

# exibart



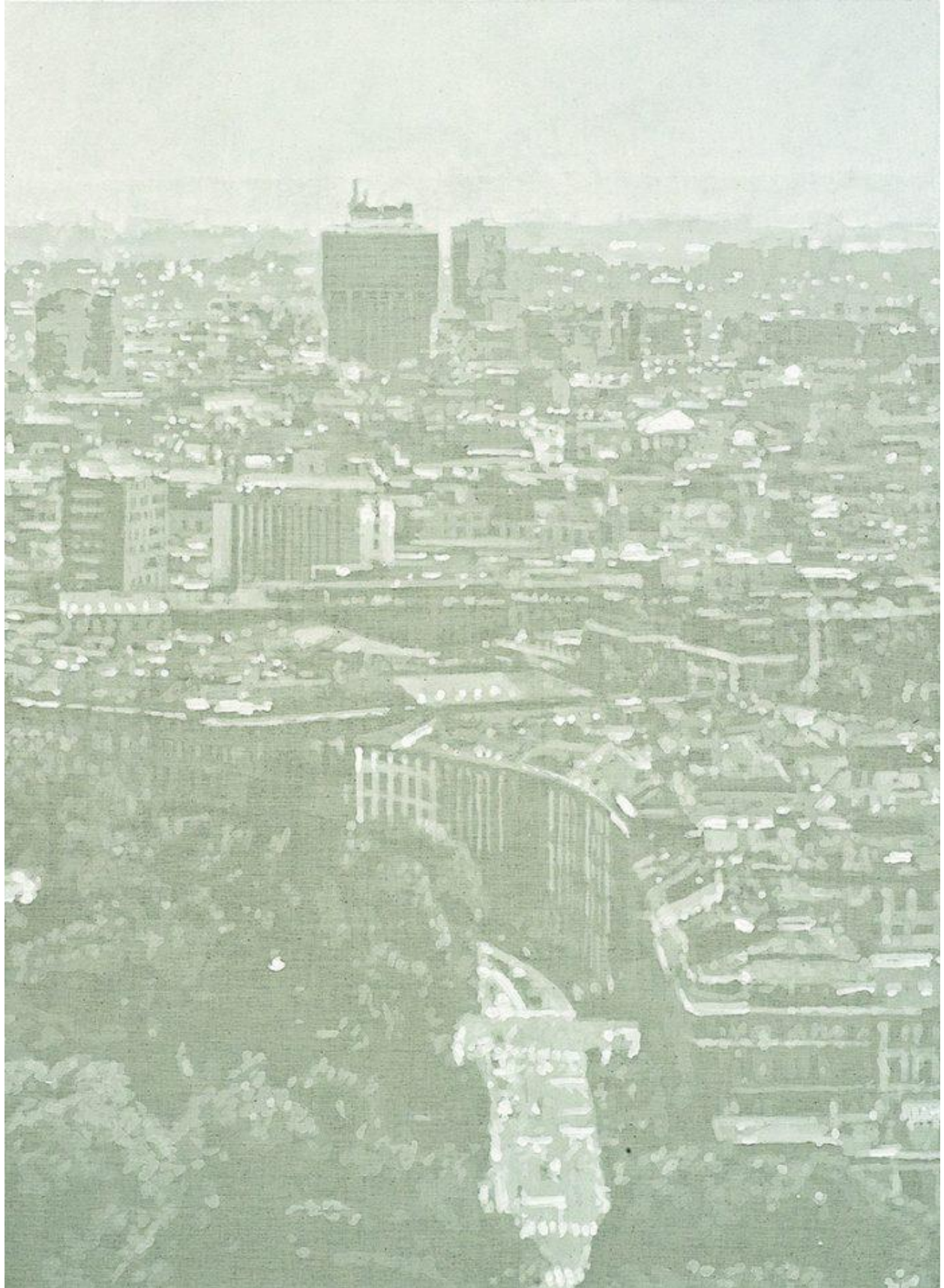
## The neighboring town. Luca Pancrazzi in Milan<sup>09</sup>

DECEMBER 2018

CONTEMPORARY ART

by Francesca Pasini

An exciting painting, where the chosen perspective is so personal as to let us enter his life. Here is Milan according to Luca Pancrazzi, white on white. Close to the daily paths where everyone feels portrayed



Out of Register (Velasca) 2019 acrylic on canvas, 110x80 cm

**Malevic** wanted to paint "the silent worlds that live behind the sunlight", **Luca Pancrazzi** those who live behind the light of the houses and streets of Milan. It is his city that he photographs when he travels by car for a date, when he goes to his friends, when he returns home. In the usual paths sometimes something comes off, it goes on his behalf. Then we see the invisible that is "behind".

## The "Bianco Milano"

**Pancrazzi** fixes it in a photographic diary, which he translated into sky lines drawn on cash rolls, of varying lengths, which highlight the endless imagination of the urban landscape. The sign is surgical, miniaturized, yet the vastness is felt.

With his "diary" he also creates the infinite painting of recognizable figures. He does it with mountain landscapes and now with *Bianco Milano*. She paints in white acrylic on white directly onto the canvas, barely veiled with a thin layer of glue.

Everything is light. Everything moves. Giorgio Gaber comes to mind "How beautiful the city is, How big the city is, How lively the city is, How cheerful the city is ..."

The reflections of the countless shades of white create different shades on the canvas, so much so that it too seems painted. This complicity between the background and the whites also acts in the eyes of the beholder, according to the position from which he looks, the light changes, the figure becomes clear, blurs, lights up, sinks. The title "Out of Register" indicates that every vision has something invisible in it, technically and mentally.

Sometimes the background emerges as a drawn sign, sometimes, as in *Fuori Registro ( Duomo 2 )*, it is totally punctuated by thin lines of white, interrupted by clots of color that sculpt the facade, immersed in the city seen from above.

The backgrounds turn between pink, brown, dove-gray tones, reproducing the atmospheric quality of Milan, foggy, dense, illuminated by Leonardo skies that the whites of **Pancrazzi** capture, for example in *Fuori Registry ( Padua )*.

## An emotional painting of "addresses"

It is an exciting painting, where the chosen perspective is so personal as to let us enter his life. It is not Boccioni's rising city, but the city close to everyday routes.

This produces a kind of euphoria, because in these Milan addresses everyone feels portrayed, as if **Pancrazzi**'s urban biography slips into their own, not because they recognize that specific point, but because they feel authorized to "paint" their own elective / affective places. You feel represented. It is the effect of the "noble" language of art, the one that, in front of a sky, at a sunset, makes us say: "it looks like a painting".

**Pancrazzi**, on the other hand, seems to say: "do it too". He uses your colors. He tells where you live. Start with yourself. He seeks the invisible behind your walls.

It is a necessary exercise in order not to fall into the "omnivisible" well of today's communication. The painting that Pancrazzi masterfully obtains, dosing the whites, creating voids, stopping on the last point for the synergy to take place, responds to this need. It is also a metaphor for the process of awareness that occurs through one's own expression, which is never separable from the place where one is, from the light that can be impressed and from the shadow that cannot be eliminated. Maybe it always happens, but the enthusiasm I felt at the inauguration went beyond that.

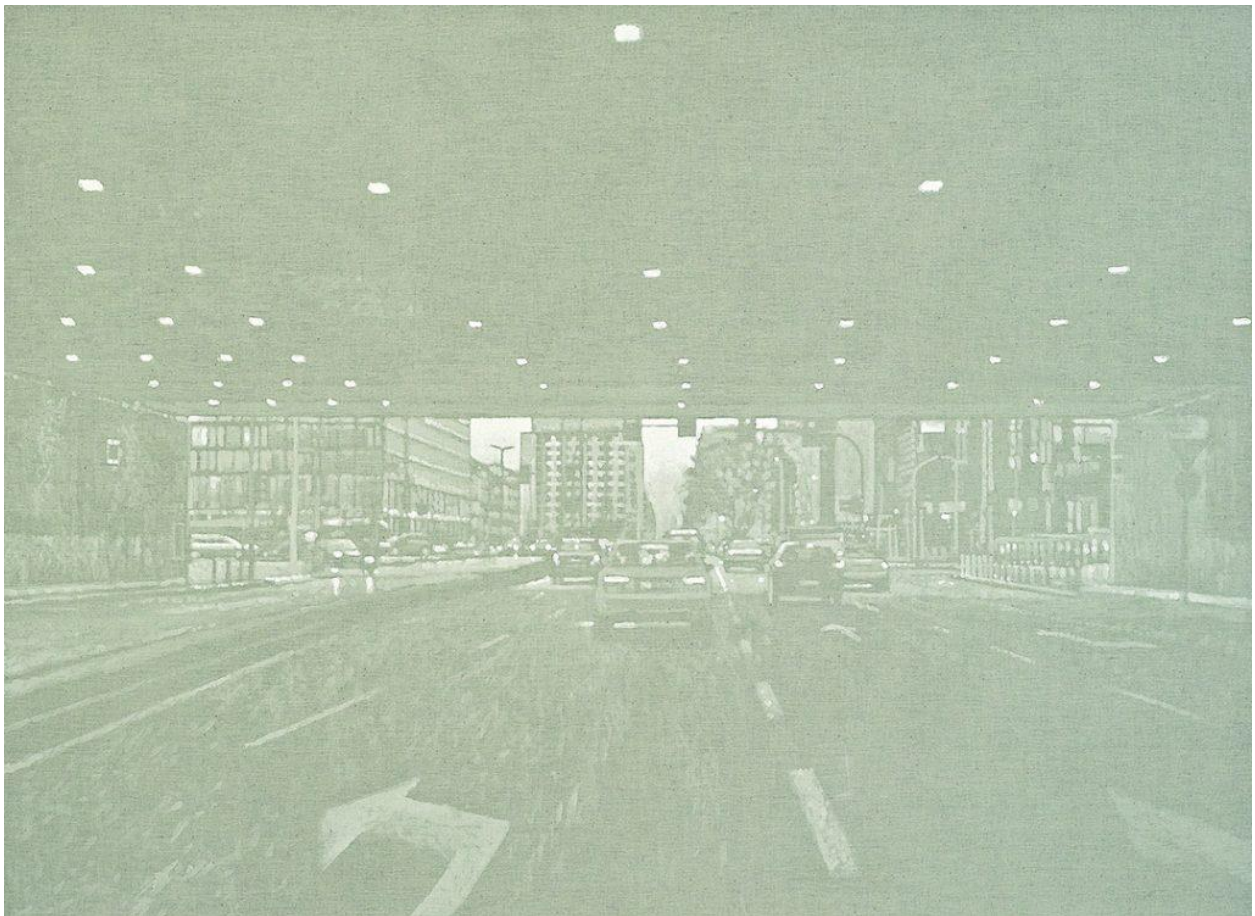
It touched spontaneity. As if an expectation had been fulfilled: a dialogue with the artist in which to recognize oneself, in which to share personal and public emotions, which is what every city promises and which is not taken for granted today. Milan has always had "white" points, in the sense of spontaneous gatherings, where to share thoughts, friendships, company. Often marked by art.

**Pancrazzi** expands those encounters into "his streets": I recognize the invisible resistance of direct relationships, during the domination of WhatsApp,

Instagram, Facebook. In moments of authoritarianism, civil society still manages to express itself, to establish relationships behind the light of the present. Like Malevich? Why not?

In *Out of Register ( Liberation )* I recognized the attraction of the city that stretches “outside the home”. I understood this from the shot of the pier above the intersection between via della Liberazione and via Melchiorre Gioia. Ever since I arrived in Milan, that area not so far away, but enough to make me feel a border, is connected to the charm of a big city close at hand. I am fond of that memory, that painting brought it closer to me. Pancrazzi's biography spontaneously entered mine. *Bianco Milano* is a meeting point that resists the domination of the internet.

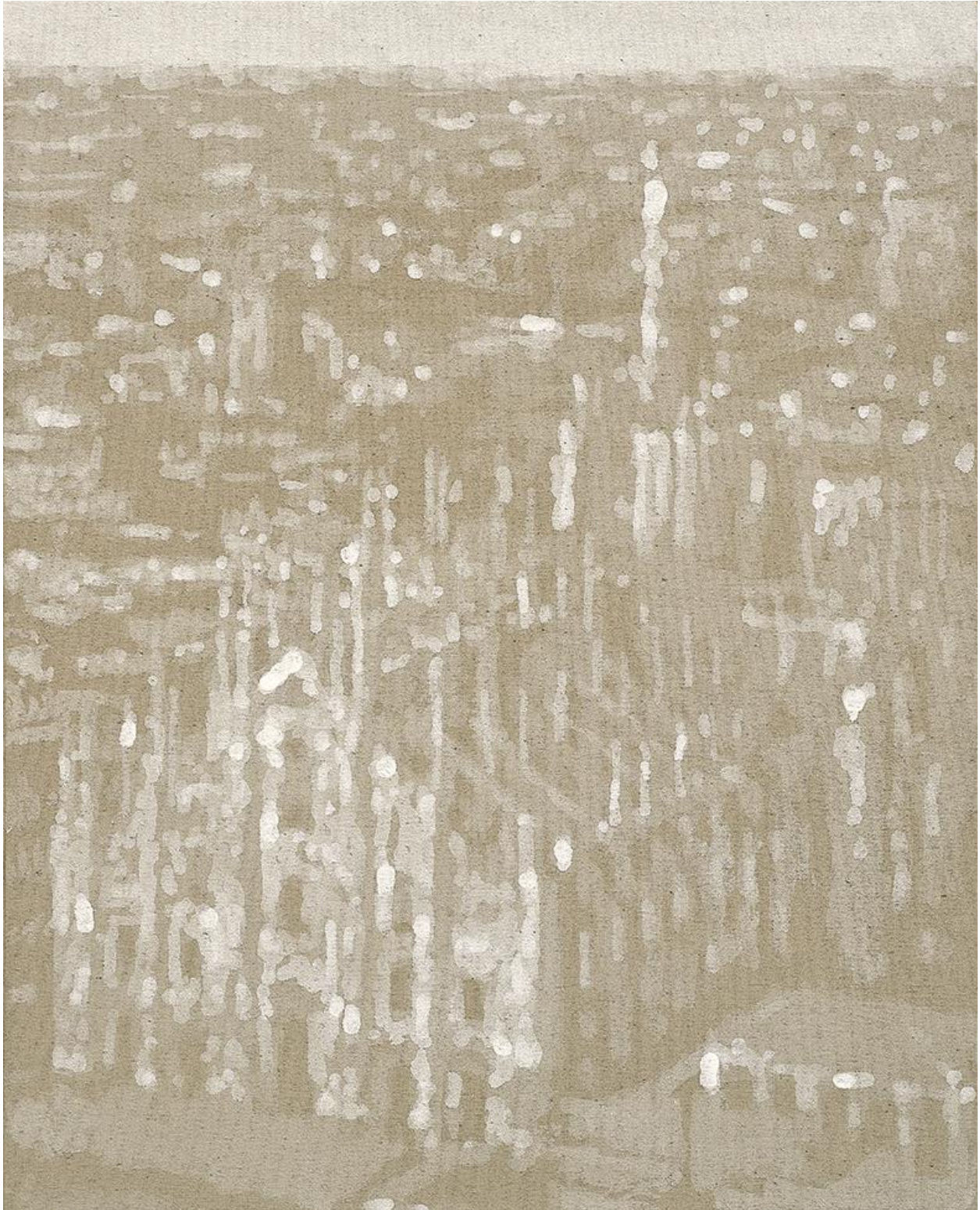
Until 21 December 2019, at the Tega gallery.



Out of Register (Liberation) 2019 acrylic on canvas, 110 x 150 cm



Fuori Registro (Lombardia) 2019 acrylic on canvas, cm150x200



Fuori Registry (Duomo2) 2019 acrylic on canvas, cm50x40



LP Off-Register (Padua)