

Tempus regit actum

*In this world the hardest thing is to reach
the diapason of being, and seize the note.*

E.M. Cioran

There is a primordial, universal and never solved relationship between man and earth. From this point of view just going back to the tradition may help us not to get lost in such a long and meaningless path. The present world shows itself full of different manifestations that are very attractive for Andrea Mariconti. His interpretative view compares with painting and with materials coming from land. In this way the first and basic links with the reality and the history of civilization appear. Then he deeply works on the stratifications of memory, where the use of photography just lead to a first impression, not only visual, of that will be manifest in the fulfilled work of art.

Indeed balancing the influence of the past represents the main characteristic of his research. We can infer a reminder of religious liturgy from ash and chrism, two elements that are perfectly measured in the different pictures.

Moreover his interest for the concrete form of painting makes Andrea Mariconti have a visceral relationship with earthly matter. The artist uses unusual and uncommon substances. He also keeps on looking the art of sculpture, ceaselessly wondering about the consistence of the artistic creation. Then the medley of different materials reminds to the tradition of alchemy, where the matter changes into something completely and continuously different. Such an action of creating is deeply linked to physical essence and this is why it must be read besides the empirical contingency. Nevertheless, looking at these materials, we can read between the lines and go beyond the visual aspect of the work, not to find a symbolical meaning, but a reminder of the way we feel the reality, or the way the reality itself is. So, for example, the change of ash is already present in the material from the beginning, and every tree produces a different kind. Whale becomes a reminder of the past that, even in the present, is reflected in a particular rule.

The persistence of the memory lies beside the plans of the locations, the artist has lived in. In this way the memories are not separate from the places that played such an important role in their creation.

The time, like a stream that sometimes goes by but sometimes stays on, seems to be a wicker that supports a poetics still open to the future of being and to the dwelling in the world.

Stefano Taddei