



IMMACULATE DECAY

paintings by DANIELE DAVITTI

on exhibit at TAZZA GALLERY 9.5.13 — 10.4.13

curated by VERONICA SANTI

opening reception 9.5.13 6–8pm

EULOGY TO THE SKIN OF A SPOTLESS WORLD
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EULOGY TO THE BEAUTY OF THE DECADENCE
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At the beginning everything was fascinating and unclear at the same time. Lines and optical fantasies of feeble skins and fabrics detached and soothed my gaze from an inner sense of loneliness. I tried to remember some Luigi Ontani's words:

*I held a flatiron for removing the wrinkles (ho impugnato un ferro da stiro per togliere le rughe)
From the giant body which I live in since ever (dal gigantesco corpo in cui vivo da tempo)
A butterfly with fair colours sidetracked me for a while... (una farfalla per i bei colori mi ha distratto per un poco...)*

Obviously, such irresistible beauty is engaging and affects my heart and my mind. How we dress up our skins and how we are. Here, human being is sacrificed at the altar of appearance and superficiality and now his identity is in trouble. His past cannot be just left behind; his sense of vanity and beauty comes from his history.

In his first solo exhibition and debut in the New York art scene, Daniele Davitti takes the risk of wearing his most transparent and authentic outfit, showing the decadence of the contemporary Italian society and the deficiency of the artist to communicate in it. Enriched by symbols, beautiful patterns, sumptuous decoration, crumbling architectures, damaged statues, women and mummies, the composition of Davitti's paintings follows grotesque stories coming from simple everyday episodes.

Grey, white, beige and black colours as well as hand positions, Great Family configurations of classical renaissance paintings and frescos are part of Davitti pieces thanks to his Florentine background.

Inspired by printings and illustrations as well as Zen philosophy and *wabi-sabi* aesthetics coming from his experiences in Japan, ink and lines are the basic elements of his figures.

Strong knowledge of the XVII and XIX centuries, from classical music to the Art Nouveau movement, completes Davitti's very personal and recognizable style.

The result is a (funeral) eulogy to *the beauty of the decadence* as the only way to communicate his solitude. In a country where past and present riches have been forgotten thanks to an inefficient management of the cultural heritage and then the economic crisis, while most of the other Mediterranean countries are experimenting revolutions, Italians seem to live in an eternal apnoea where nothing changes and in which the new generations are unable to joint or fight against. During the past 4 years, Daniele Davitti built his identity as an artist in such "sur-so-real" contemporary condition. His eyes explored human feelings and different social status, crystallizing them in a spotless, imaginary world.