

Nazzarena Poli Maramotti, solo show @ A+B gallery, Brescia.
"Wanderdüne 57°38'53"N 10°24'22"E"

Text by Rossella Moratto

57°38'53"N 10°24'22"E is the current location of Rabjerg Mile, the biggest shifting sand dune in Northern Europe, located in the Danish region of Jutland, south west from Skagen, the northern most point in the country, where the North and the Baltic Seas meet. This huge sand mass keeps moving 18 meters per year towards the east, driven by the wind, altering the landscape. Its continuous movement alters the area, it incorporates what it finds on his way in the sandy magma, it destroys it and completely transforms the morphology. A few traces of the past remain, like the white bell tower of Tilsandede Kirke, which stands out from the dune and is the only remainder of that church the sand buried with the village in 1795.

Skagen has always been a beloved place for landscape painters. At the end of the XIX Century the homonymous *en plein air* artistic movement was founded there, attracting painters from all over the world because of its light conditions and unique landscape. A desert, lunar and strange area, at the world's end, almost the prophecy of a future apocalypse.

Nazzarena Poli Maramotti visited this place and it was almost an epiphany to her. Experiencing this natural phenomenon suddenly showed her the equivalence between the unstoppable movement of the dune and the impulse of her creative research that goes to the essence of the painting. The sand knoll becomes the metaphor of the new direction of the artist's current research.

Painting becomes the process of an in-depth analysis, a dig.

Poli Maramotti is a genuine painter: her analysis explores the traditional subjects consistently – portrait, landscape and still life –and investigates the possible relations between shape and color, tone and light, matter's

density and lightness, experimented in the painting practice. Working with recurring subjects frees her from being worried about the content, allowing her to concentrate on the painting.

Earlier in her career, around the years 2000, her research was on shape and portrait mainly, looking at historic and modern tradition, from the German Expressionism till Soutine, Bacon and Baselitz. From the beginning of her career she is intolerant towards academic rigidity of mimesis: she sets herself apart from reality; physical features are partially deleted and become the excuse for an extraordinary and new pictorial sensibility where action, matter and color merge in a tangled combination. The artist overcomes the specific individual forming universal shapes that aim to grow and include the landscape, another field of pure painting action. By doing so, she crosses the boarder of different genres.

Through evidences, second thoughts and repainting, traits, anatomies and details of the landscape are slowly deformed, destroyed and re-elaborated, becoming something else that slightly resembles their reference. Her painting becomes a formal and chromatic analysis, distant from aesthetic seduction, which is mainly limited to the use of cold and dark color range, influenced by contemporary German painting – the artist lives and works in Nurnberg – even if it is more a suggestion than an actual heritage.

Later in her career, Poli Maramotti revisited old masters such as Rembrandt, Tiepolo and Caravaggio: the reference is, again, a pretext where iconography is transformed and becomes a mention, almost a memory. The hint – a character, a landscape or a masterpiece from the past – is the time bomb for new and personal interpretations in order to verify potential and limit of painting practice.

Her continuous experimentation made of successful and unsuccessful tries, breaks and recoveries, proceeds with rejections and deviations, where ideas appear even if not always recognizable: the selection of works here exhibited highlights how almost unconsciously new ways,

that are first hidden and progressively more evident, gain weight and importance despite the artist. Six works that are stylistically different but coherent show the process, which takes Poli Maramotti beyond the figurative reference towards a greater and continuously evolving freedom of expression.

Like the dune, the artist nullifies the pre-existing matter leading to an intimate vision. Her view almost moved from the external to the internal world in order to achieve a meditative dimension, the source of every representation, which contains all the possible images.

Already in some paintings from 2013 like *Ohne Titel*, the form is deformed and lighter thanks to more liquid color layers in certain areas, which lead to transparencies and that sense of uncertainty that is very evident in *Muta* from 2014. This work anticipates the following formal dissolution, represented in the dark and earthy color ranges of the previous works. These premises are re-elaborated in those paintings that go back to previous ways, like *Tendone* and *Sussidario* both from 2015, even if there is a strong break in the latter: the landscape is falling apart, it is almost blown up by an uncontrollable strength that fragments it. This work anticipates *Dirupo*, where, in the middle of figurative remains a big blue hatch stands out, representing the visual and metaphoric landscape in a new dimension that is not only physical but also mental, inviting to a big jump. Poli Maramotti bravely faces it, goes beyond and sets herself free in *Ohne Titel (Blu)*, from the same year, where the tints are lighter in the ranges of light blue green and grey and the shades make this conglomerate of shape and color more mobile and fluid. This work is untitled like others that announce innovative developments that can not be really defined. Every reference regresses becoming just a trace, almost annulling itself. It is a discontinuous combination, between regeneration and collapse. These entities are moving overlapping and disturbing each other, like scenes we sense meditating, appearances that are sporadic at first and progressively more limpid, which crowd together in the mind before

being categorized as images. It is a path of expressive emancipation that becomes existential when representing the transience of the existing world and its unstoppable and unavoidable change.

Like a shifting sand dune.

Rossella Moratto

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