

LIBERTI



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FRANCESCO LIBERTI

1981 NAPLES,

ITALY

LIVES AND WORKS IN TURIN AND NAPLES



THE ARTISTIC RESEARCH OF FRANCESCO LIBERTI ARISES FROM THE AWARENESS THAT ART HAS A CATHARTIC EFFECT ON HUMAN PASSIONS AND, HENCE, IT CAN DISSOLVE THE NUMBNESS WHICH SOME ISSUES STAGNATE IN. HOWEVER, AS AN ARTIST, LIBERTI PURSUES A SORT OF FORMAL AND SUBSTANTIAL PURITY: THIS PECULIARITY, WHILE GUARANTEEING ESTHETIC BEAUTY, NEVER FORGETS THE IMPORTANCE OF THE MESSAGE TO BE CONVEYED. HIS PRIMARY INTEREST LIES IN EXPLORING AND INVESTIGATING INTO THE ENERGIES AND VITAL FORCES ANIMATING THE NATURAL SUBSOIL AS WELL AS, THROUGH A PROCESS OF METAPHORIZATION, IN THE STRENGTH OF HUMAN INDIVIDUALS.



The performative act of the artist, configured as a cathartic pause in the interaction with the Gypsos installation, is introduced by the notes of Japanese composer Eiko Wakamatsu, preparing the viewer to perceive the nuances of the gestures and the presence of the sole element of the work, Gypsos (plaster) which is declined in all its various forms: crystal, powder, powder aggregated in solid form, represented by a cube. The artist exalts the qualities of the material, selecting this as the last link of a much broader work, initiated with Clay (2013) in Shanghai. As opposed to Clay which examines the properties of the element clay, Gypsos is dedicated to plaster in an installation that highlights and exalts its natural white color. White, the emblem of purification, becomes the main instrument of the cathartic ritual, an omen of rebirth, represented by the artist during the performance.



GYPPOS,
2016
plaster, crystals of plaster,
test tubes different sizes





2014 tea leaves - different sizes



HERBAL-HEALING
2013 glass test tubes, natural herbs, roots and seeds



ZHONG YUN
NTA.2
BIENNIO