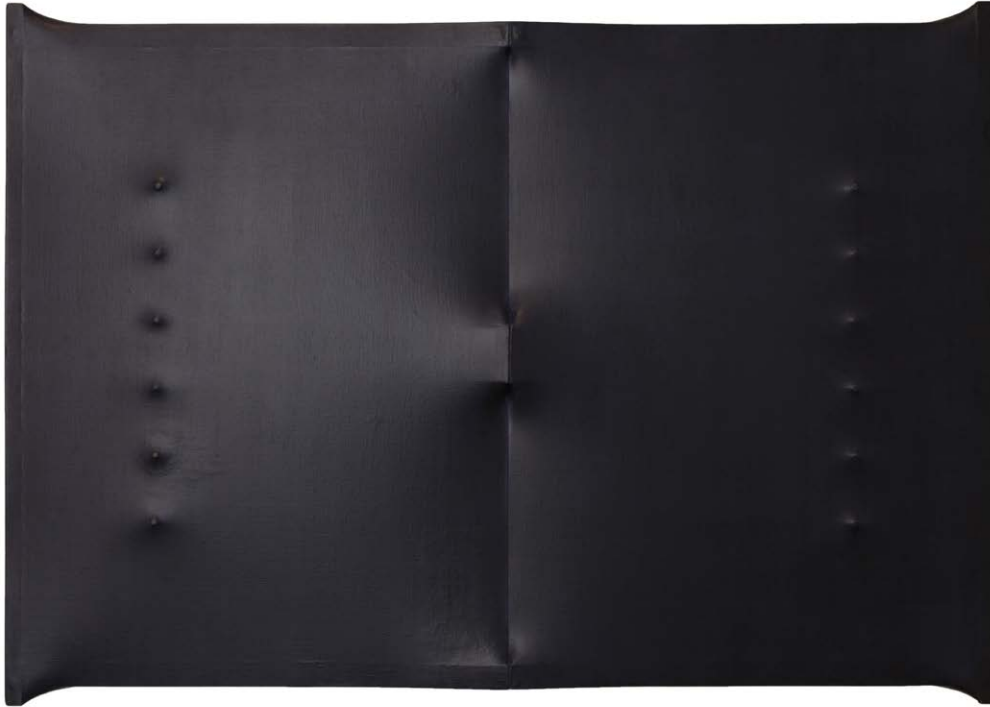


CARDI GALLERY



Enrico Castellani, *Superficie blu scuro*, 1963, Acrylic on canvas, 80 x 120 (31 1/2 x 47 1/4 in)

ENRICO CASTELLANI

Alla radice del non illusorio

September 23-December 19, 2015
Corso di Porta Nuova 38, Milan

Cardi gallery in Milan, is pleased to present *Enrico Castellani: Alla radice del non illusorio*. On display a selection of 15 works from the 60s to the 2000s.

The artistic practice of Enrico Castellani can be placed inside the abstract trend. An Abstract Art that is self referential, structural and constructive with minimal and conceptual influences and in which it's definitively overtook the informal Vitalism both European and American. The similarities are rather with the experiences of the Optical and Kinetic Art of the T Group in the 60s or with those of the Zero Group in Germany.

Bond to classic means such as canvas, frames and nails, Castellani overtakes the informal in favour of a

plastic and visual expression that results in a cold and impersonal painting characterized by monochrome surfaces organized in a tridimensional way by elevation and depression, empty and full spaces, eversion and introflections. The surface is conceived in a dynamic way, geometrically structured and rationally designed, and innervated by minimal and primary articulations, in which there's no virtual or illusory reference.

The only external and modifying intervention is the light that alters the visual perception hitting the outstretched surface. There's no spiritual or mystical attitude, the artist creates a materialistic process to activate the physical or mental perception of a dimension that is theoretically infinite.

Today Castellani is looked up as one of the most important painters of our times, he moved his research from the idea of creating pictorial objects with an indisputable essence, not subject to interpretation, "*The work is what you see*".

He operates on the canvas sensitizing the surface with elevations (eversion and introflections) with the aim to make it detectable. The canvas is divided in geometric and mental grid patterns in the most impersonal way. The only compositional criterion is concreteness that tends to infinite. His work is characterized by its lucidity, it's essential and free from any emotionality.

Enrico Castellani was born around Rovigo in 1930. He studies art, sculpture and architecture in Belgium until 1956 when he graduates at École Nationale Supérieure. The following year he comes back to Italy and moves to Milan where he becomes one of the most active representatives of the new artistic scene. After his first experiences of Informal art, inspired by American Action painting, he feels the urge to overtake this kind of art, he collaborates to the magazine Azimuth that he founded with Piero Manzoni, and elaborates a new beginning that suggests the total resetting of the previous artistic experience.

It's in 1959 that Castellani makes his first relief surface, creating a poetic that will be his own personal style. With perseverance and severity he defines what the critics called "*ripetizione differente*" (different repetition), considered by many critics of extreme purity, where the carefully chosen repetition of empty and full spaces, obtained by the rhythmical eversions of the canvas, establishes a new path all the times, although always coherent and intense.

From that moment on his research develops around the eversion, but in his coherent production we also find some works that distance themselves from the relief surfaces, revealing a lot about the themes dear to the artists such as Time and Space. In 1967 he realizes *Ambiente bianco* for the show *Lo spazio dell'immagine*, at Palazzo Trinci, in Foligno; in 1968, on the occasion of *Il teatro delle mostre*, at La Tartaruga gallery in Rome, he presents *Il muro del tempo*; in 1969 he makes *Spartito* and in 1970 *Obelisco*.

From his debut until now the works of Enrico Castellani were showed in many important spaces both private and public.

He takes part in the Biennale di Venezia in 1964, in 1966 (with a solo show), in 1984 and in 2003. In 1965 he takes part in the collective show *The Responsive Eye* at the MOMA in New York and at the VIII San Paulo Biennial in Brazil. In 1970 takes part in the collective show *Vitalità del negativo nell'arte italiana*, curated by Achille Bonito Oliva, at Palazzo delle Esposizioni in Rome. In 1981 he shows at *Identité Italien. L'art en Italie depuis 1959*, curated by Germano Celant, at Centre Pompidou in Paris.

In 1983 he is at Palazzo Reale in Milano for the show *Arte Programmata e cinetica 1953-63*; in 1994 he is invited to the show *The Italian metamorphosis* at Salomon R. Guggenheim Museum in New York.

An important anthological show curated by Germano Celant took place at Fondazione Prada in Milan in

2001 and at Kettle's Yard in Cambridge in 2002. In 2005 at Pushkin Museum in Moscow, he had a solo show curated by Bruno Corà.

On October 13th 2010 Enrico Castellani receives from Prince Hitaki, Honorary patron of the Japan Art Association, the Imperial Premium for painting, the highest international artistic recognition.

The show is curated by Annamaria Maggi. With this show Cardi gallery confirms its interest for historical artists, national or international.

#EnricoCastellani

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