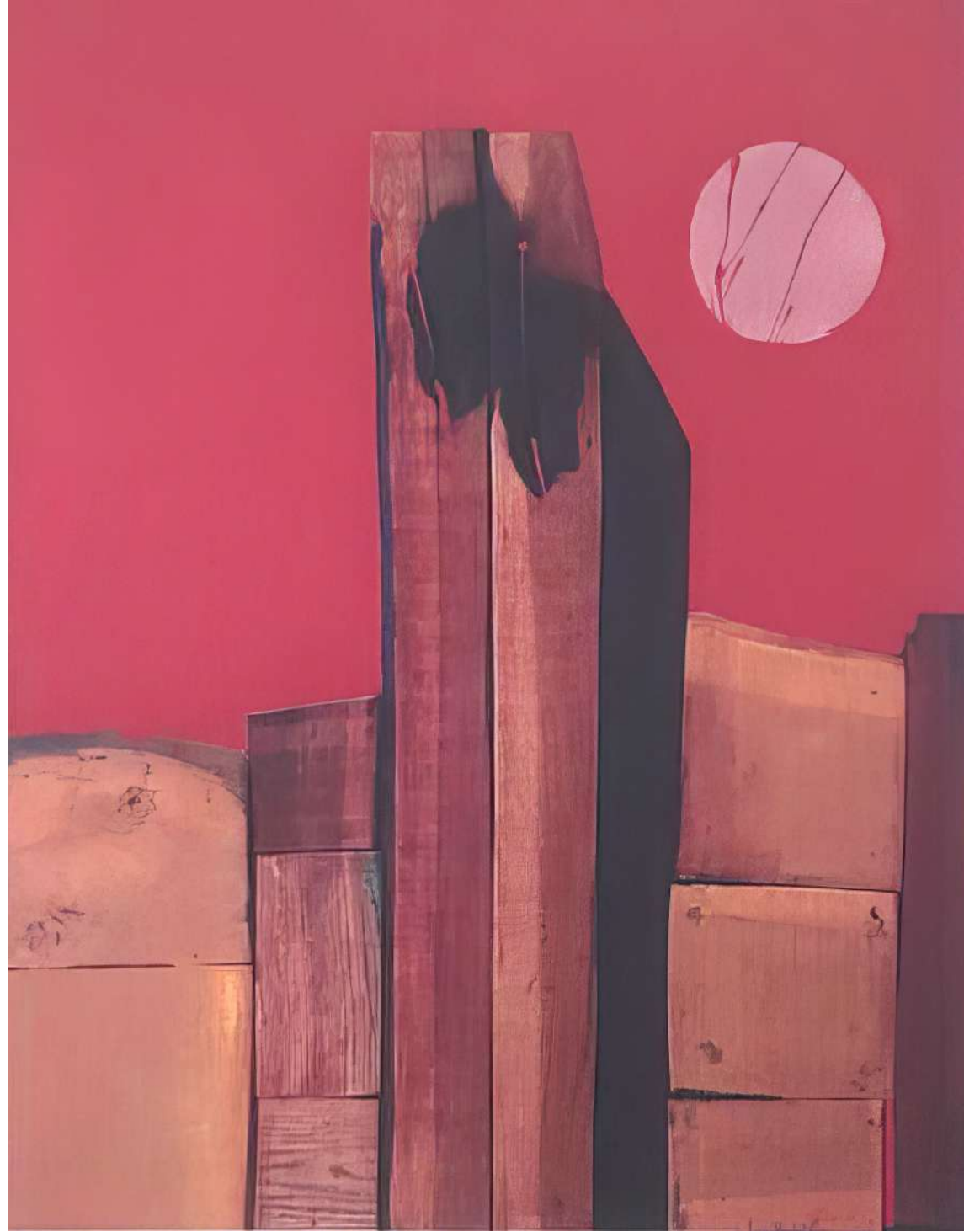


MOMA NEW YORK

Pierluigi de'Lutti



Excerpt taken from the critical text by Paolo Rizzi:

Poetry and pain: the lyrical and sorrowful world of Pierluigi de'Lutti.

He's the eclectic poet of the artistic language. Pierluigi de'Lutti depicts his own scenario by accomplishing an ever lively and vibrating pictorial text, through colour flashes, veiled atmospheres and light transparencies. He creates a dialogue between shapes and colours, which at times tends to be dramatic, other times lyrical; but it is always shrouded in a fancy mood.

The idea, the primary emotion (be it hope, desire, pain or passion) remains hidden, also acquiring allusive shapes located in between dream and reality, permeated with lyrical memories and utopias lost in reverie.

For years, Pierluigi de'Lutti has been working by following that direction, starting from a motif rooted in his memories and emerging from his canvas-purified. And when his work is finished, the emerging aspect is the lyrical moment, even though the Apollonian song can leak Dionysian perturbation. He owns the extraordinary capacity to give the spectator stimuli and suggestions, kindling his/her fantasy.

Moreover, a painting made up of mellow evocations deriving from various technical and cultural experiences is matched with a different way of translating the image. For his works, he started using materials in 2001, without losing the elasticity of space, and he is still going on: wood in generally squared pieces, hems with broad woofs. In the most recent works (not shown, yet), he has used thickly laid on as well as magmatic chromatic stratifications. And that's not all. The whole composition summarizes a neater geometry which is nevertheless pervaded with nostalgic evocation.

Here nostalgia, in Ernest Grombrich's words, is "the capacity to distil memories, giving them a soul". In doing that, one has to go through a certain layer of suffering, which has to be understood as a sort of second meditation, however painful, on our human condition, aiming nevertheless at a concept of beauty and truth, raising us out of any pessimism. The landing place is there, in front of your eyes, inside painting.

But painting is also the capacity to make sentiment coincide with the pictorial language. And that is the reason why de'Lutti has probed into the technique of the pictorial specific: to go on

understanding, but also to be able to shake off the technique yoke.

This can be felt from the paintings by de'Lutti, and it is intended as a sort of liberation.

Even in the works which can include a sort of violence striking us, the painting is changed into a very sensitive element. The fissure of a piece of wood or the weft of a sack cloth offer glimmers that are not just metaphoric but also real, opened by micro charges or by the oxyhydrogen flame, and defiberized in a patbetically expressive vein, adding sentimental and emotional features to the artistic production range of Pierluigi de'Lutti.

Furthermore, the concepts of existential precariousness, and thus of death, appear more and more frequently, however superseded by the romantic concept of living: a continuous adventure close to risk.

As though he wanted to say that anybody could get one's bearings in painting: passion and memories, rage and frustration, loves just dream of as well as enthusiasm, abandonment and illusions, making one's self tremble. That is, being at the height of one's feelings.

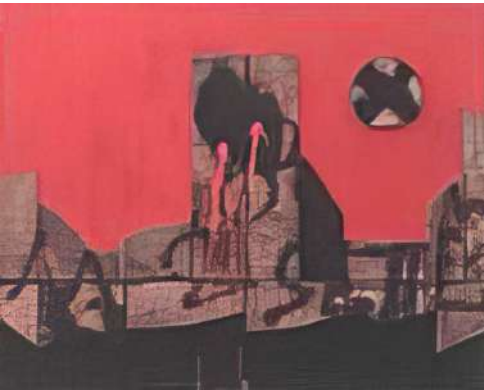
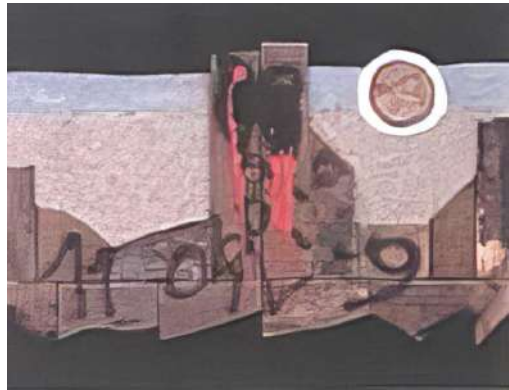
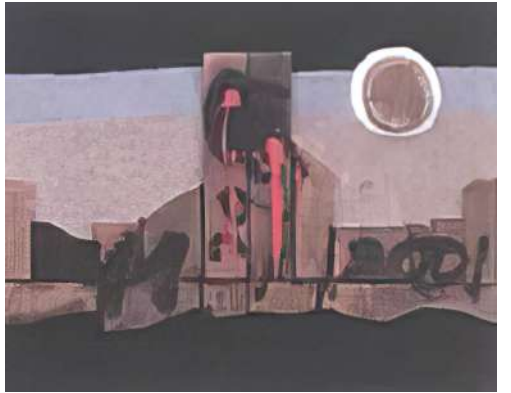
Doppia ferita

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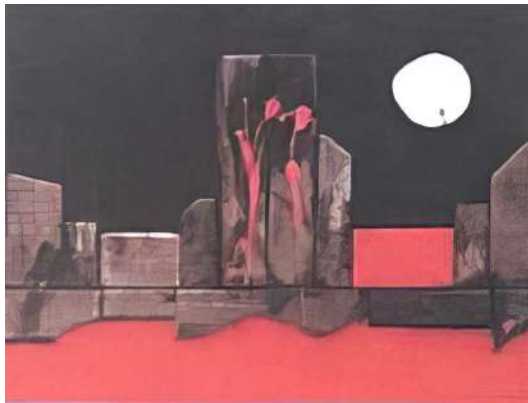
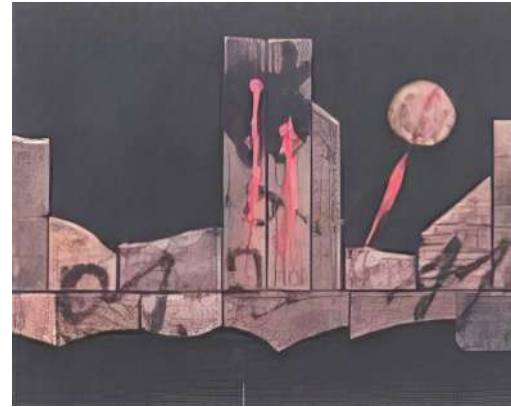
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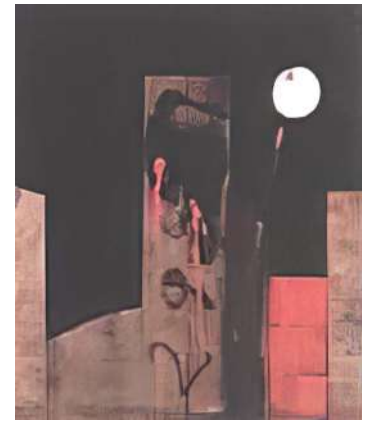
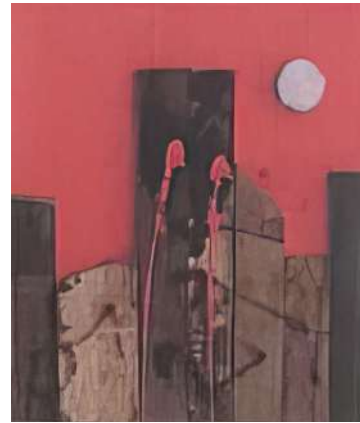
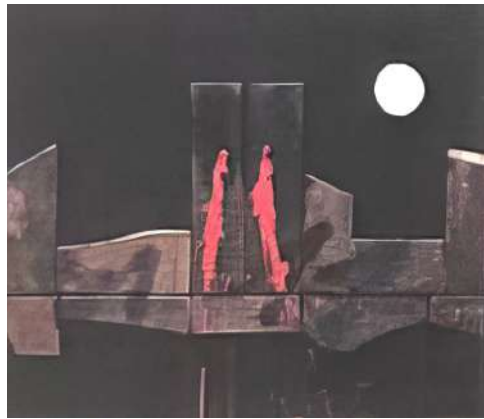
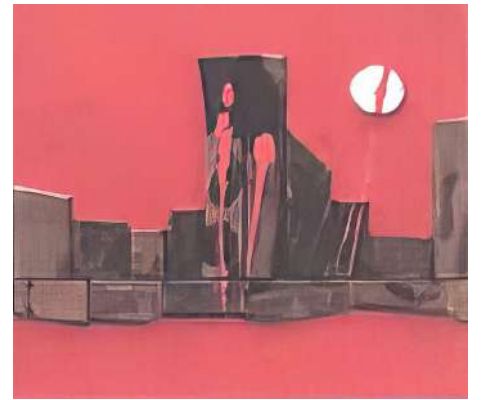
Doppia ferita

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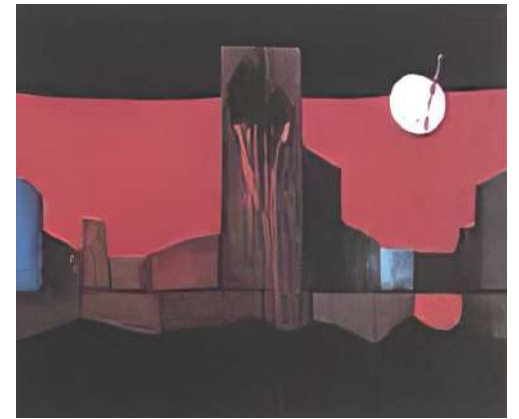
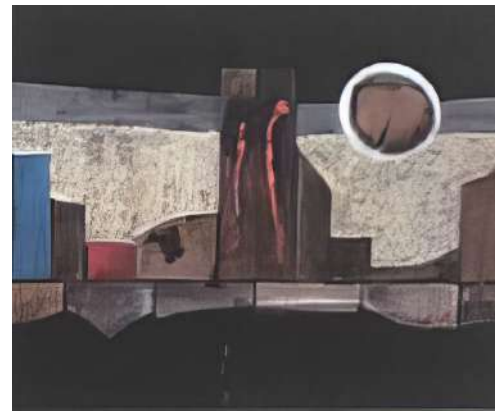
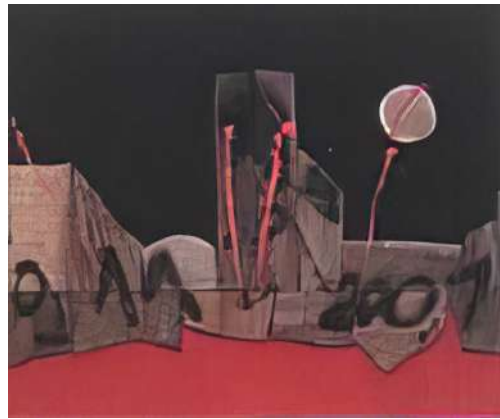
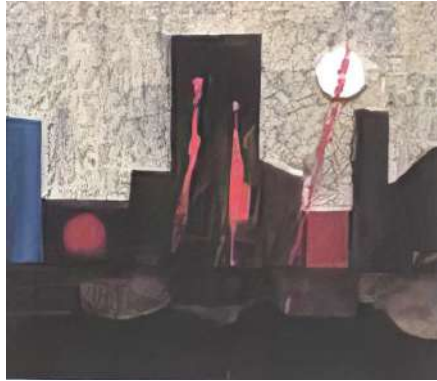
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Doppia ferita

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