

effect of this sense of guilt in western culture. Art performs a full revolution on the whole history of creativity, adopting as its own the animistic language of primitive art.

"In their day, our antipodes of yesterday, the Impressionists were quite right to concentrate on buds, on the undergrowth of everyday appearances. But our beating heart thrusts us down, into the depth of the primeval earth. What then results from all this digging – call it what you will, dream, idea, fantasy – is to be taken seriously only when it is entirely dedicated, with the appropriate figurative means, to the act of artistic creation. Then those curiosities become realities, the realities of art, which make life a bit broader than it normally appears. Because they not only reproduce things they have seen with more or less temperament, but they make visible things that were discovered in secret" (Paul Klee).

So, in the awareness of his own minority with respect to the brutal and banal majority of the visible world, the artist adopts, as his way of being, the style of emphasis that is able to sound the depths; a process of psychological dilatation, through the adoption of craftsman's techniques that cannot fail to call to mind the Middle Ages, for the religious identity of art and primitive languages, suitable to mark the sentimental emergency of a subject denied in its totality. The craft techniques of image reproduction, such as woodcuts, restore the unity of the production process undermined by the advent of the machine, which tends to parcel out the work and standardise the product. The recovery of primitive art allows further modes to be introduced into the fabric of expressive language, giving new energy to a means and an alphabet now worn and threatened by the advent of mechanical techniques of reproduction.

Brus's art replies to the artifice of these reproductive techniques with the *naturalness* of craft pro-

cedures and with the naturalness of a language that backs up the sentimental nature of the creative subject, that seeks forms of expression that do not paralyse but are rather flexible and in harmony with its needs.

The artist responds to the anaemia of colourless reality with the representation of another illness, that of exuberance, through which to compensate the overbearing disproportion of quantity. The incandescent temperature of the work shows him how art is a procedure that, while adopting its own internal rules and specific languages, creates breaches in the opaque of everyday life and introduces a different way of viewing the world.

The anti-naturalistic view of the world is indeed the symptom of a mentality that does not compete with the appearance of things, but offers itself as a complete alternative, in a striking radical contrast. A state of hypersensitivity arms the hand of the artist who first plunges deep within himself, among his own instincts, and then reemerges in the sunny world of form where everything becomes representation and nothing is left unsaid.

The *style of emphasis* gives continuity to this procedure, gives a voice and information to that which would otherwise remain interior and repressed, creates the possibility of an exchange, albeit with altered tones, and represents a condition of impossibility that is not only of a social nature. The impossibility concerns the Dionysiac spirit, verging in exaltation even on the statute of death, adopted by the artist who, by means of the strong sensation of creativity, alters the repetitive rhythm of standardised existence. Art is the only way of pushing life towards a condition of impossibility, to unmask its dead corners and inertia.

The strong thought that runs through Brus's art is rooted in the philosophy of Nietzsche, of which he also adopts the fragmentary structure. Like the Ger-