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The language of art

The artist feels the abnormality of reality and feels he is on a *lower* level. To respond to this profound difference he adopts a particular strategy, that of expressive *emphasis* which is able to extend to a maximum the presence of the subject: interior noise against the supine silence of society and the indifference of a universe that seems to accept at one and the same time both the innocence of nature and the brutality of history.

In the drawings of Günter Brus a kind of narcissistic irradiation presides over creation, a regression to the elementary stage of childhood, even to that of humanity represented by the primitive cultures, which allows the use and pleasure of a manual activity that reduces all complexities to an essential stage. All this is not the result of an artificial attitude, but the consequence of a sentimental condition that allows no alternatives save that of artistic expression, able to produce repair.

In this way the artist redirects the world's attention to itself, which otherwise would not come about. The *naturalness* of the subject is restored by recovering a language, that of art, which is able to represent man's asymmetrical position beyond all probability. A strong metalinguistic awareness presides over Brus's art, conscious of the specific nature of creative experience, which adopts techniques that are certainly not those of life. Also emphasis therefore becomes the disguise necessary to enlarge the instances and needs of totality which reality tends to deny.

In fact the concept of space, both pictorial and graphic, is always firmly two-dimensional, excluding all temptation of naturalistic representation. The emphatic alteration of the sign respects the conformation of a space that does not seek the illusion of duplicating things. Space is introspective and as such it needs no other depth than the two dimensions of the canvas or paper. The asymmetries of emotion and nostalgia find the natural signs of their representation in the language of art.

Here representation does not mean mystification or alteration, but rather examining things under a magnifying glass that succeeds in highlighting aspects of depth that no other means of reproduction is able to achieve. Against the means of reproduction of a society resulting from positivistic culture, Brus's art opposes the traditional means of art, which confirms its central position that this moment in history tends to deny. Paradoxically, behind the regressive use of expressive emphasis lurks a great cultural awareness that leads to an interweaving with the human sciences, psychoanalysis and cultural anthropology, albeit often realised instinctively, by tuning in.

Art becomes the foundation of a liberating model that heals wounds and enhances the proliferating motifs of the depth of the psyche, structured according to the same organic principles as nature; at the same time it also atones for the violence and abuses of history which has emarginated the primitive cultures, accused of being different. Ethnology and anthropology in fact also develop under the