

MARIO MEI

La cornice del quadro racchiude uno spazio nel quale estensione di forme, campi di colore e segni coesistono in un insieme armonico, confrontandosi, esaltandosi o annullandosi reciprocamente.

Venelin Kondov

Baroque. Movement, dynamic impetus that breaks into the reality of the observer, perspective center that is (dis)lost, multiplies and activates virtuosity that forces the gaze to follow the dance rhapsody of lines, lights, shadows, points of view. It is a game of alternations, of fragments that reveal details and return an unprecedented and unexpected overview. The Baroque is a mechanism, a way of perceiving things, a game of balances and tensions that breaks the formal purity of places puts it in parentheses: a renewal of vision is on stage.

Transcendence gives way to immanence, to the rediscovery of those places in Rome that belong to the common imagination rather than to the cultural background, to everyone's memory. The spatial disarticulation of the pictorial surface mirrors the fragmentation of space citizen, whose figuration and knowledge are questioned. Glimpses of gold capture its gaze, they act as a diaphragm between the here and now of reality and other spaces that lead the observer to getting lost both in the streets of Rome and in the maze of thoughts and reflections on why and how a place, a monument, a space in Rome is that place, that monument, that space. There Baroque mechanics enters the field, activates itself, finds a counterpart in the contemporary, mirrors the contradictions of the present time as well as the past, returns dimensions that have silently crossed time and history filling pages of books, giving life to cartographic representations. It is necessary to disarticulate reality, internal and external, so that those elements that characterize it emerge clearly.

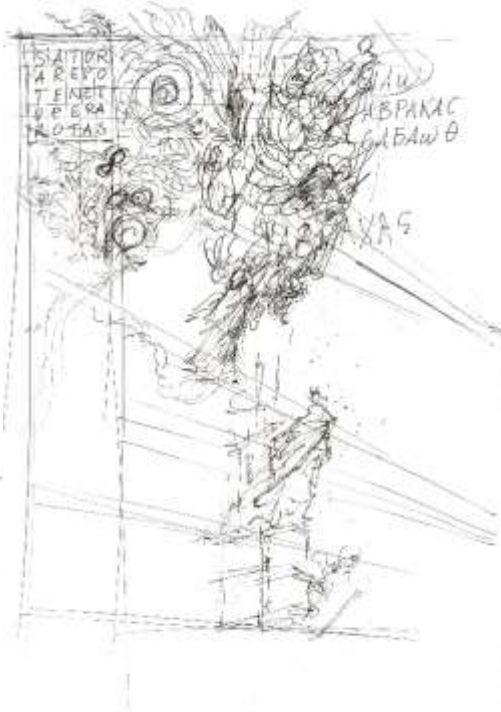
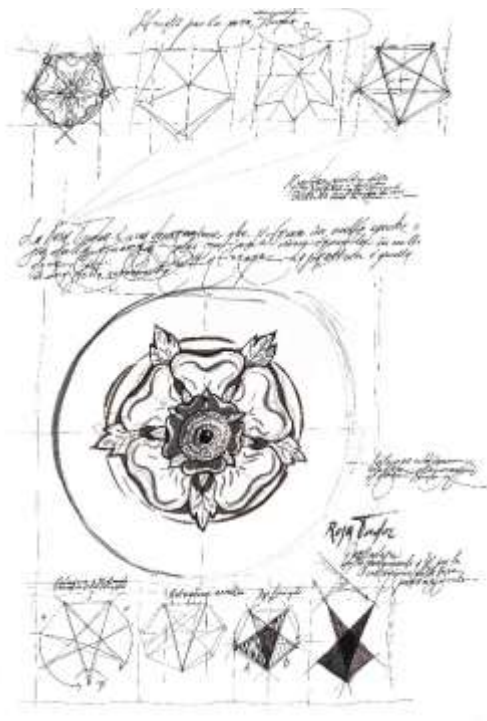
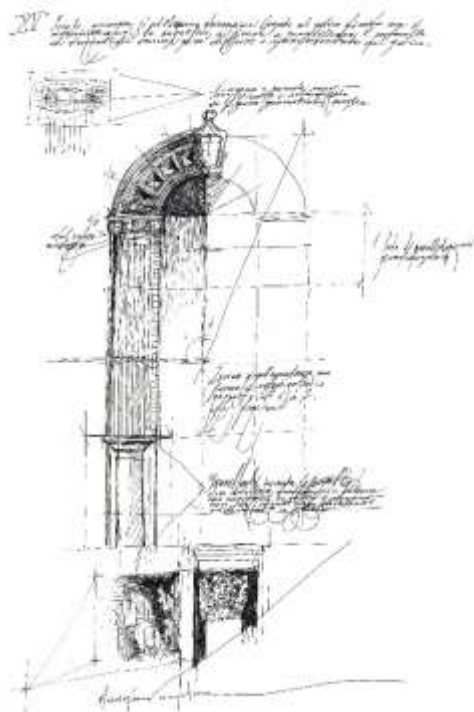
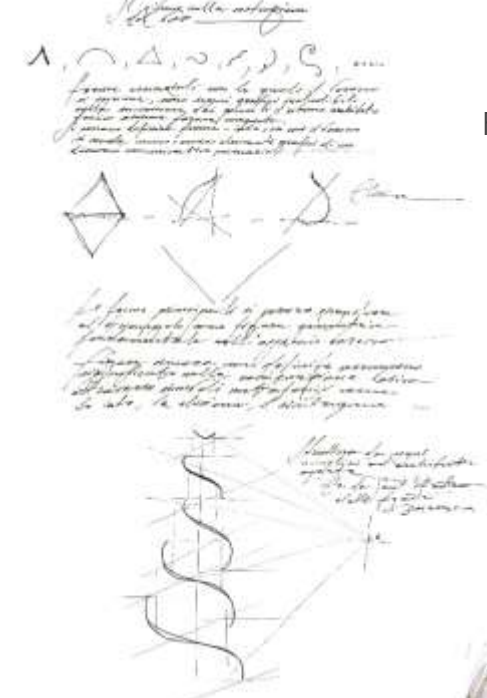
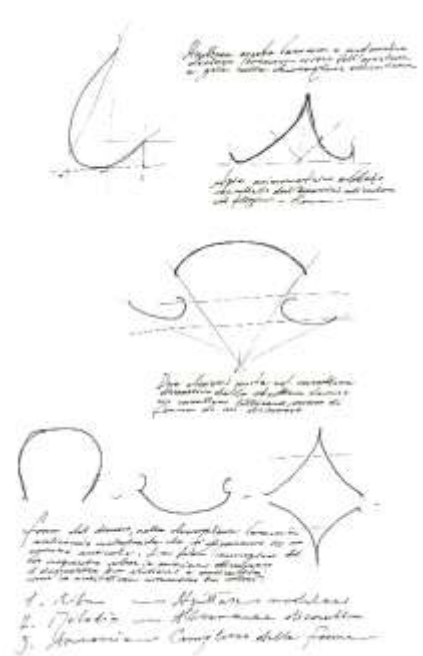
The place and the dimension that arise from it become a concrete language from which to start and then return, rediscover, understand that same place. Therefore, the observer-traveler has the possibility of putting the pieces together, of recomposing the macrocosm of the picture while reconstructing a certain place, translating the dynamic multiplicity of points of view of the Baroque matrix into the contemporary, shows the elements that together create the language of a territory; cartographies, book pages, figurations of monuments activate a centrifugal-centripetal whirlwind capable of fixing not so much and not only the physical space and therefore the architecture of a place, but rather the dimension that springs from that place.

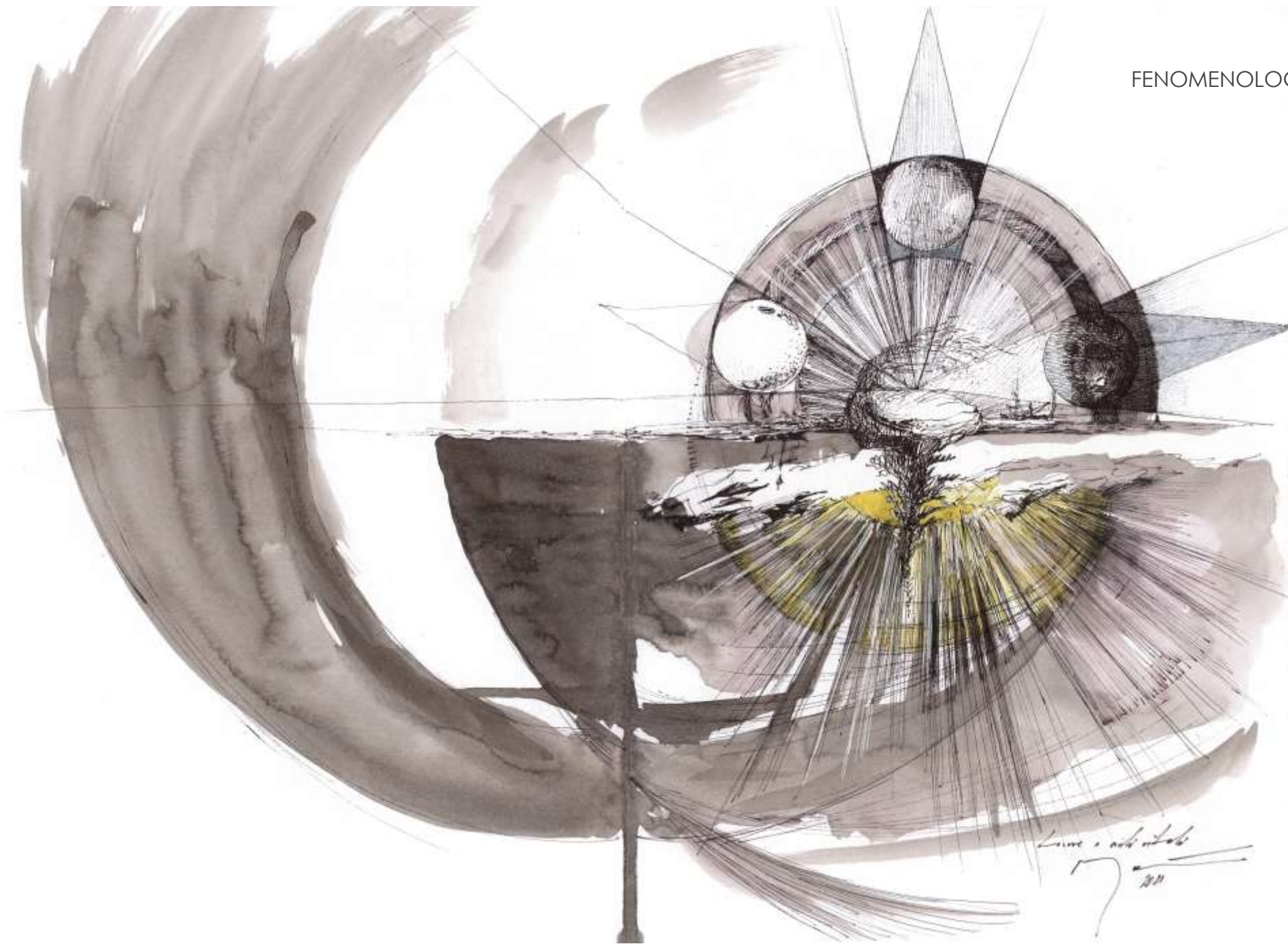
FENOMENOLOGIA
DEL
BAROCCO

MMXXI

FENOMENOLOGIA DEL BAROCCO









Franco Pomati



Ab urbe condita
Tecnica mista e olio su tela,
100x150,
2022



Entropia
Olio e foglia d'oro su tela,
50x70,
2020



A ritroso
Olio su tela,
70x90,
2022



Epistemologia del centro
Olio e foglia d'oro su tela,
70x90,
2021



Apoia 1
Tecnica mista ed olio
con foglia d'oro su tela,
90x60,
2022



Fontana di Trevi esemplare
Tecnica mista ed olio
con foglia d'argento su tela,
100x150,
2022



Extasis Danubiae
Tecnica mista su tela,
100x150,
2022



Forma digressione
Tecnica mista e foglia d'oro su tela,
70x100,
2022



Mitografia del Pantheon
Tecnica mista
e foglia d'oro su tela,
100x150
2022





Personalì

- 2022** *Fenomenologia del barocco, luoghi d' immanenza*, pOsto, Roma
- 2020** Decorazione murale, Aromafarmacoteca, Roma
- 2017** Murale Nicotera Marina. Nicotera (RC)
- 2016** John Cabot University Laboratorio appercettivo. Roma
- 2016** Maison del Corso Decorazione muraria. Roma
- 2013** *Memories_last* Dante's. Roma
- 2013** *Scritto per Inciso* Incisione, Libreria Fahrenheit 451, Roma
- 2012** *Cartografie della Memoria* Pittura, Centro Culturale Elsa Morante. Roma
- 2011** *Memories 2°* Caffè Ripetta, Pittura, Roma
- 2011** *Techné in Fabul* Ex-Lavanderia, Pittura. Roma
- 2010** *Memories 1°* Caffè Banchi Vecchi, Pittura, Roma
- 2010** *Dipinto murale*, presso edificio Ex-Questura. Sassari
- 2009** *La Forma della Memoria A/MusiCafé*, Pittura. Roma
- 2006** *Galleria Four For Art* Incisione, Roma
- 2006** *Capricci & Finzioni Informagiovani*, Incisione. Roma
- 2005** *Locanda Atlantide* Pittura. Roma
- 2004** *Zoe Spazio Arte* Pittura. Roma

Mostre collettive, teatro, video

- 2022** Copertina del libro: *Ballads*. Illustrazione.
- 2021** *Movimento per un canto* Nontantoprecisi, Roma
- 2015** *The Roof of the Future* Banca Popolare di Milano. Catalogo
- 2015** *TAG Just Young* Tevere Art Gallery, Roma. Catalogo
- 2013** *Andrej Tarkovskij, Il potere del cinema*. Tecnopolo Roma
- 2012** *Technè-H2o* Ex-Lavanderia, Pittura, Roma
- 2011** *L'Odore dell'Opera proiezione*, Cinema Azzurro Scipioni, Roma
- 2011** *Nella Tempesta di Shakespeare* Teatro Stimate, Verona
- 2011** *Guangzhou Biennale Ex-Libris*, Hong Kong, Cina. Catalogo
- 2011** *Concorso di Scultura Atina* (FR). 1° Premio
- 2010** *Multiple au Pluriel* Incisione, Fondation K. Bennani, Rabat (Marocco). Catalogo
- 2009** *Passaggio\ Ponte* Pittura, Torretta Valadier, Roma
- 2008** *La découvert de la gravoure* Incisione, Rgb 46, Roma
- 2007** *Premio Tiepolo* Villa Giustiniani Mirano, Venezia. Catalogo
- 2006** *chalcòs*, grafica incisa Incisione, Casale dei Monaci, Ciampino. Roma

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