



MILAN
GALLERIA 10 A.M. ART
FROM 8 OCTOBER TO 4 DECEMBER 2020
VINCENZO SATTA
“PAINTING AS SUBLIME LUMINOSITY. 1970-1979”
curated by Claudio Cerritelli

From 8 October to 4 December 2020 the 10 A.M. ART gallery will be presenting a show devoted to the painting of Vincenzo Satta (Nuoro, 1937), in collaboration with the artist’s archive, titled “Painting as sublime luminosity. 1970-1979”.

After a first period of structurally checking the image, **Satta developed a geometrical language** that went beyond the original naturalistic references (memories of the landscape) in favour of **pure abstraction**. In this sense, the artist began to use the name “senza titolo”, Untitled, to indicate a **vision consisting of pure chromatic relationships that intensify the impalpable dimension of light**.

Following in this direction, Satta took part in some exhibitions by the Nuova Pittura movement (1972-1976), an area of art interested in analytical procedures and thoughts about the tools used for painting.

In 1973 he was invited by Giorgio Cortenova to take part in the show “Un futuro possibile. Nuova pittura”, at the Centro Attività Visive, Palazzo dei Diamanti, in Ferrara. This was an important occasion for international comparisons, even if **Satta’s position was close to a classical idea of abstraction in a dialogue both with the masters of the past** (Fra Angelico, Piero della Francesca, Giovanni Bellini), **and with contemporary painters** (Malevich, Albers, Rothko, Newman).

These references were a precious nourishment for a mental journey of colour through veiled apparitions that, from the constructive plane of rationality, develop towards the threshold of indeterminacy. **In order to express the absolute value of light**, the artist **explores the transparent gradations of the primary figures** (the square, rectangle, circle, horizontal and vertical strips), **the affinities between one tone and another**, the **formal harmonies**, and the **imperceptible variations** that dialogue with the invisible. Among the critics who in the 1970s commented on Satta’s painting, **Pier Giovanni Castagnoli and Giovanni Maria Accame** were among **the most acute in revealing the quality of the colour**, the **emotional intensity of the geometric composition**, and the abstract purity of the image, conveyed in such a way that the viewers had no other reference point than the painting itself in the act of filtering the essence of the colour-light. The results of this art were documented in various solo and group shows and in his participation in various prize-giving events fashionable at the time: Michetti, Morgan’s Paint, Campigna, Suzzara, as well as the Milan Biennale.

Halfway through the 1970s Satta was among the artists of the Bolognese group of Palazzo Bentivoglio (with Degli Angeli, Landi, Mascacchi, Pintori, Storti Gajani) to whom the Galleria d’Arte Moderna, Bologna, devoted the show “Pittura museo città”, curated by Giovanni Maria Accame (1975).

For Satta, **geometry is a structural choice** that coincides with his working method, and there **can be no chromatic event extraneous to the process of the elementary definition** of the pure form. For example, **the use of the square is the absolute mental place in which there materialise the physicality of colour**, the elementary beauty of **geometric forms**, the sublime **luminosity** that stimulates the imagination, as well as the established measure of the painted surface. **In the form of the square Satta discovers the evidence of colour-light**, just as **in the circle**, brought to its greatest extension, **he pinpoints the extreme expansion of space**. **Painting is treated with sensitive technical expertise** to make it become **pure luminous vibration**, a glow suspended between rationality and imagination, thought and emotion, without vision preferring one to the other. In the **series of “doors”** that **characterises the second half of the decade**, Satta deals with **the**

idea of architectonic space as a threshold that coincides with the measure and the position of the canvas on the wall. In this sense, the vertical frontality is suspended in the process of the deposition of the light. Besides the rectangular “doors”, the artist also painted a series of “doors” characterised by the use of the arch, an element of classical memory that is rhythmically articulated by way of a mechanism of apparitions and dissolutions, perceptive effects only visible after a lengthy time of assimilation of the luminous gradations.

With regard to this, **the artist has written, “I have always obstinately searched for a primary, inanimate space veiled by a substance that is coloured, luminous, silent, expansive, and vibrant.”**

VINCENZO SATTA

“PAINTING AS SUBLIME LUMINOSITY. 1970-1979”

Milan, Galleria 10 A.M. ART (Corso San Gottardo, 5)

8 October - 4 December 2020

Opening: Thursday 8 October 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

Information: tel. + 39 02.92889164; info@10amart.it; www.10amart.it