



MILAN
GALLERIA 10 A.M. ART
FROM 5 MARCH TO 30 APRIL 2020
“CLAUDIO D’ANGELO. IPOTESI PROGETTUALE”
curated by Angela Madesani

From 5 March to 30 April 2020 the 10 A.M. ART gallery will be presenting its first show devoted to the work by Claudio D’Angelo (1938-2011) in collaboration with the artist’s archive. The title is *Ipotesi progettuale*.

This is an important **occasion for rediscovering an artist**, who died some years ago, whose art it is difficult to place within a group or movement. We are, rather, faced with **an artistic free agent** whose language is traced out by marks to which he entrusts the whole surface of his canvases, drawings, and graphics. Despite appearances, his is not a work of Optical Art and even less so is it linked to a perceptive dimension; his works show, rather, a continuous repetition of the same structural element. A repetition that generates difference, just as in the philosophy of Gilles Deleuze.

This show in Milan presents works made from the 1960s until the 2000s, but their **fulcrum is**, however, **to be found in the 1970s**, a particularly important period for the research of the artist, a highly sensitive man immersed in the anxieties and uncertainties of his times. **The works are part of the series *Ipotesi progettuale, Progetto di spazio, Analysis situs, Iter(azione)***. We find ourselves in front of a pensive artist for whom the dimension of thought was primary.

In that period D’Angelo aimed at constructing forms by searching within their structural coherence (*Ipotesi progettuale*). As also with *Progetto di spazio*, in this period he created places of rigour and rules, projects of an area of imaginary and symbolic light.

In 1976, at the time of *Analysis situs*, D’Angelo wrote, “In analysing **marks as a generative element of a deep**, intimate space, their greatest value was that of creating the emergence of the complexity/simplicity of an order.”

All of his art was based on a kind of dialectical dualism in which there was created a balance between order and disorder, randomness and necessity, existence and structure, immediacy and construction.

With the passing of time, in the work of D’Angelo emptiness increasingly became a protagonist, a white emptiness full of further meanings, that had already begun in 1965 with his experience of white on white.

His work has an **absolute protagonist: marks**, marks that generates space in a more or less thick interweaving that in a certain sense can be considered an image.

In 1977 D’Angelo wrote that a **mark is a primary impulse**. It is the initial moment from which everything else begins, one able to generate balance; this is something that we perceive in each of his works, all perfectly compensated and in which form has a structural coherence that develops as a leitmotif. In his work it is marks and the memory of marks that, in a continuous alternation of absence and presence, aspire to a conceptual purity aimed at finding a meaning to existence.

His path was aimed at freedom, contrarily to neo-constructivist researches aimed at precise mathematical and geometric schemes. The work’s tension is towards an unlimited, random, and spontaneous receptiveness, obvious in many of his works in which there is no initial and final moment. His are, rather, freeze frames of a larger sequence, of a seriality interrupted and restarted time after time.

In 1976 Paolo Fossati wrote of his work, “Even at the start, for D’Angelo the work is not a closed, definitive, blocked situation: it is a network of dynamic processes that, by shifting the picture’s tension, constructs a presence, weightiness, impact.”

What we find in his works are spaces, places for meditation, free from any references to specific art trends. **D’Angelo dialogued with artists, art critics, and art historians, from Palma Bucarelli to Giulio Carlo**

Argan, Nello Ponente, Mirella Bandini, Enrico Crispolti, and Paolo Fossati, while always keeping alive his poetic and creative independence, which from planning necessarily arrived at planning ability, with a work methodology that was perfectly coherent with itself, during the whole of his career in art, for some fifty years.

His is a **dynamic work** aimed at a continuous search for meaning. A work consisting of questions that lead to no answers but, rather, to other questions and doubts of an existential and poetic kind. His wish was to create an interweaving between the various elements that make up his works, where **the artist's interest was the process**, the experience undergone each time **rather than an arrival point**.

The show is accompanied by a **bilingual catalogue** (Italian and English), **published by 10 A.M. ART, with a critical essay by Angela Madesani**.

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**Milan, Galleria 10 A.M. ART (Corso San Gottardo, 5)
5 March - 30 April 2020**

Opening: Thursday 5 March 2020 at 5 p.m.

**Opening hours: from Tuesday to Friday, from 10 a.m. to 12.30 p.m., and from 2.30 p.m. to 6 p.m.
On other days by appointment only**

Free entry

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