

ALPHA AND OMEGA OF CIVILIZATION

Gabriele Buratti

DI JÜRGEN KISTERS

“The role of human beings has become problematic

In fact, the exhibitions they organize often feature artists here completely unknown to us, but always of a high artistic level. And this concerns not only the value of the contents, but also the remarkable quality of the pictorial technique of the works on display. The Italian Gabriele Buratti is the type of artist capable of infusing in his works that special aura that, still in the 21st century, traditional painting allows, confirming itself as a means of expression par excellence. And this despite the dictates imposed by the avant-garde, which always demands new expressive languages and the adoption, even in artistic production, of digitization. Indeed, just in stark contrast to those. This is how Buratti's dark paintings focus on the state of a civilization in which the role of human beings has become so controversial that the artist has no hesitation in making it become a marginal element in the history of the world.

And from these painted scenarios also flows an atmosphere of the end of civilized time, where the level of civilization of the metropolis meets nature in a curious way. Unperturbed leopards sit, crouched in the grass, in front of skyscraper profiles. And a hyena investigating the surroundings of an abandoned industrial area. Human beings do not appear in Buratti's paintings, but they are nonetheless present in our feeling that they are absent or disappeared. They are the ones who caused this situation. They have withdrawn to certain areas. And they are, if they are still locked up in buildings or cars, with their culture now nearing sunset.

To clarify Buratti's pictorial themes, one could mention the theory of nature, which takes its revenge after man's attempt to dominate it and after losing all respect for him.

Or, said with less delicacy, one could speak of nature's reconquest of the landscapes that human beings had usurped. The paintings by the artist, who lives in Milan, have brown, gray, white, black shades and are both pleasant and sad. They tell us about the tranquility of wild animals and a new stillness in the world.

”The world masterfully painted by Buratti is sinister”

At the same time, however, they generate a feeling of uncertainty, which leaves room for the perception that it is not all over. An airplane still flies in the sky, some industrial smokestacks erupt fumes and a dromedary carries the North American flag tattooed on its mantle. It is not sure what to expect from all this. In short, the world masterfully portrayed by Buratti is not very reassuring.

Beyond the disturbing aspect, as the psychoanalyst Sigmund Freud clarified, even in the artistic field: "What frightens us is what was used to us before".

And this is precisely what fascinates us about Buratti's pictorial compositions. They stimulate in us the imagination of the beginning and end of industrial civilization.