



SALVATORE  
TROPÉA

INFORMAL  
1992 - 1993

Studio Macdonald

8 Gravel Path - Berkhamsted

Hertfordshire HP4 2EF

From 15 th November - to 13 th December 2008

to Livia



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S A L V A T O R E  
T R O P E A

INFORMAL  
1992 - 1993

Texts By  
Thomas White  
Alain Perry  
Giorgio Cortenova  
Paolo Rizzi

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## Presentation

### Tropea's Informal

The evidence in art which follows the course of history shows to what extent it is intrinsic in man to express his inner emotions by means of sculpture, painting and engraving.

Tropea has brought out this feeling in an original anti-naturalistic two-dimensional manner. The composition incorporates the rhythmic scanning and the divisions of huge areas coloured sometimes more strongly and sometimes more gently in an effort to paradigmise the whole structure of the subconscious.

The result is an asymmetric dimension full of existential feelings where the whole spectrum through reds to greys serve as a counterpoint to the various tones of white and blue creating an authentic atmosphere of emotion. During the last few years his painting has reflected more than ever the dramatic political and social conflicts, bringing a change in colours and images both revealing and descriptive to match the events as they happen.

Violent and forceful lines like the trails of missiles cover the canvas in a virulent orchestration of movement, highlighting the profound anguish, the coral cry of those aware, impotent faced with the absurd.

These expressions have naturally dominated the works of 1991 - how could it be otherwise? - bearers of some gleam of hope and optimism.

Thomas White



1-1965 m.t.140x70 Comp.Coll. pr. London

## ART AND COMMUNICATION

The unfolding of art in the last thirty years has been so urgent and pressing as to render itself susceptible at times to lack of communication. The advancement of the theory "art pour art" embodied in Optical Art-Kinetic and Objective-giving itself as pure asemantic perception, often playful and the fetishistic capitalist commercialization create the "Conceptual" reaction on a gnosiological level and favour the idea or the concept without it necessarily being expressed. Thus denying any possibility of communication or historization.

In an effort to come out of this "impasse". there is the use of Post-modern or Transavantguard art putting forward as postulated "the necessity to emphasize the cultural and stylistic subjectiveness of the artist— along with the need—of a composition,,able to give evidence of the creative process through an image which objectively challenges... temporality- and as such....shapes in a language which justifies their place in the world..." (A. Bonito Oliva).

What has been said so far shows that the contemporary artist finds himself extremely free to express his aesthetic project, highlighting the self and non-self in an adventure containing a proposal of artistic e debate.

One thing has been made clear: the return to the universal visual elements and the irrefutable backing of factual communication.

Salvatore Tropea has been working since 1958 in figurative art, assimilating various stimuli and imposing his own "poëtica". In his case the canvas has a strength which goes beyond ordinary interpretation by rejecting the pleasant and captivating expression form indicative of the steady process of clarification and comparison.

A seismograph recorder of the variances

in feeling in order to understand the phenomenology of urgent problems which one must strive to answer faced with the ineluctability of existence.

His Constant palingenesis offers a composite simplification of the structure achieving a definite spatial shape handled in harmony with the creative course. His canvases vibrant with colours and signs have the emotive power of discovery of mystery and amazement.

He uses with obstinancy the mediums of a painter, finding them pregnant with those significant possibilities which are his own; he doesn't remove himself from craftsmanship (even if a humble Cinderella in the creative "poësis").

Still believing in the function of the painting a vehicle of expression and communication, able to bring enjoyment not available only to those in the art world, breaking down the screen between art and society; the sense of unease which has become so deep that it supports the "Kitch" phenomenon passing-off pseudo-artistic semblances for aesthetic work, the linguistic falsification of excellence against emphasis on pleasing content, creating a progressive social and cultural impoverishment.

In shaping his perceptions he uses as his own, Zen principles on contemporaneity between thought and action (prajnâ) in such a way that the results are iconic outlets or the idea, a script, an automatic engraving "shock - jolting the natural, the painting". (Roland Barthes).

Alain Perry, Paris, 1991

(Salvatore Tropea - Opera Pittorica 1960 - 1992 a cura di Giorgio Cortenova, ed. Aurora, Verona, 1992)



1-1967 m.t.165x135 Proiezioni strutturate



## THE DREAM IN PAINTING

There are two paths one can follow in Tropea's work: one which relates to the materials to the transformations which these undergo first on the palette with the subsequent support; the other distinguishes the movement of the artist, the act through which the medium becomes an expressive validity and cements itself in the significant tapestry of the work.

These two polarities which represent in any case the general working rule of painting (any painting), by Tropea however are placed in a condition very similar to apnea as if for an instant each one was deprived of oxygen while waiting to meet the other, then with the renewed symbiosis of the two elements breathing can start again with full lungs.

During the moment of apnea, during the suspension of rhythm between the two methods Tropea's analytical space confirms itself, as well as the conscience in his painting work and the specificity which nourishes him. The surge of intense lyricism in his painting takes shape, the "basic chemistry" able to transpose matter of emotion into emotion and to give thrill to movement. Clearly in this particular case through a method of drastic loss of bearings: by which I mean that the matter appears to be removed from space, where it belongs in nature, exiled to the surface and in turn the line projected in a simulation of spacial order.

Artists are never wholly conscious of the motivations in their work. Otherwise emotional tension would be reduced together with the very authenticity of their work. In Tropea's case the informal matrix of long experience, the

adherence to the culture, free from representational qualities, to the history of European art and the subsequent accumulated research, both iconic and uniconic which have characterized his creative path, are part of his awareness and quotidian planning.

These aren't the only assumptions which fire his language: at least these are not the coordinates that the interlacement and sedimentation of his pictorial matter spring from.

Tropea's language comes from the realm of "dreams"; I mean the loss of bearings mentioned before and the suspended visibility of colours have the value of a dreamt painting, of an unreal surface brought together before his eyes and ours by an unforeseen spell, a vision and an even more unexpected "magic" of memory.

Is it possible, therefore with Tropea to talk of "dream painting" making use of the metamorphosis of the language? I believe so, and am even more convinced when I see the typological continuity of his expression which doesn't hesitate to go from informal action, iconity or the abstract fading from the matter. These are phases of a search, solved by years of work during which the common denominator has been represented by the fact that the matter, the pigments and traces are dreamt even before they are "real", pre-moition of the mind not taken from the appearance of things.

Giorgio Cortenova, Verona, 1992

(Salvatore Tropea - Opera Pittorica 1960 - 1992 a cura di Giorgio Cortenova, ed. Aurora, Verona, 1992)



1-1988-acrt-70x90-7

## 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



1-1990 acr.t.90x70 astratto -6

marks and the large brush strokes. No tiredness, no inertia, as in no narcissism.

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. 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?

Paolo Rizzi, Venezia 2005



1-1991-acr-t-70x100-04

C o l l e c t i o n

1992 -1993



1992 acr.t.90x70 Informal 3





1992 acr.t.70x90 Informal 2



1992 acr.t.90x70-11



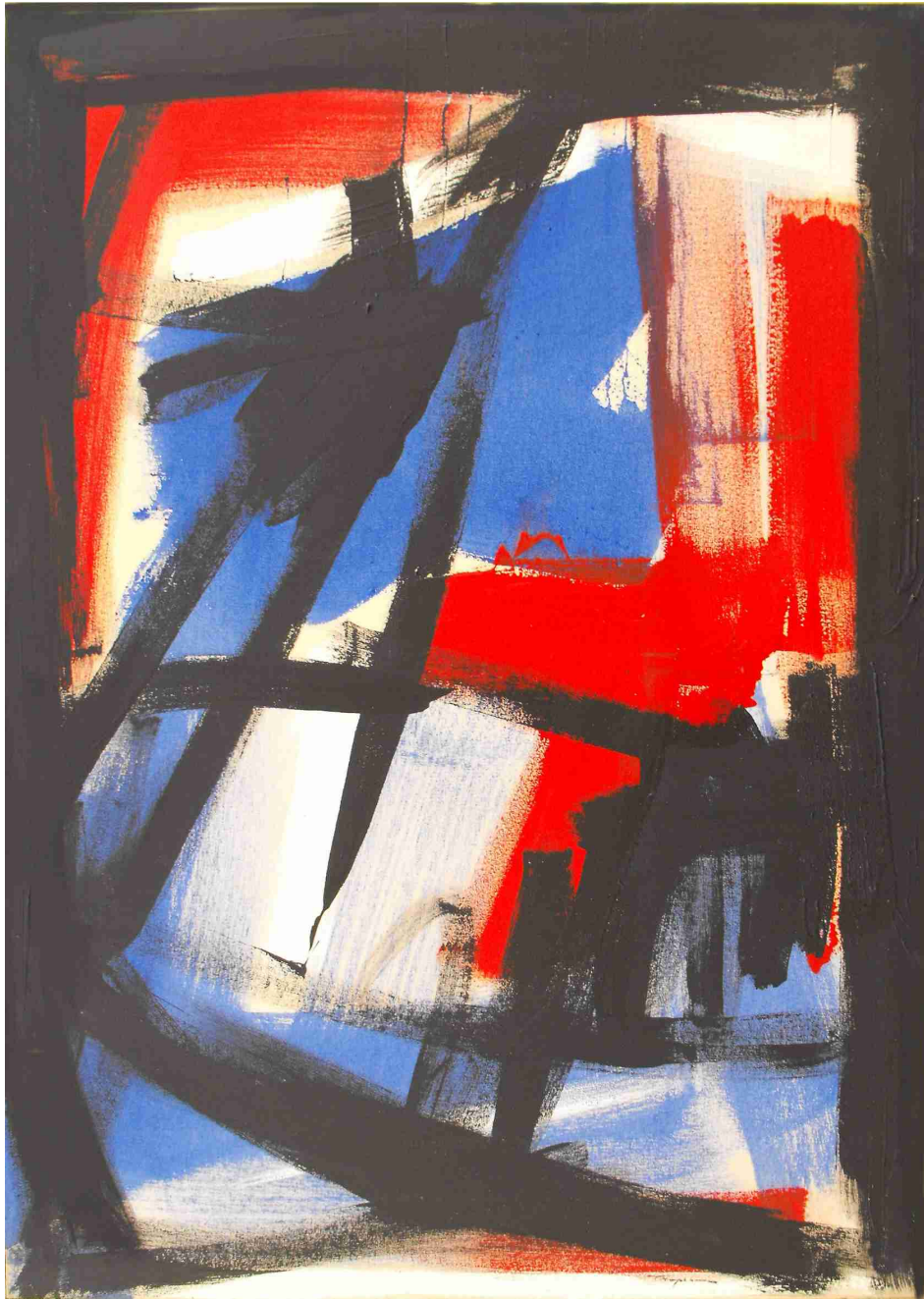
1-1992 acr.t.70x90 Informale 1



1-1992-z-acr.t.90x70- 11



1-1992 acr.t.100x140 7 gennaio 1992



1-1992-z-acr.t.100x140 conflittualità



1-1992 acr.t.150x140 Partizione



1-1992-z-acr.t.150x140 Segno, gesto, colore

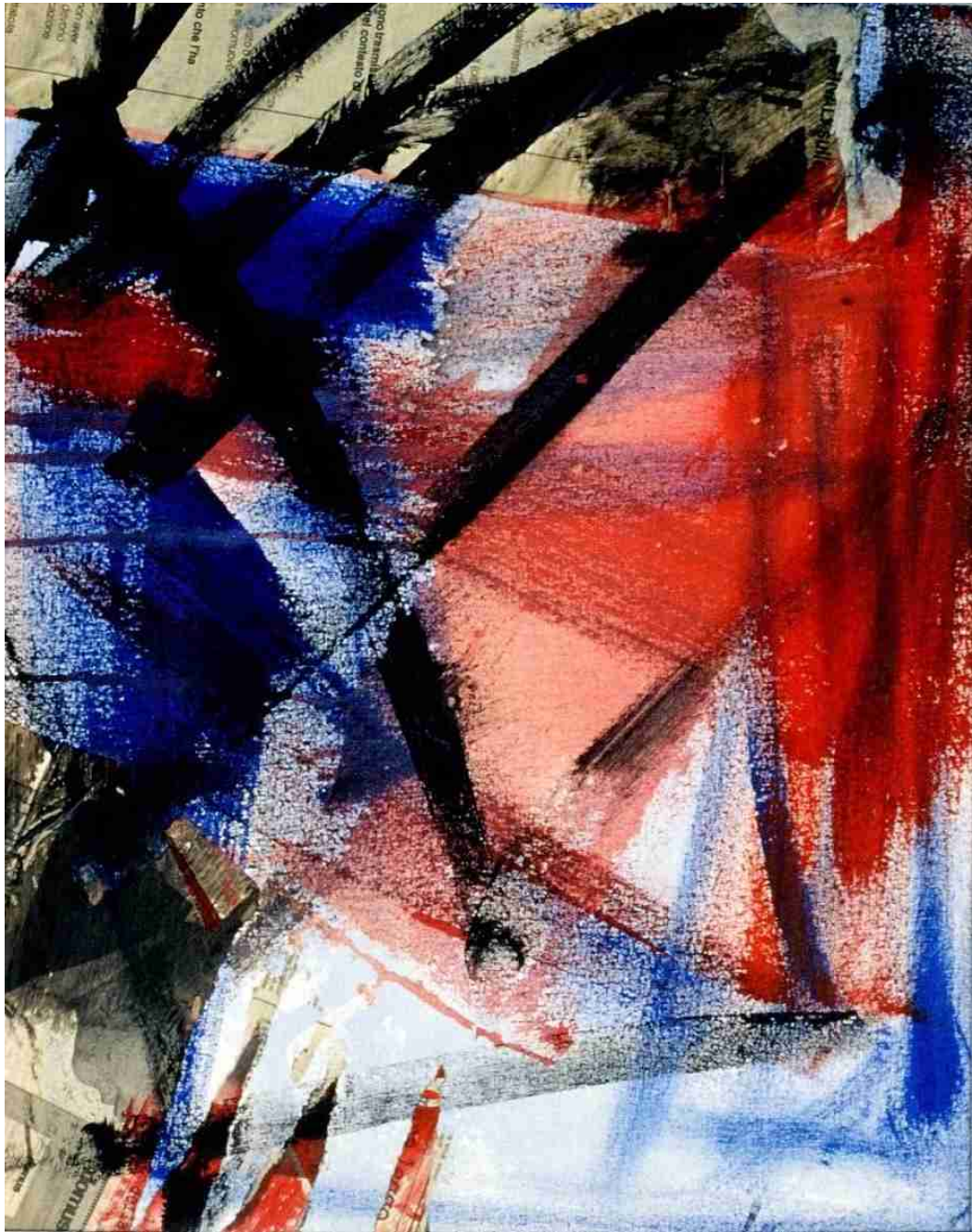




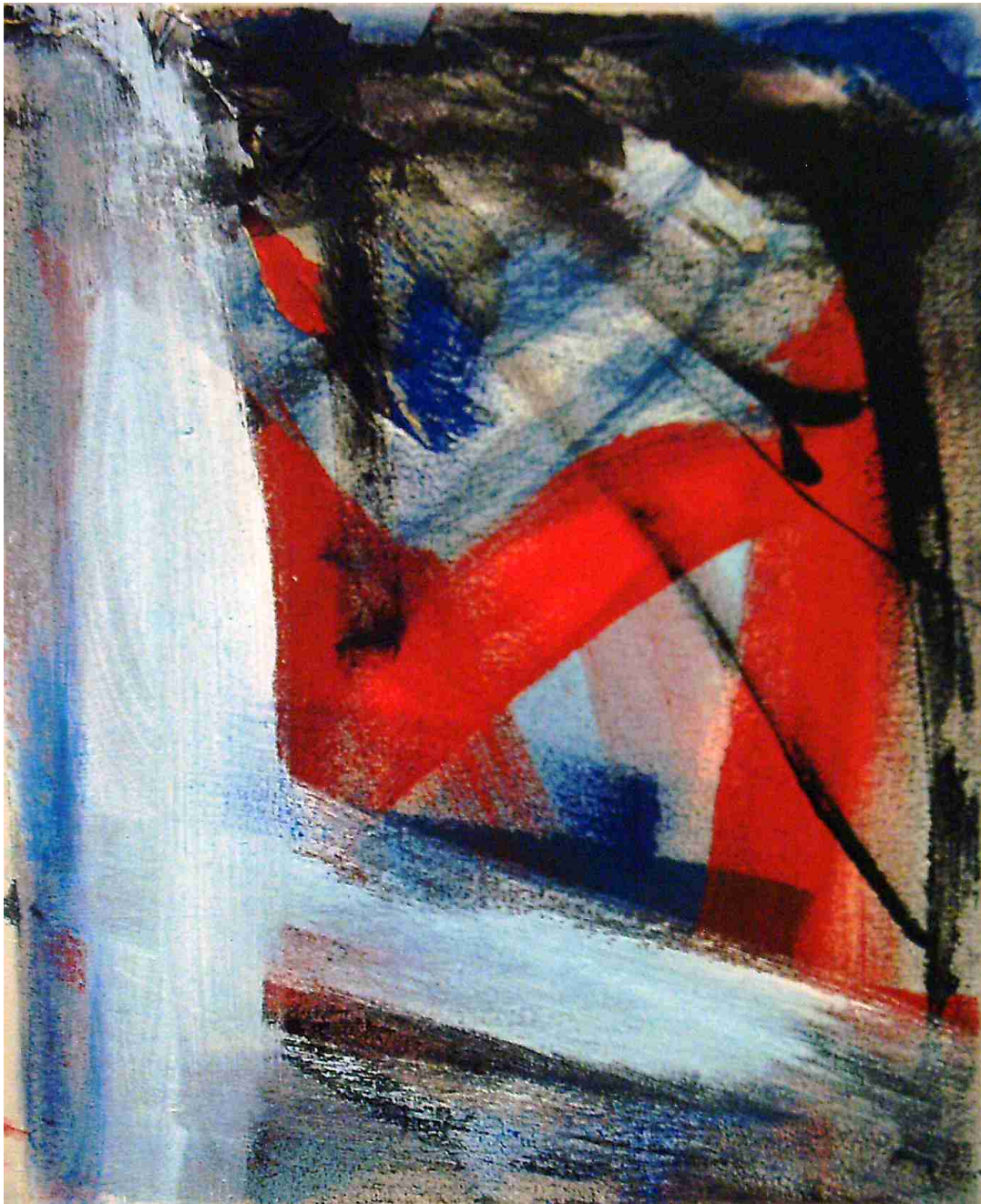
1-1992 acr.t.150x140 Composizione



1-1992 acr.t.150x140 Connivenze



1-1993-a-t-40x50-003



1-1993 2 acrt.40x50-08



1-1993 2 acr.t.40x50-02



1-1993-a-t-40x50-002



1-1993-17-acr-t-40x50-005



1-1993-a-t-40x50-05





1-1993 - mista-t-50x40 Coll. pr. London

## 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, 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:  
AFFI (Verona) Italy - Via della Repubblica. 58  
Tel. 045 6261202

[www.tropeasalvatore.it](http://www.tropeasalvatore.it)  
e-mail: [tropeasalvatore@alice.it](mailto:tropeasalvatore@alice.it) (contacts only in Italian language)

Training



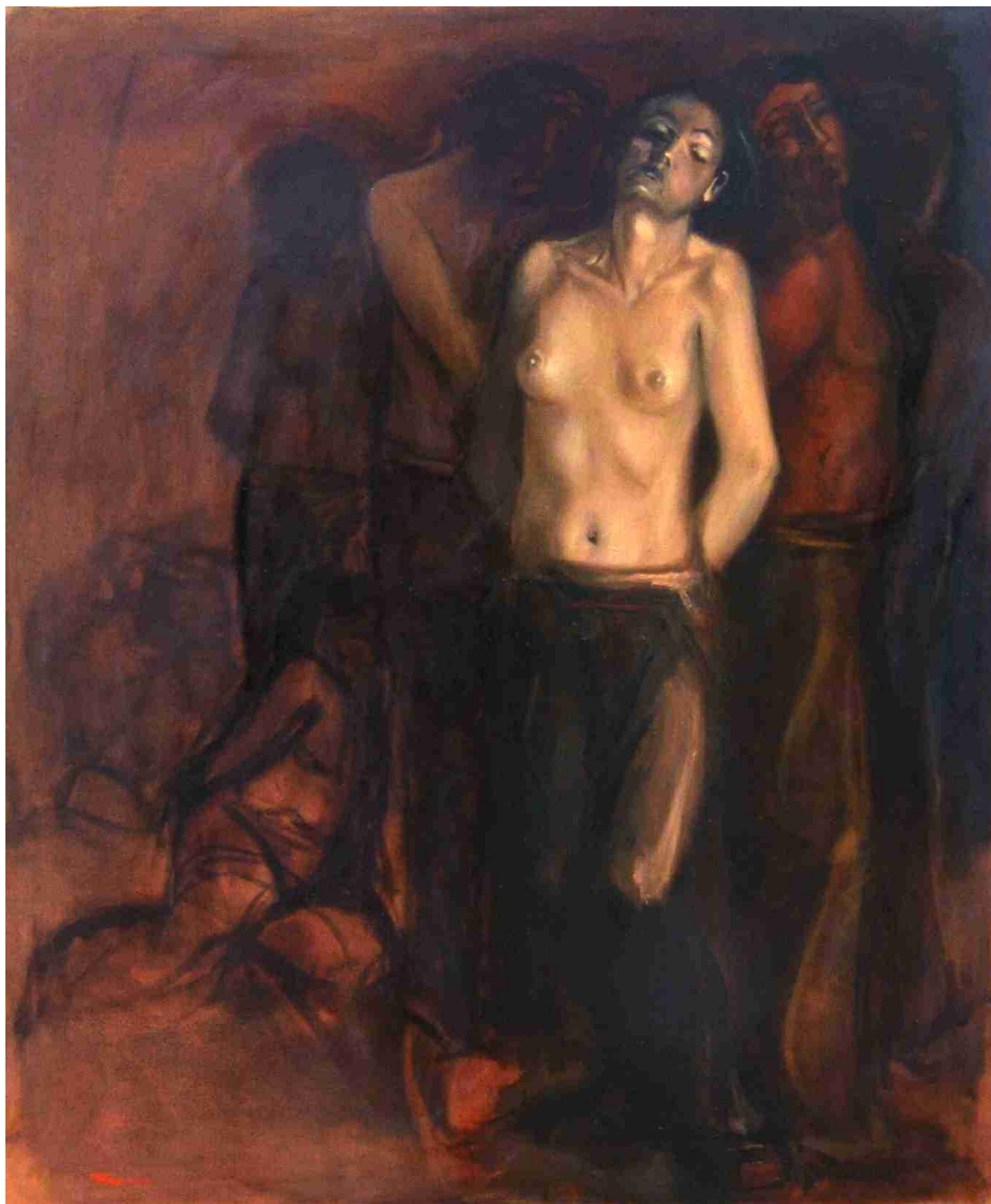
1958-carb-c-20x27-01



1962- China-35x50 Studio,Cavallo del Partenone



1965 o.t.50x60 Ritratto di Ingrid coll.a.



1970 anni o.t.100x120 Fucilazione di Edera de Giovanni, 1944  
Sperimentazione della grande tradizione italiana Col. a.

## Principal exhibitions

- 1960 Mostra alla Galleria d'Arte "Arte Nostra". Catania, 1.3.1960
- 1961 Personale alla Galleria dell'Hotel des Ciclamens. Milo - Catania, 30.7.1961
- 1962 Mostra alla Galleria d'arte "Sforzese". Milano, Ottobre '62.
- 1963 Mostra alla Galleria d'Arte "Bischof". Basilea - (Svizzera), 1963.
- 1963 Mostra alla Galleria d'Arte "Entwchlung". Friburgo - (Germania),
- 1963 Mostra alla Galleria "Svevo". Palermo, Dicembre 1963.
- 1965 Personale alla Galleria "Die Werkstatt". Bendorf Rhein - (Germania), Gennaio 1965.
- 1965 Personale alla Galleria "Bay Keramik". Ransbach W/w, (Germania), Agosto 1965
- 1966 Permanente alla Galleria "Antiqua" - Verona, 1966.
- 1967 Personale alla Galleria "Delfino". Rovereto - Trento, 6.5.67.
- 1967 I° Mostra Internazionale "Il nudo nell'arte - la donna" - Roma, 17. 6. 67.
- 1967 I° Biennale - Galleria Teleuropa - Roma, Novembre 1967.
- 1968 I° Mostra Nazionale Insegnanti Artisti nella Scuola Media - Ministero della Pubblica Istruzione - Firenze, 1968.
- 1968 Personale Antologica "1958 - 1968" - Galleria del Teatro Sociale - Badia Polesine - Rovigo, 23.12.1968.
- 1969 2° Biennale Romana - Gall. Teleuropa - Roma, 1.2.69.
- 1969 Personale alla Galleria "Garofolo" - Rovigo, 1.11.69.
- 1970 I° Quadriennale Europea d'Arte Contemporanea - Palazzo delle Esposizioni - Roma, 20.1.70
- 1970 Personale alla Galleria "G.A.Benedetti" - Legnago - Verona, 17.10.70.
- 1970 3° Biennale - Palazzo Reale - Milano, 28.11.70.
- 1971 Personale alla Galleria "Pro Padova" - Padova, 21.1.71.
- 1971 Personale alla Galleria "Alpone" - San Bonifacio - Verona, 8.5.71.
- 1971 Personale alla Galleria "Salotto Copelli" - Verona, 30.10.71.
- 1972 2° Quadriennale Internazionale Teleuropa '72 - Roma, 21.5.72.
- 1972 I° Premio Internazionale di Pittura San Barnaba - Milano, 1.10.72
- 1972 Personale alla Villa Veneta "Cà Patella" - Villadose - Rovigo, 1.11.72.
- 1973 Personale alla Galleria "Salotto Copelli" - Verona, 15.6.73.
- 1974 Personale alla Galleria d'Arte "La Faretra" - Ferrara, 5.1.74.
- 1974 Concorso Nazionale "Per la creazione di un'opera d'arte per la Scuola Media" - Badia Polesine - Rovigo, 14.5.74
- 1975 2° Biennale Internazionale - Ravenna 29.5.75
- 1975 I° Premio Nazionale d'Incisione all'Arengario del Comune di Milano - 30.9.75.
- 1975 III° Biennale Internazionale d'Arte - Trieste, 11.10.75.
- 1976 Personale alla Galleria "Al Corso" - Vicenza, 14.2.76
- 1977 III° Biennale Internazionale - Ravenna, 29.5.77
- 1977 3° Premio Internazionale - Reggio Calabria, 18.12.77.
- 1978 IV° Biennale Internazionale d'Arte Sacra "Padre Pio" - San Giovanni Rotondo - Foggia, 10.8.78.
- 1978 Personale alla Galleria d'Arte "Dello Scudo" - Verona, 7.10.78.
- 1978 2° Rassegna di Pittura e Scultura - Castello Ursino - Catania, 16.12.78.
- 1979 6° Biennale - Palazzo Reale - Milano, 12.4.79.
- 1980 Personale alla Galleria d'Arte "Volto San Luca" - Verona, 15.3.80.
- 1981 5° Biennale Internazionale - Ravenna, 29.3.81.
- 1982 Personale itinerante al seguito della "Alta Moda Italiana" - Düsseldorf - Berlino - Monaco di Baviera, 1982.
- 1983 Personale al "Palazzo dei Capitani" - Malcesine - Verona, 21.8.83.
- 1983 8° Rassegna d'Arte Sacra - "Il Papa a Padova" - Padova, 15.12.83.
- 1984 Personale Antologica a "Palazzo Celio" - Rovigo, 14.4.84.
- 1984 Personale alla "Palazzina Storica ex Finanza" - Peschiera del Garda - Verona, 15.8.84.
- 1985 7° Biennale Internazionale - Ravenna, 1.3.85.
- 1985 I° Premio Nazionale di Arti Visive - Viareggio - Lucca, 25.5.85.
- 1985 Pluripersonale - Convento Agostiniano - Chioggia, 11.7.85.
- 1986 I° Biennale "Antonio Canova" - Palazzo Reale - Cespano del Grappa - Treviso, 22.6.86.
- 1986 Rassegna della Grafica Inter. - Galleria Ghelfi - Verona, 1986.
- 1987 XXIV° Mostra Nazionale "Santhià" - Vercelli, Aprile 1987.
- 1987 Personale alla "Galerie Salamambo" - Parigi - 1987 / '88.
- 1987 Personale alla Galleria d'Arte del "Vicolo Quartirolo-Spazio Dieci" - Bologna, 28.11.87.
- 1988 Personale Antologica "30 anni di Pittura" - Palazzo ex Carlo Anti - Garda - Verona, 1.4.88.
- 1988 Personale alla "Torre Pentagona" - Verona, 24/04/1988.
- 1988 2° Biennale Triveneta di Pittura "Città di Arzignano", Vicenza, 4.12.88.
- 1990 Premio Internazionale Agazzi - Mapello - Bergamo, 05/05/'90.
- 1991 Pluripersonale - Galleria Modigliani - Milano, 01 / 06 / '91.
- 1992 Personale Retrospectiva "30 anni di Pittura" - Palazzo Morelli Bugna Bottagisio. Villafranca - Verona 28 / 11 / '92.
- 1993 Mostra Internazionale "Città di Arona" - Arona - Novara, 5.6.93.
- 1993 2° Premio Nazionale "Città di Scorzè" - Venezia, 20 / 06 / '93.
- 1996 Concorso per un'opera scultorea per celebrare la figura di Raffaello Riello - RPM. Badia Polesine . 12 / 02 / '96.
- 1996 Personale al Palazzo dei Capitani "I Cavalli di Salvatore Tropea" Malcesine - Verona, 01 / 07 / '96.
- 1997 Pluripersonale - Palazzo Bufali - Belpasso - Catania 27 / 09 / '97.
- 1998 XIII° Biennale Internazionale - Ravenna, 01 / 04 / '98.
- 1998 Personale alla "B.Gidoni" - Badia Polesine - Rovigo, 12.12.'98.
- 1999 Esposizione alla 140° Mostra Annuale della Accademia di Belle Arti - Manchester, 27 / 03 / '99.
- 2000 Personale alla "The Gallery 95" - Londra, 06 / 05 / '00.
- 2000 Personale a due Tomezzoli e Tropea - Cavaion V. 07 / 10 / '00.
- 2002 Personale Antologica al Palazzo delle Esposizioni - "dal 1958 al 2002" - Garda - Verona, 04 / 05 / '02.
- 2003 Personale alla "The House of Piet Mondrian" - Londra, 14 / 06 / '03.
- 2003 Personale alla "Galerie lIncontro". Kronach - (Germania), 01 / 7 / '03.
- 2005 Personale alla "The House of Piet Mondrian" - Londra, 12 / 03 / '05.
- 2005 Personale al Comune di Milo "Opere informali" - Milo - Catania, 27 / 8 / '05.
- 2006 Personale al Museo Archeologico Regionale di Camarina "Spazio e segno dall'antico all' informale" - Camarina - Ragusa - Regione Siciliana, 28 / 07 - 15 / 10.
- 2007 Personale alla "kirsty Gallery" - Londra, 12 / 10 / 07 - 11 / 07:
- 2007 Personale Antologica al Palazzo Veneziano - Sala Gidoni "Cinquanta anni di Pittura - Opere Figurative" - Pro Loco - Comune di Badia Polesine - Rovigo, 15 / 12 / 2007 - 06 / 01 / 2008
- 2008 Personale Antologica alla "Casa natale dell'artista" e festeggiamenti per il cinquantesimo dell'attività artistica - Milo - Catania, 06/09/08
- 2008 Personale allo Studio Macdonald "Opere Informali 1992 - 1993" Berkhamsted - Hertfordshire, 15/11-13/12/2008 - (England).





1-2001 acr.t.200x150 Paesaggio. rosso

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## Magazines and Newspapers

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## Catalogues, Yearbooks, Encyclopaedias

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They have written on Tropea:

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His complete Bibliography is available from "Archivio Storico Bio-iconografico" of Galleria Nazionale d'Arte Moderna in Rome or to visit internet - [www.tropeasalvatore.it](http://www.tropeasalvatore.it)



The Artist Salvatore Tropea at work in Gallery 95 in March 2001 - Hampstead - London

## Studio Macdonald

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For Information Contact:  
Tel. 045 6261202 Italy  
[www.tropeasalvatore.it](http://www.tropeasalvatore.it)  
E-mail: [tropeasalvatore@alice.it](mailto:tropeasalvatore@alice.it)  
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