

**A dedication to the exhibition UmbruchThese / Upheaval where *fontaine b.* presented works by **Lucio Fontana** and **Hermann Nitsch****

*Written by Giada dalla Bonta*

In the poetic of **Lucio Fontana**, the relationship between shadow and light reveals the rupture of the canvas' tension that is provoked by his cuts. Yet, as his renowned concept *concetto spaziale* suggests, the third dimension acquires a fundamental role which, generated by an energetic and resolute gesture, reflects the inner and personal inexhaustibility through the impenetrable depths of his cuts. Pierced and sliced through, the surface becomes an access to another dimension.

Gestuality is not the primary agency of a poetic that extinguishes in itself; it is, rather, the transposition of an urgency to intervene into the bidimensional perception of the eye and to manipulate it, through movement, into a hybrid dimension in which an alternative state of space and being is suggested.

His rare etching aquatint *Sette Magnetico* reveals the primal act in its potentiality, that is, the moment in which the energy condenses and aligns before the authorial gesture discharges it. The tension is not released, yet it is imminent: this state of liminality is what Duchamp described as an *infra-thin*, the very matter of art as missing link, a gap of infinitesimal difference.

At the core of **Hermann Nitsch**'s philosophy lies an action which catalyzes a cathartic process and which is, contrarily to Fontana, reiterated and prolonged in the structure of rituality. His *Orgien-Mysterien-Theater* is intended as a *Gesamtkunstwerk* epitomized by a catharsis, or *Abreaktion*, experienced through a series of visceral emotions: through the synesthesia of a Dionysian turmoil, the Apollonian order is established again. The present works are editions of his artistic production, which act not only as witnesses of the process, but also as an outcome of the *Abreaktion*, standing each as a unique oeuvre. They are, rather, part of a meticulous narration apart, an "artwork of the artwork", that comprehends documentation and actual art pieces.

*96. Aktion | Vigna San Martino Napoli* contains the photographic documentation of the pentecostal *Aktion* along with a relict and a color study, the combinatory potentiality of which allows the artist to identify synesthetic relationships with the other senses, especially what he calls "a simultaneous sounding of color". The tight bond between color and sound that lies at the core concern of Nitsch's poetics is revealed also in his *Sinfonia Punta Campanella in 4 movimenti*, where photographs, the Relict of his *Malaktion* and a CD testimony the happening and concert composed by the artist himself. By conceiving his own notation system, the artist

achieves the harmony between different tones in the chromatic aberration of resonant masses, thus approaching color and sound as if coming from the very same matter. “I have always dreamed of developing an art based solely on harmonics, in which both mediums intermesh in the chronological and spatial dimensions”, asserts Nitsch, who translates the roots of O.M.T.’s music -the excess, the screams and the noise generated by extreme excitement- into a symphonic form *sui generis*.