

Rolando Tessadri is a young artist who approaches painting with considerable courage. By avoiding today's easy fashions which are all based on installations, new technologies, anomalous materials, images and objects of a comic strip type, not to mention others, in being neither reactionary nor academic the artist practices "painting". In this case we are talking about "abstract" painting, and even if he runs the risk of being "anachronistic" - although art is always "out-of-date" - he carries out an operation of elevated aesthetic content.

In fact, in a both new way and in a different context he brings geometrical abstraction back to life, and in particular that "reticular" one which with Dorazio and Nigro had given such exceptional results.

At the basis of the painting, on the canvas and conceptually beneath the colour, we always have a "grid", that grid regarding which Rosalind E. Krauss wrote a well-known essay¹. An essay, however, that in many ways is open to question, irrespective of certain affirmations that are undoubtedly convincing: "[...] The grid possesses two modes: one spatial and one temporal. In the spatial sense, the grid states the autonomy of the realm of art. Flattened, geometricized, ordered, it is antinatural, antimimetic, antireal. [...] In the temporal dimension the grid [...] is the form that is ubiquitous in the art of our century, while appearing nowhere, nowhere at all in the art of the last one [Nineteenth Century, translator's note]"². And so from Mondrian and Malevich the grid or reticular form has been developed up until the present day by way of J. Johns, Ryman, Martin and many others.

On another occasion³ I talked about the "squaring" of white space - the canvas and the sheet of paper - as being typical of the analytic painting of the 1970s, also here taken up as the structural basis of the "new painting" which in an articulation of abscissae and ordinates finds a scientifically founded and secure principle.

In wishing to give symbolic meanings, in relation to the grid one could speak about "weft and warp" although here mathematical purism might be contaminated by other meanings, subjective and "sentimental".

In his discussion regarding the evolution of the history of art Tessadri often combines or 'couples' the paintings in such a way as to create "polyptychs" in which the differences and variations - already to be found in the individual element - are multiplied and exalted.

And then we have the colours which notwithstanding their plurality create a monochromatic effect, both in each single "band" that composes the work and sometimes in the whole 'series'. Also in this case we have the development of an historically affirmed modality, that of the monochrome, which from being carried out with only "one" colour - Malevich's "white on white" or "black on black" - is today practiced as the "dominant" result of one colour that predominates over another. If the space is well defined by the grid or mesh then time, on the other hand, cannot be fixed because it is "elusive" in the flowing of the colours and the light, from left to right (and vice versa) and from the top to the bottom (and vice versa). This phenomenon causes the space which we have just said is "definite" not to be "delimited", however, given that this flowing provokes the lack of "limits" or "boundaries".

And it is here that one retrieves that lyricism which is negated by the mathematicization of aesthetics in that it is precisely this slight varying of the colours - their attenuated and reserved tone, the light and calm skimming of the eye and the continuous vibrations - that lead from the optical dimension not only to thought but to the very dimension of the soul. In other words, to the emotional depths of each one of us, made up of sensations, memories and feelings.

1 R.E. Krauss, *The Originality of the Avant Garde and Other Modernist Myths*, MIT Press, Cambridge 1985.

2 Ibid., pp. 9-10.

3 G. Bonomi, *Pittura 70. Pittura pittura e astrazione analitica*, Fondazione Zappettini, Genoa 2004.