

GIUSEPPE RIVADOSSI

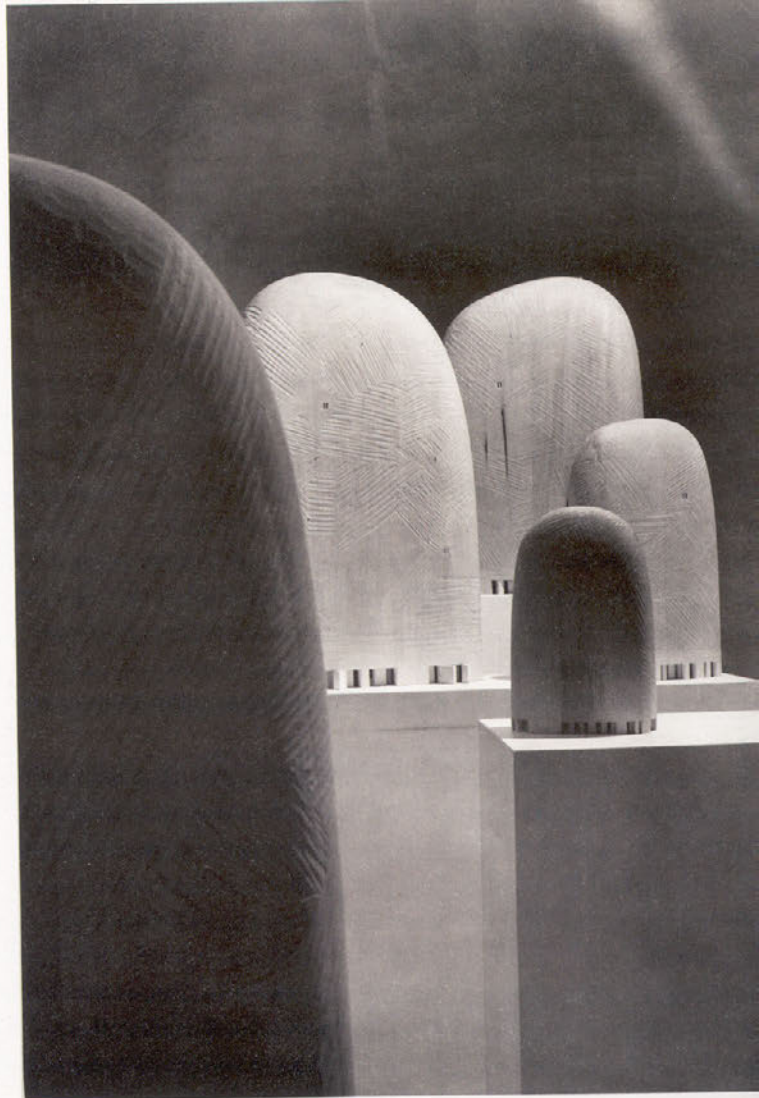
Living wood

by **Philippe Daverio**

Giuseppe Rivadossi was born at Nave (Brescia) in 1935 and currently lives and works there. His interest in art came from his father, Clemente, and from frequenting the art world of Brescia and Milan at the time. After producing sculptures in wood, terracotta and bronze, he decided in the sixties to use his father's old joinery as his workshop and undertook a rigorous journey in pursuit of the poetic dimension of everyday space.

In the seventies, thanks to the attention of leading gallery owners such as Renato Cardazzo, Alfredo Paglione and Elio Palmisano or of friends including Francesca Amadio, he began an exhibitive season which, starting from Milan, brought him to Rome, Parma, Florence, Turin, Frankfurt and Vienna, as well as to the Milan Triennale in 1974 and the Menton Biennale in 1976.

His work was presented with a large one-man show in 1980 in the Rotonda di Via Besana, Milan, by the art historian, Gianfranco Bruno, and documented in an Electa catalogue, while many other writers and art critics took an interest in him: Giannetto Valzelli, Luciano Spiazzi, Elvira Cassa Salvi, Floriano De Santi, Giovanni Testori, Roberto Tassi, Gianfranco Bruno, Marco Valloira, Piercarlo Santini, Vittorio Sgarbi, Domenico Montalto, Mauro Corradini, Enzo Fabiani, Rossana Bossaglia, Cesare Vivaldi, Daniela Palazzoli, Luca Doninelli, Giuseppe Frangi, Curzia Ferrari, Filippo Daverio and Giorgio Cortenova, while Giorgio Di Genova includes him in his "Storia dell'arte italiana del 900". Then, in the nineties, the artist staged an important one-man show at the "Compagnia del Disegno" in Milan; then followed exhibitions in Monza, Pietrasanta and Cesena, at the Bologna Arts Fairs



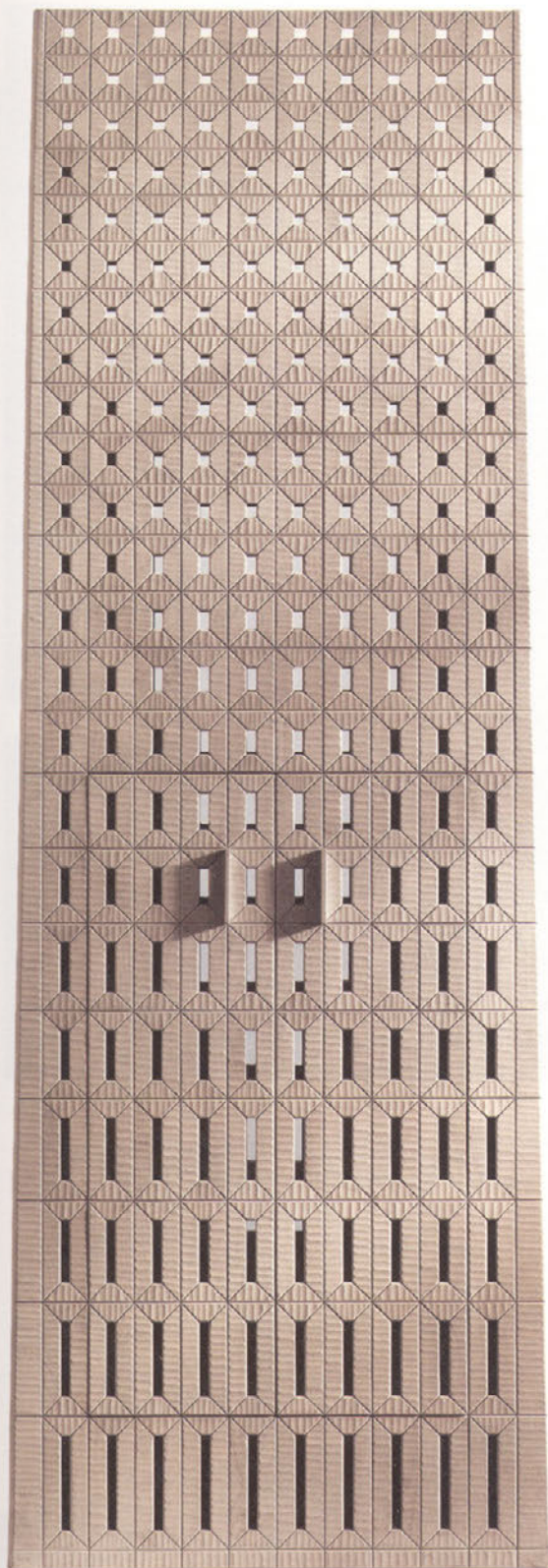
Scultura in tiglio 1973

Struttura monolitica in tiglio di selva, a fibra verticale, ottenuta a taglio di sgorbia
Monolithic structure made of forest lime wood, with vertical grain, obtained by carving with a gouge
misure varie | various sizes



Tavolo Arcangelo 2007

Struttura monolitica in noce nazionale a fibra verticale scolpita a taglio vivo di sgorbi
Monolithic structure made of Italian walnut with vertical grain, carved using a gouge
cm. 74x200x100



Custodia lombarda 2006

Struttura realizzata in acero assemblata a finestrelle (legno vetro ad incastro) legate tra loro da anime nascoste, superfici finite a taglio di pialla

Maple structure assembled in windows (slotted wood and glass) linked together by hidden cores, surfaces finished by planing
cm. 250x88x48

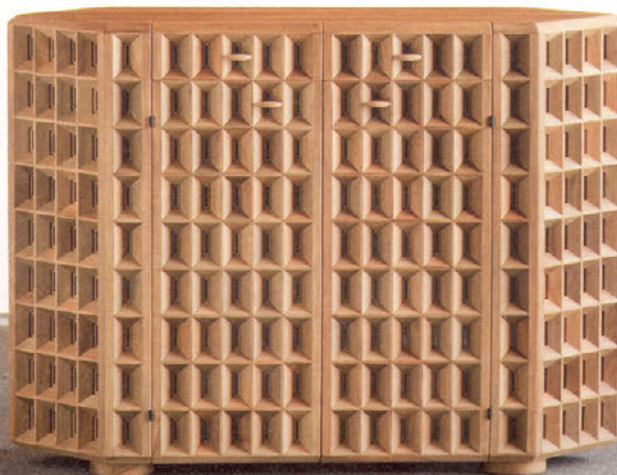
Madietta della siepe 1984

Struttura realizzata in noce nazionale, assemblata a finestrelle (legno vetro ad incastro) legate tra loro da anime nascoste, superfici lisce
Italian walnut structure assembled in windows (slotted wood and glass) linked together by hidden cores, smooth surfaces
cm. 85x114x36

with the Niccoli Galleries of Parma and Artebergamo, and in Terni where he was awarded the "S. Valentino di Terni" prize for sculpture. In 2005 came an anthology at Palazzo Forti in Verona which confirmed his status and provided great visibility to his artistic itinerary with over one hundred works displayed in 14 rooms. At present, the artist continues his creative activities in the new dimension of the "Giuseppe Rivadossi Officina". Among the leading voices of contemporary criticism who have taken an interest in Rivadossi's work one of the most interesting who most effectively grasped its essence is that of Philippe Daverio: "History is about to turn the page once again. And whenever this happens, taste also changes as a natural consequence of the mutation and goes in pursuit of new parameters. He often discovers paths that already exist but that superseded fashion had concealed. And in those paths he finds the energy for new creative bursts.

"Giuseppe Rivadossi has carried on working now for half a century with the convinced attention of a core of followers. He works and makes wood work with the skill of a pianist, with the respect that people of the land always bring to the stuff of nature. He does so with the tenaciousness of one who knows that insistence is the path that provides access to the mysteries of poetry, that the everyday nature of work deepens feeling. And this work of his consists of planning and executing in single gestures, which is the way it is with sculpture, work which puts itself to the test in the displacement of the masses of wood, in embedding them, in delineating them. In this way Rivadossi manages to be a cabinet-maker and carpenter at the same time, with a vision of inhabiting in which the individual once again dominates the aesthetic abstractions of space.

"A new sensitivity is growing today, one which is developed in a dialogue with nature's own materials and is consolidated in a new humanist centrality. He brings this sensitivity to the rediscovery of natural materials for dressing the person using linen, wool, cotton, silk and leather, and carries out research into forgotten fibres such as nettle which is excellent when mixed with wool and endows it with a bright sheen. It takes this sensibility to reposition the person in an environment made of stone, marble, terracotta, bronze and wood. This sensitivity reminds us that the materials



that accompany us for millennia are charged with semantic significances, of solidly superimposed layers in which it is automatic for us to be able to recognise ourselves.

"A new awareness is springing up, one that looks on the world – the world of nature and of people – as an asset that is strong because of the density it offers to existence and fragile because of the dangers it runs. It is making us take care not to destroy it through crazy consumption. We are no longer looking on growth as an indispensable and unquestionable value. There are just too many things all over the place. They generate trouble when they arise and then again, soon afterwards, when they have to disappear. We are imagining a new world for objects in which these are able to rediscover the long path of a function that extends until they are physiologically exhausted, as nature intends. "This is the experiment of the Rivadossi workshop."

Madia dolmen 2003

Struttura monolitica in tiglio di selva, a fibra verticale, ottenuta a taglio di sgorbia
Monolithic structure made of forest lime wood, with vertical grain, obtained by carving with a gouge
cm. 230x80x44

GALLERIA D'ARTE NINO SINDONI

Viale Matteotti, 44/8

36012 Asiago (VI)

www.ninosindoni.com

Associazione Alberto Buffetti

arte@buffetti.org

