from 6 June to 27 September. Ten sculptures covering the work from 1968 to the 1980s will be displayed in the two exhibition rooms.

Italo Calvino said that he was inspired by Fausto Melotti's slender, light sculptures, full of spaces when he created *Le Città Invisibili*. This would be sufficient to stress the grandeur of an artist who interpreted sculpture in a way and with a conception that perhaps only another great like Calder was able to share. The progressive disconnection and detachment from classic plasticism led Melotti to be the only Italian and international sculptor in that 'no-man's land' between the reigning iconography and the Neo-Dada Duchampian avant-garde.

The Installation which isn't ready made, the figure that can't be read in the most formal acceptance, an update and a linguistic reset that puts Melotti, Calder and Tinguely on the same level.

Slender, light and full of spaces, as Calvino said. We could add destabilising with their precarious, but definite, equilibrium, circumscribed in precise space broken down with extreme ability and skill, using many fragile materials like threads, nets, gauze, dangling balls, and ladders for the most part evocative. Infinite metaphors full of meaning that flow into poetry, the imaginative and improbable significance that allow us to dream or imagine a past or future full of emotions.

Melotti's sculpture appears like a fusion of the concrete and abstract, connoted by an impalpable materiality essentially exalted through the use of materials sometimes poor and perishable, symbol of the same poetics of fragility that the works let transpire.

The link with music and its rigorous structure based on a geometric calculation, a static perfection, is undeniable, as if there was an attempt to transfer the absolute value of Bach's melodies to sculpture. And the reference to classical culture and the archaic memories that restore an almost votive function to sculpture, a feeling of immortality translated into mainly totem shapes, reduced to the essential, is even more so. The Neo Hellenic rigour of the structures preserves in itself a harmonious characteristic that the law of numbers and algebraic signs requires and reconnects to the same methodical and elegant precision that a composition of notes gives to the music score.