



Alessandro Azzario

Expo:

*Centro Culturale Zerouno, Il congegno della vita
(Patrocinio Fondazione De Nittis) 2014
(via Indipendenza 1)

*Galerie Unique, Memorie dal Messico
dal 11 Luglio al 5 Settembre 2013
(Corso Vittorio Emanuele 36)

*Galerie Unique, Estarte
dal 15 Giugno al 6 Luglio 2012
(Corso Vittorio Emanuele 36)

*Galleria Micrò , Inni alla Notte
(omaggio ad Antonin Artaud)
dal 14/01/2012 al 25/02/2012
(Piazza Vittorio Veneto 10)

*54° Biennale di Venezia – Padiglione Italia
17/12/2011 al 27/02/2012
(Sala Nervi, Palazzo delle esposizioni - Torino)

*Galleria Micrò, Quadreria
dal 14/01/2010 al 25/02/2010

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Hymns to the Night
" Tribute to Antonin Artaud"

To Paint Absence

Alessandro Azzario

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To Paint Absence

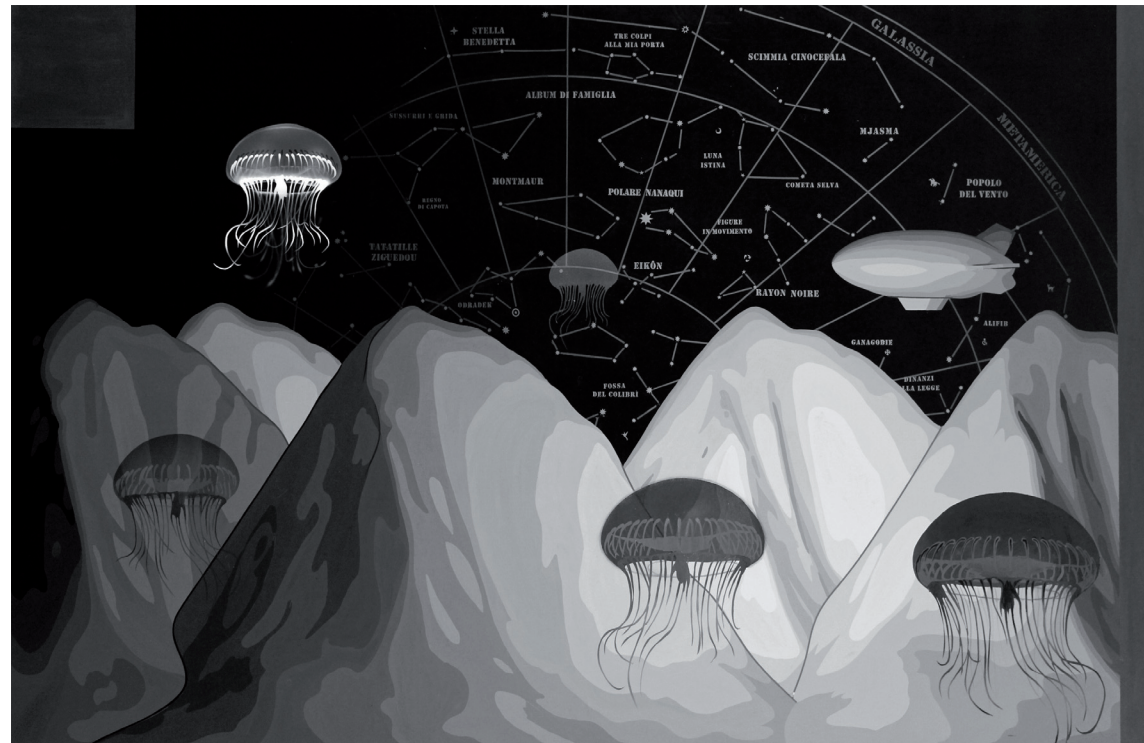


"The spirit of sacredness is that which remains attached to its values with an obscure identifying force resembling sexuality, and sexuality on a level close to our living spirits, our spirits blocked by the very depth of their downfall. This downfall of which I ask myself if it represents sin. Because on the elevated level where things are raised, this identification is

called Love, of which one form is the universal cavity, and the other, the most terrible, becomes the offering of one's soul, that is the death of individuality."

This is a citation from Artaud's "Heliogabalus" that accompanies and offers a possible reading of the painting "The Night", the work that opens up the series "Hymns to the Night". Azzario's paintings are characterized by absence, both on a formal and on a conceptual level;

a monochromatic tonal range, non-existent perspective and the personal technique called "z-inlay" made of inlay and tile work, of expanding and contracting forms and a rigorous research on



composition, create the humus from which emerge hypothesis of figures and at the same time the anatomy of an idea; nightly icons floating on the metaphysical space of a canvas. According to Deleuze, as the way of perceiving things "where they are", is achieved by settling oneself within them, so recollections must be picked where they reside, in the past in general, among purely virtual images that no present has yet revealed. Looking for the first time at Azzario's "nocturnal" paintings one is tempted to recognize the surrealist mark but on a more careful analysis

one perceives the groundlessness of this because if the surrealist work seems to conclude itself in disreputing external appearance here instead, appearance is "real"; rather, we find the symbolism of an evanescent light emerging in a sort of phosphor from within bodies and forms.

A composing metaphysics that formally compares or rather blends apparently distant and incompatible "techniques" such as: cut-out, halftone; writing and stencil typical of contemporary "street art", inverted perspective and a-spacial and hieratic font of ancient byzantine iconic art; this mix is further strengthened by the artist's original use of depth contour maps typically used in modern photography and more recent movie animation.

Fragile compositions, nailed in their exhibition where the sporadic appearance of one color can transform dusk into dawn, asphyxiation into emergence (such as in the series of the apnoea), in a continuous rising from life obscure to life subconscious. Furthermore, these "Hymns" are first and foremost a tribute to the french poet and playwright Antonin Artaud, from whose work the author is inspired.

I. Borzyak - B.Bicceri

