



Marco De Luca
GEMMAE LUCIS

Pallavicini 22 Art Gallery from 17th to 25th April 2021

Curator of the exhibition Roberto Pagnani

DE LUCA, AN APPOINTMENT WITH CASE

If you dared to ask the Author - duly spaced, of course! - how his *Le Pale di San Martino* are made inside, and how they hold up so miraculously, you would be surprised by his answer and by the ease with which he would perhaps show you his secret, lifting a mosaic altarpiece without apparent effort as if it were a canvas.

This is the mosaic of the '20s of the 2000s, in the atelier of an artist who trained on the ancient techniques of a tradition of over fifteen centuries ago and now knows how to present works that, although they are essential and iconic in their conception, so they are light and rarefied in their material hooked to the wall or resting on the floor, as we see them now in the luminous frame of the Pallavicini 22 Art Gallery of the friend Claudia Agrioli.

Rarefied, it can also be understood, in the world of art, in the sense of 'conceptual': but this is not the case for us here. Faced with De Luca's new works, this adjective must be understood in the manner of Galileo, that is, referring to "substances which, expanding and therefore always seeking greater spaces, force against their container". In other words, the material principle, heavy par excellence, of stone and glass, focuses only on the single tile, while it is rarefied by expanding into the entire work, making use of light supports that widen the space around the tiles, starting from their initial weight, and lasting.

The nature of the support, which De Luca now stupendously derives from the papier-mâché artfully made by him, is such as to collaborate with the tesserae, and therefore the matter-support tug of war pushes in the same direction and the relationship becomes more and more equal. Our Artist exhibits this papier-mâché 'mortar', captures and welcomes the dough, the emergencies dictated by chance: the emergence, for example, of a red number from the paper of an old newspaper.

De Luca's mosaic is not conceptual: it is made up of a very wise (and fortunate) search for a chance event.

Linda Kniffitz and Giorgio Ghiberti

(free translation)

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