

Dr. Tiziana Ferrara review

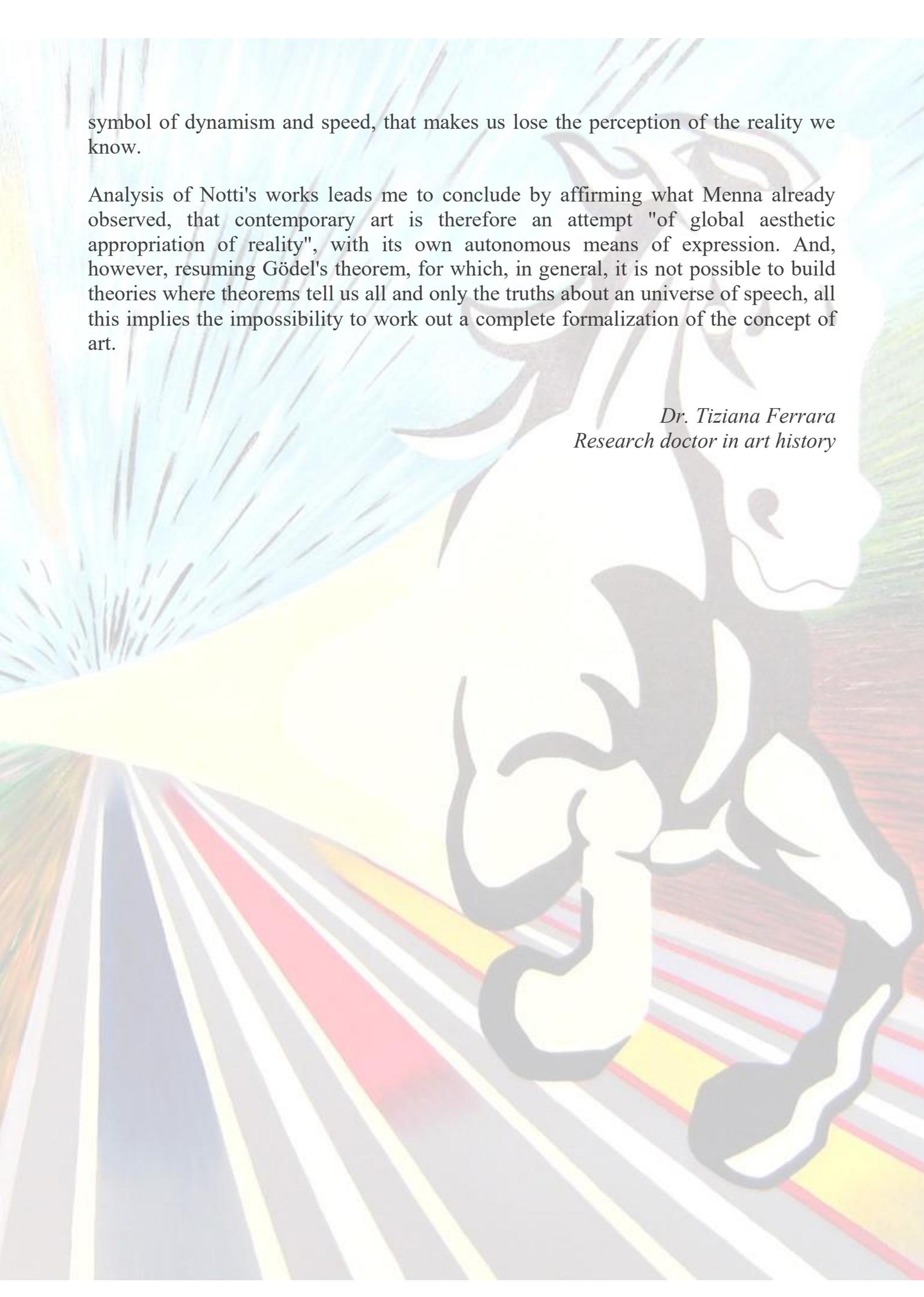
Reading Sergio Gianluca Notti artistic language has not been simple at all, for who considers a review a needed moment to decode, in favor by the viewer, expressions otherwise incomprehensible in a society like ours, where substitutionary experience reigns, mediated, impersonal. It was necessary to go over difficulties of a so specialized language, to understand that the artist, starting from an approach arising from the logical positivism, reaches an analytical line in the art that largely borders on maths. Notti realizes this union between art and science not as a slavish usage in his art, but as its procedures reapplication, in a kind of meta-mathematics that, simulating the Hilbert research, has its outlet in the meta-art.

It's possible to find the connection between art and science since the first period of the artist, in which he studies naturalistic themes and bodies, fading colors and proceeding to research of essential lines in subjects he represents. So, the painting becomes schematic representations both in subjects and in the artwork "The cadet and the girl", or in landscapes like "Serenity".

In a second time, on the compositional level, imagine is characterized by the intersection of vertical and horizontal lines, which delimit square backgrounds and circumferences, almost to contain, protect and direct the eye of observer and to make the chosen subjects invulnerable.

All this is important in order to dig into the relationship between art and science, also if it covers art of a provisional status, where provisionality consists in suspending the possibility of giving the observer a complete language and representation, not fragmentary. And where the representation is not intended as imagines reproduced by the artist's vision, but as what art means by itself. The verification of this kind of analysis fits very well with the conceptual art that, like all trends that follow an analytical approach, chooses only fragments of a reality still to be understood as it transpires in the work "What a Future?": bases of a speech that is never completed, maybe also because rebuilding lack of a comprehensive vision and, so, leaving pending is really a method of the analytical approach. In fact, it's a technique, a method of becoming, never of arriving.

From this point of view, as the scholar Menna wrote, an extraordinary resonance exists between the science expansion and fragmentation and the analytical approach of contemporary art. As if the sense of art had at a certain point come out, beginning to question its truth, that is the idea it has of itself. An approach that Notti, in the latest works of the Physics Art period, leads to explosion, as it happens in the painting "Riding a ray of light", where lines and colors impact and become the background to the ray of lateral light that ends up materializing in a horse at a gallop,

The background of the page is an abstract composition. On the right side, there is a large, white silhouette of a horse's head and neck, facing right. The silhouette is set against a background of colorful, radiating lines that create a sense of motion and depth. The lines are in shades of blue, yellow, red, and grey, and they appear to be emanating from a point on the left side of the page. The overall effect is dynamic and energetic.

symbol of dynamism and speed, that makes us lose the perception of the reality we know.

Analysis of Notti's works leads me to conclude by affirming what Menna already observed, that contemporary art is therefore an attempt "of global aesthetic appropriation of reality", with its own autonomous means of expression. And, however, resuming Gödel's theorem, for which, in general, it is not possible to build theories where theorems tell us all and only the truths about an universe of speech, all this implies the impossibility to work out a complete formalization of the concept of art.

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