

*Cadde, risorse e giacque...*

Alessandro Martina creates an interactive performance: the viewer is required to relate to the work and the artist. The public is asked to finish an already signed work, and at the same time to participate in an already finished event. Nothing is complete without the intervention of the user, who at the same time has the feeling of having arrived too late to the appointment, finding himself the protagonist of an event that has already happened.

The direct actions are emotions, of participation or estrangement that make their way into sensory involvement. It is always a question of experiencing certain works as ideas inhabited in the first person. The shared action generates a kind of picture, it is in the overall vision that we find ourselves working.

Blue Butter is the protagonist work. In a 1973 interview with Franco Simongini Giorgio De Chirico, when asked if he used oil paints replied that butter colours did not exist. From here, Alessandro Martina imposes himself to create them.

In the end, it is a question of distorting the sense of paternity, of attacking the sensation of majesty derived from being the creator of a work. Somehow he decides not to be the author but the vehicle.

He starts from a quotation by Van Gogh, who claimed that blue could not exist without yellow and orange, and puts it on his canvas. A canvas that is now just a table laid, a place of consumption. The artist plays with the chromatic structure of the work, focusing attention on the vision: blue, red, yellow and orange.

Martina is an artist of the absurd, versatile, constantly searching for alienating juxtapositions and unusual solutions; he succeeds in making different poetic languages his own. He researches an art of amazement.

With "Cadde, risorse e giacque" he sets out to create a work that influences the viewer's state of mind. He wants to arouse bewilderment and confusion. To ask questions in which the answer, in the end, takes second place.

*Beatrice Levorato*