



THE HOUSE OF PIET
MONDRIAN
LONDON



SALVATORE
TROPESA

FROM 12 th - TO 28 th MARCH 2005

PRESENTATION

by Paolo Rizzi

Venice 2005

PATH OF AN ARTIST

The estetic line which Salvatore Tropea has chosen for many years now, goes beyond an elegant (and revised) formal and estetic definition: it identifies bit by bit a different state of being. Here there is the seduction of painting which is also introspection. Tropea chooses models to refer to both in nature and in culture. I see them flicker on the canvas, stretching, springing, agitated with excitement, then perhaps turned to a bitter uneasiness, a passionate flow, sometimes from anger or pessimistic abandon, and they strike me.

Nature, first. Perhaps the inattentive viewer might not be aware; but every painting seems to spring from an organic pulsation, a vegetable thrust, from the moving of a branch, the shaking of a reed, the gentle rustling of grass. It starts from there. Probably the painter himself is not even aware: he follows the vitality of nature which is reflected in his inner sensibilities. Just follow the split rhythm (yet so "true"!) of the strokes chasing each other, the patches which invade the visual field like a breath of air. Tropea is always ready to follow instinctive impulses; almost being part of them, transmitting them on the fresh natural dictate.

Then Culture. Here too the sicilian-veneto painter takes care to turn to his past experiences. History of art is an open book. When the slashes of black stretch over a white canvas, there is the echo of Franz Kline. When the painting becomes slightly gestual, soft with fluidity of lines, the example of Willem De Kooning emerges. When a bold rhythm prevails tempered by short strokes almost dots, one infers the love for Tancredi. Certainly Tropea moves in an environment that goes from abstract american impressionism to the informal european (especially Afro and in general the venetian colour).

Behind there is the great french culture, with the obvious matissian start. In short it is only the matter

of choice, in the cultural sphere as in the natural, the "exempla" to find inspiration.

But is this enough? Certainly not. For painting to become art, requires measuring the quality of the "pulse", besides the strength of sentiment. It is about cromosones: Dna produces a module which becomes style. Now observing well, perhaps from very close, the "ductus" of Tropea; one will find an altogether particular nervous tension, whether the stroke goes gently to a curve, or follows a harsh geometric figure. It is interesting to note how identical is the rhythm in both the little marks and the large brush strokes. No tiredness, no inertia, as in no narcicism. Tropea inter-laces certain reds and blacks, bordering them with quiet half shades, he develops the motif in structural partitions. All this is fruit of a genetic predisposition, combined with a "will for art" which leaps out at every moment.



Figures 2005 - acrylic on paper cm 40x50

In other words: the coherence binds both nature and culture. Where chance, mere instinct seem to prevail, a quality is involved which is organic.

So here opposing and in other ways uniting are the two aspects of chaos which Tropea plays on. Clearly a risk is involved: the stroke speeds away with an almost uncontrollable velocity, followed by an ever changing colour. Is it true (we ask ourselves) that chaos is the opposite of order? What Tropea shows us is a balance, which despite everything, emerges in a structural tension. This is confirmed by the sense of freshness, of unity and the sudden instinctive emotion you feel before every painting, a kind of natural joy emerging even when cast in the shadow of the drama. Painting becomes a moment of reconciliation with the spirit: fusion of opposites.

It is symptomatic that one who stands before Tropea's work immediately feels the "atmosphere" which surrounds him. As if a gentle breeze scattered the strokes and ruffled the shapes. The painting becomes our own skin; it is caress and dazzle, gentle swing and rustling excitement. It is we who enter into the pictures, interpret them, perhaps distort them, nevertheless make them our own. It is here that one can measure the modernity of the artist: this way of giving of oneself through lights, marks, movements, colours. Tropea brings forward the happiest lesson of the avant-garde of the forties and fifties. We have already cited De Kooning; we could add Gorky and many others, immersed in an historic moment of vivacity and turgor. A curve is enough to suggest a female body as is a hint that reaches towards the air. We are invited to drown our eyes (but not only our eyes) in the gently exploding nature. The hammering of pen-strokes becomes the buzz of insects, the littlest sign becomes the slender stalk of a plant.

There is talk about Tropea, of dream painting. But it is an open-eyed dream, a live burning of sensations. The artist transmits the movement which effuses around him in his environment. No drowsiness, there is vitality. The eye follows the breath of air which carries the form into mystery. What can there be "beyond"? The rustling of a young tree or the sinuous body of a woman?

BIOGRAPHICAL NOTE

Salvatore Tropea was born in Milo, Italy in 1943. He is a painter, a sculptor and a print maker. He studied art at the "State Institute of the Arts" in Catania and learned the craft of casting at the "Arturo Bruni" in Rome. He has also worked as ceramic designer at the "Bay Keramikfabrik" in Ransbach Westerwald (Germany). He has studied copper engraving with the master Eugenio Tomiolo.

He is very involved with the artistic life both in Italy and abroad and has had many exhibitions both private and public in which his work has been recognised.

He has exhibited in: Paris, London, Berlin, München, Düsseldorf, Milano, Roma, Verona, Rovigo, Vicenza, Padova, Catania, Trieste, Badia Pol., Torino, Firenze, Ravenna, Ferrara, Freiburg, Manchester, Basel, Bologna, etc.

He has been reviewed regularly by well known art critics in art publications and has been included in the History of Art ed. Ciranna & Seregno (MI) 1997 by S. Saglimbeni. He is quoted in many year books and Bolaffis.

His works are in private and public collections in: Italy, France, Switzerland, Germany, England, The United States of America, Australia, Japan, Brazil, etc.

His complete Bibliography is available from "Archivio Storico Bio - Iconografico" of Galleria Nazionale d'Arte Moderna in Rome.

The artist lives and works in:

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*I am happy to invite you for the
opening of the exhibition of paintings
and sculptures*

by

SALVATORE TROPEA

*Opens
Saturday March 12 th 2005
at 6 p.m.*

*FROM 12 th - TO 28 th MARCH
2005*

**THE HOUSE of PIET MONDRIAN
K. Macdonald**

**60 PARKHILL ROAD - HAMPSTEAD
LONDON NW3 - 2YT**



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2005 Locandina e Manifesto per la Mostra Personale alla "The House of Piet Mondrian" a cura di
Paolo Rizzi - Londra, 12.3.05

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