

by Pietro Rivasi

To stage *Translucide & Oltreforma* **Giorgio Bartocci** (Jesi, 1984) has distilled 20 years of research into an unicum that gives the viewer the current landing of his poetics, in which painting, sculpture, installation, form and color are all of equal importance and are enriched in depth by the fundamental role of light, by the perspectives between the different components and by the transparencies and transientness of the elements: the four ephemeral works created on the outside of the windows that SPAZIOC21 uses for its exhibitions, are in fact designed to be destroyed once the exhibition is over, as a symbolic tribute to the origins of the artist, enfant prodige of graffiti writing, an intrinsically ephemeral practice.

The subject of the exhibition are "liquid figures" that the artist has come to synthesize over time in abstract compositions that return the viewers all the tension to which the precariousness of the contemporary era has condemned us: we live in a historical time in which we are subject to an increasingly fast flow of inputs that are impossible to metabolize and distill, a constant psychological pressure.

It is difficult to identify a single personality at the center of the work, because a dominant role is played by forms and transparencies, by perspectives and overlaps that are created between the nine works that make up the installation, relationships that Bartocci orchestrates consciously, exploiting the spatial characteristics of the courtyard and the gallery, in a dialogue with the manipulated material that activate the large sculpture located in the center of the courtyard.

A fundamental balance in the work are the transparencies of the interventions on glass, a support that the artist has learned to embrace in his works many years ago: from the abandoned factories of the post-industrial Milanese hinterland, to the recent commissions, passing through more seminal executions carried out by intervening on the windows of the trains.

Transparency is a feature we take for granted in our daily lives by placing ourselves in front of a window, while it allows a deep interaction between colors and lights: a changing experience depending on the hours of the day or the seasons, hot or cold, the artificial ones, constant.

Perspective and transparency enable overlaps no longer limited to color levels, with which the artist has always played with techniques ranging from collage to painting, which lead to the spatial stratification between works and people.

The enameled steel sculpture that dominates the courtyard represents an ideal perspective center and oversees the entire installation, catalyzing the eyes of the visitors from the Via Emilia, well before they enter the exhibition perimeter of the gallery.

The three-dimensional shape, created site specific with the skills of craftsman who have contributed their experience to service the project of the artist, becomes the fulcrum around which both the empty space of the courtyard and those filled in the windows are arranged, interrupted only by the passage of the visitors.

The exhibition has leveraged the capital contribution of **Arturo Amitrano**, founder of the Roman screen printing lab **56 fili**, a reference craftsman for a generation of artists and creatives in the last thirteen years.

The partnership with Bartocci lasts since 2017, when their paths intertwined on the occasion of *Routine Fabrique* exhibition, and has matured thanks to multiple projects that have led Amitrano to research, experiment and develop the most suitable applications for the artist's poetics.

The technique was therefore conceived and perfected by the one at the service of the aesthetics of the other, and has forced Bartocci to work in reverse: a complex exercise for those who are used to painting, as they have to adapt their way of thinking to the realization phases of the works.