

## Salvo

### *Learning by mistakes*

*by Giacinto Di Pietrantonio*

Already by 1972/1973, (the years of the American attacks on Vietnam, the censored pulling of *The Last Tango in Paris* and its strong orange light, the physical data and photographs of Jupiter dispatched by Pioneer 10) Salvo lets go or reduces the more conceptual materials and methods in order to recuperate painting and drawing puzzling and bothering many who at that time asked: "What's he doing? He's got to be kidding!". Indelicate judgment passed by those who still religiously divide the word into good and bad, right and wrong, true and false, where the error is deprived of being. One thing that the artist is errant, this is true but not in the way that the art community intends because non being for Salvo is to be the opposite. In fact, says Salvo before going to lunch: "I feel like a mountaineer that occasionally looks for a cliff a bit different to climb because I know how to climb the others by memories and so I need to look for this something else, not only in painting but also in nature, in life. So I look around and at a certain point I discover an abandoned theme and I give it a try which means doing it up to the moment I make a mistake, only then personality comes out. This is when dullish copying ends and my defect is put down, one which can also be physical". Therefore, dealing with the courage to make a mistake, to accept the error and the imperfection as a new quality, to bring the painting back to life that in this case becomes the charge of provocation which brings to the art world a service of extraordinary function that changes art's vision. Certainly, this modifying whit painting can appear paradoxical, but who cares, we well know that Salvo's work is all paradoxical and wholly based on error and the arguability of the acquired truth, therefore anti-dogmatic and dialectic regarding the real. So Salvo proposes models of wanting the new, cultural utopia in as much as he knows that "a perfect canon does not exist, it is actually the moment when you refuse the canon and try to mistake it, it works". In fact, his apparent regressive utopia compared to tradition is activated with the contemporary attitude of the deconstruction between critique and comment, archeology of the past and residues of the present, echoing De Chirico's dialogue - the other ironic irregular of this century. This is a position that leads the artist to search for his motives even within the gaps of culture and life. To observe those unusual and refused places, to apply oneself in the inactual and ending up in every way a pioneer of future direction taken by society. For this reason it is reductive to say that his looking to the past is a turning back in history. He has many times however, anticipated the future's cultural fashion precisely because the artist's vision is unaligned. In fact Salvo insists: "One thing I like to boast about is the fishing of my painting's subject out of the garbage can". Which means bringing back the categories of art that have been discarded. After the first function of an artist like Salvo and his work that deals in error and the disposed of, there remains a second extraordinary function: a minor negative category which he makes positive by transforming it into the voice of majority. The art of Salvo proceeds not only to deal with high culture but also with the lowly and the daily because he no longer breathes a heroic and epic life but rather the extraordinary normality of a landscape, a street, a vase of flowers, a cafe. The same way that today's history is not only written by the great and victorious but also by the minority and the defeated. We are history and likewise our contexts of agriculture, climate, wind, economy, geography, the collective, the network of daily gesture are examined in the light of very slow transformations that are engraved into the whole of the world's destinies.