

Rinaldo Invernizzi

*"EMERALD. ANTHRACITE. COBALT"*

by *Andrea B. Del Guercio*

After a long period of reflection developed through an operative approach marked by a process of sketching and continuing study typical of the artist's expressive practice, in pursuit of new expressive solutions, Rinaldo Invernizzi has "accelerated" his painting, producing a cycle of works over the last year paced by the monochromatic dimension of "emerald", "anthracite" and "cobalt", to focus on the independently "subjective" nature of three distinct colours. The title of the project and its publication, inserted in the international focus on art in Venice during the Biennale, specifies the aspects of an artistic process, with a role of clear emphasis. The entire cycle stems from intense preparation, involving an album of studies and then a gathering of "preliminary sketches" that have gradually provided the basis for an expressive action that has only come into being in recent months; ulterior, strategic "colour trials" have offered the definitive tools for the passage to a collection of canvases that take on increasingly large formats. These factors are all inscribed by Invernizzi in the precious chalcographic preparation of an artist's book.

Observing the context and the exhibition layout in the space of Palazzo Martinengo, we can notice a clear "break" with the polychromatic dimension that pervaded the major exhibition in Milan in 2010, based on organization in thematic cycles marked by an iconographic arrangement, and we can see an original passage towards a period in which the artist concentrates entirely on the self-expressive dimension of a single colour, the result of a selection driven by relation and reaction with a process of inner emotional perception. Lingering inside a chromatic circuit and in dialogue – perhaps even conflict – with the "walls of painting" of Invernizzi, we can recognize the substance of a creative event dedicated to Venice and its chromatic history, the result of an operation of emotional filtering carried out in the secluded, silent studio on the shores of Lake Lugano. We are faced by a formal "landscapes" symptomatic of Renaissance polychromy – especially Titian in the early 1500s – the result of an emotional communication aimed at every single subject-colour, in order to convey the epitome of its characteristics, aware of the spectacular inner substance, delving into the luminosity of the material surfaces.

The "chromatic matter" is approached by Invernizzi as a complex, autonomous entity, totally independent with respect to any type of narrative, detached from the definition of the real; it is impacted by human nature, with its teeming sentiments, and every thought which the colour seems to be ready to return to us in a new emotional form. Everything develops and consolidates, advancing and retreating, the result of composition obtained by "dragging" the colour, in an approach to painting driven by the rotation of the gesture, producing clotting and thickness, and then "racing" with lines and trails, to the point of merging into new extensions.

In the phase of critical interpretation, it should be emphasized that Invernizzi, at the basis of the creative process, has conserved and developed the desire to move forward with the close relationship between colour and painting, positing the former not as independent, in keeping with the praxis of Analytical Painting, but instead openly in experiential tune with the operative approach of the "gesture" – just consider the action of the flat brush that replaces the customary painter's brush, avoiding the painting knife – of a movement of the hand that produces, like a plough on soil, the subjective dimension of emerald, of cobalt, in the extension of anthracite.