

MORE OR LESS: ANYWAY UNVEILING  
FROM RAUSCHENBERG TO CAZZANIGA

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Positive and negative. Pole of the plus, pole of the minus. Black and white. There are no antithetic layerings, nor complementary. They get to a unique and complete status, at the same time. Enrico Cazzaniga is a master of experimentation by contriving continuously: since the beginning his art has been supported by a gestural and material mixture. Taking off, not putting in. Material is already complete, it is already completed, it already completes. Enrico Cazzaniga looks into the colour going away from the surface: the same pigment is not codified as a simple shade but as the essence of an unforeseeable path, it is an identity with its own body, its history. Any experience of approaching creation has unusual aspects since it means not only recalling what has already been seen or said, assembled and created. Looking for new tracks is a necessary pretext and starting point. No artist finds it simple to confront somebody who left an enduring mark in the history of art. There are artists who monkey a master and pretend to follow trodden steps, other artists who quote their master only partially. On the other hand there are artists who really pay homage to the inherited art with an autonomous expression. Enrico Cazzaniga is one of them. Robert Rauschenberg represents the aesthetical and conceptual dimension, the simple but complete layering of material. Enrico Cazzaniga observes what and how the American artist made and he understands his powerful message, without copying out or making childish imitations. Moreover it happens that the American artist's surname is also the name of a rural German village in the region of Hessen. Cazzaniga discovered that accidentally and after a few years he decides to develop these assembled ideas. This time circumstances ask for a long interlacement of relationships between thoughts-people and rhythmic temporal stages, a kaleidoscopic number of events, technical instruments and connections of roles. The German architecture gives the opportunity to use fustian and compare it to clay-straw and the typical wooden structure of the front. The involved dimension, compared to a common canvas, gets bigger and bigger, in a double vertical section. The house chosen in the silent street of Rauschenberg receives the artist's research as it is a block of marble to sculpture, virgin cloth to paint, photographic film to be exposed. The events of the narration go ahead with different subtitles, divided into a long and accurate preliminary section, the study of the building on paper and from life, the interfacing with the exterior spacial coordinates, the relationship with the people invited to take part into the performative act. In *From Rauschenberg to Cazzaniga* the artist is not only the engine/cause of the chemical mutation produced by bleach on the black fabric. His aim is to unveil the frame of a real tridimensional structure, which is a bulky object, a bulk in space. But it is not time or place to admire the work or to start a monologue. We need a multi-directional dialogue, real people and, above all, their creativity in taking part in the developing performance. The inhabitants of Rauschenberg immediately understood they had to be totally involved, and these people accepted, contributed and interacted amazingly. That's the heart of the artistic event. The very use, even physical, of some people in the big cloth/covering of Enrico Cazzaniga allowed to sound the highly imaginative power of the Shadow. Yes, with capital letter. Shadows as a border line, as an unveiled revelation. Profiles of adult bodies, of children and of rural/street objects appear until they became images, marks on the cloth. The clear standing out of the Shadow and its positive and negative uncovering gain the same importance as the unveiling-taking out of colour. A few metres away, *Blaue Pfütze - Blue Pool* takes up the place where once stood a dyeworks where the most hard-wearing fabric for workers and farmers' clothes were dyed blue. Moreover air and sun permitted the expression of the youngest to be fixed on the wide surface on the horizontal collocation, just the wearing course. The mysterious explosion of chemical factors has an unusual and unexpected effect every time. Enrico Cazzaniga watches the changing of contents while respecting it.

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