MARCO CORDERO

LA' IN FONDO FIN DOVE SI VEDE

UN DIALOGO CON LA PINACOTECA MATTEO OLIVERO

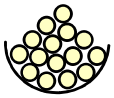
IN COLLABORAZIONE CON 14 STUDENTI E STUDENTESSE DEL

LICEO BERTONI SOLERI SALUZZO A CURA DI LORENA TADORNI

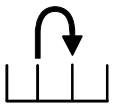
LE OPERE DI MARCO CORDERO NASCONO IN STRETTA RELAZIONE

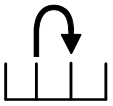
CON I LUOGHI E LORO STORIE .

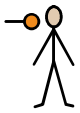
L'ARTISTA RACCONTA DI ESSERE STATO COLPITO DAL PITTORE

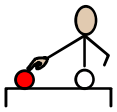
MATTEO OLIVERO MOLTI  ANNI FA,

ATTRATTO DA UN SUO BUSTO

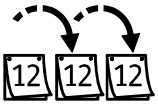
IN UNA PIAZZA DI ACCEGLIO E POI  AFFASCINATO DAL

SUO DIPINTO FUNERALI A CASTELDELFINO (1923)
1923
PER POI 

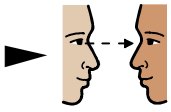
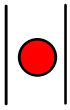
APPROFONDIRE LA SUA  STORIA IL SUO LAVORO, LA SUA

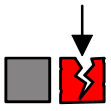
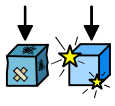
FINE. UN LAVORO QUELLO  DEL PITTORE DIVISIONISTA FATTO DI

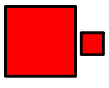
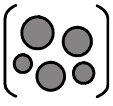
TEMI

RICORRENTI 

COME LA MONTAGNA, IL PAESAGGIO,

L'ATTENZIONE  PER I DIMENTICATI TRA  LE PIEGHE DELLA

STORIA E LA FRAGILITA'  UMANA, INTESA COME CONDIZIONE 

PERSONALE MA ANCHE DIMENSIONE  COLLETTIVA. 

DA QUESTE SUGGESTIONI E' NATO QUESTO DELICATO CONFRONTO

CON MATTEO OLIVERO, ATTRAVERSO UNA SERIE DI INTERVENTI DI

MARCO CORDERO, IN DIALOGO CON LE OPERE E GLI SPAZI

DELLA PINACOTECA, CHE TOCCANO I TEMI DELLA MEMORIA E

DELLA NATURA. ELEMENTI CHE ACCOMUNANO, SEPPUR IN PERIODI

STORICI E MANIERA DIFFERENTE LE RICERCHE DEI DUE ARTISTI.

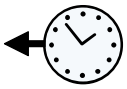
MARCO CORDERO DA ANNI SCOLPISCE (MA NON SOLO) LIBRI.

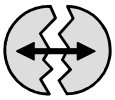
LI TRATTA COME MATERIA PRIMA SU CUI INTAGLIARE IMPRONTE,

FORME, PROFILI, PAESAGGI. A VOLTE AFFIORANO FRAMMENTI DI

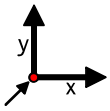
TESTI, RICONOSCIBILI ED ENIGMATICI AL TEMPO STESSO. IL

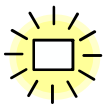
LINGUAGGIO VIENE SCOMPOSTO E RICOMPOSTO, LE PAROLE





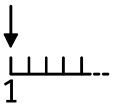
SCAVATE E RI-SEMINATE PER DARE ORIGINE A NUOVI

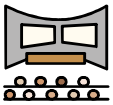


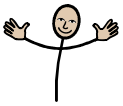


SIGNIFICATI.

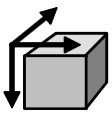
NELLA PRIMA SALA, CI ACCOGLIE "UNA PIETRA SOPRA" (2024).

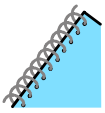




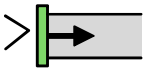


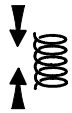
UNA PILA DI VOLUMI COMPOSTI DA GIORNALI RILEGATI E





INTAGLIATI DELL'INIZIO DEGLI ANNI SESSANTA E' SCHIACCIATA





DA UNA ROCCIA.

NON E' UN CASO CHE L'OPERA SIA INSTALLATA NELLA

STANZA IN CUI FIGURANO DIPINTI COME "FINI' 'D TRIBULE' (1903)

1903

TRADOTTO COME "FINITO DI TRIBOLARE", E SCENA CAMPESTRE

IN CUI MATTEO OLIVERO RAPPRESENTA LE SUE RICORRENTI SCENE

DI UNA QUOTIDIANITA' UMILE. COME LA QUOTIDIANITA' RACCHIUSA

NEI GIORNALI SCOLPITI , IN CUI SCORRE UN PROCESSO STORICO

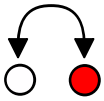
DOVE LA CONDIZIONE UMANA E' AI MARGINI DELLE NOTIZIE.

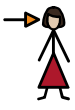
CHI E' RACCONTATO IN QUELLE PAGINE ?

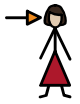
COME E' RAPPRESENTATA LA NOSTRA SOCIETA', LE VOCI DEI

MENO FORTI ?

OPPURE GLI UMILI LA STORIA NON LA FANNO MA LA

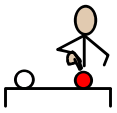
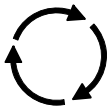


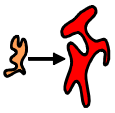




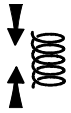
SUBISCONO?

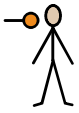
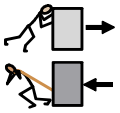
IN QUESTO PROCESSO , LA PIETRA DIVENTA UN ELEMENTO

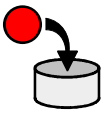


NATURALE CHE SCHIACCIA CON LA SUA FORZA GRANITICA MA

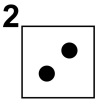


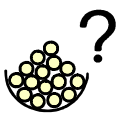
ANCHE PROTEGGE LA DISPERSIONE DELLE STORIE. "METTERE UNA



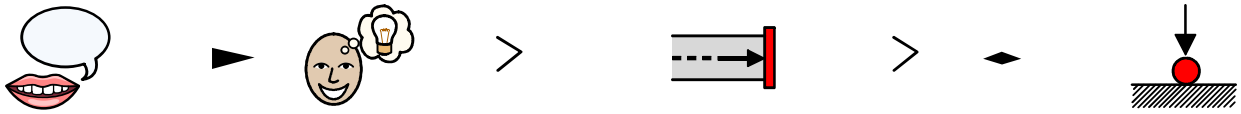
PIETRA SOPRA" E "FINIRE DI TRIBOLARE" SONO DUE MODI DI



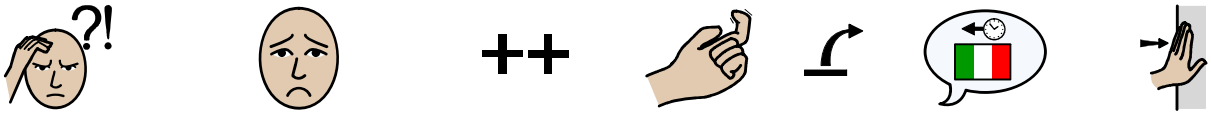
DIRE POPOLARI CHE POSSONO ESSERE COLLEGATI , IN QUANTO



ESPRIMONO L' IDEA DELLA CONCLUSIONE DI UNA SITUAZIONE



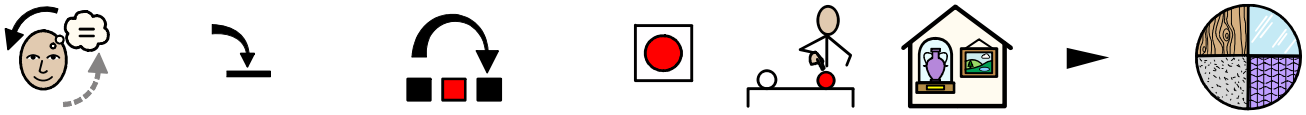
DIFFICILE. "TRIBOLARE", INOLTRE DERIVA DAL LATINO "PREMERE



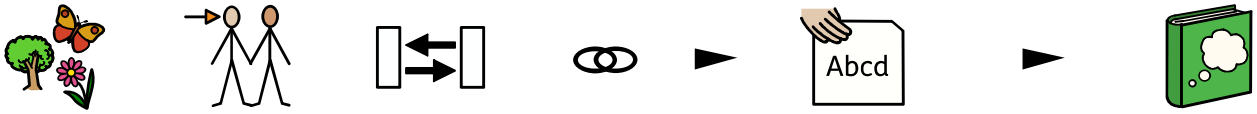
SCHIACCIARE" , COME IL MASSO CHE OPPONE RESISTENZA MA

AL TEMPO STESSO CONSENTE DI ARRIVARE A UNO STATO

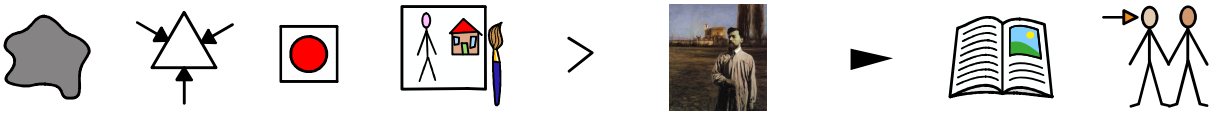
RISOLUTIVO, PER PASSARE OLTRE. IN QUEST' OPERA L' ELEMENTO



NATURALE SI RELAZIONA CON LA PAROLA , IL RACCONTO,



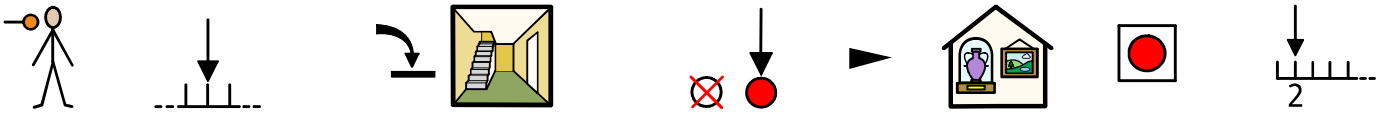
COSI' COME NEI DIPINTI DI OLIVERO, LE STORIE SI



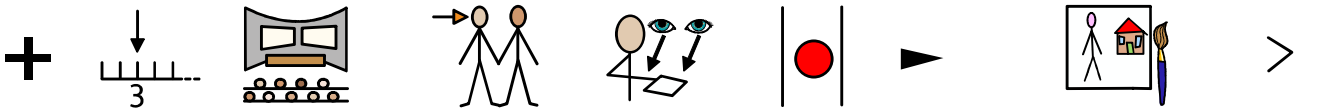
FONDONO CON IL PAESAGGIO ABITANDOLO.

L'OPERA "UNA PIETRA SOPRA" E' VOLUTAMENTE IMPATTANTE NELLA

SUA POSIZIONE ALL'INGRESSO , INVECE LE OPERE NELLA SECONDA



E TERZA SALA SI SVELANO TRA I DIPINTI DELLA



PINACOTECA. ENTRAMBE SI CONFRONTANO IDEALMENTE CON

UN ALTRO ASPETTO CHE CARATTERIZZA LA PRODUZIONE DI

MATTEO OLIVERO : IL DIVISIONISMO. "PERCHE' NON ESISTI" (2019)

2019

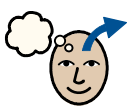
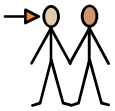
E' LAVORATO A PICCOLI COLPI PER REAGIRE CON LA LUCE,

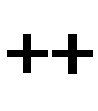
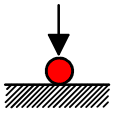
PROPRIO COME I VELOCI TOCCHI DI PENNELLO DELLA PITTURA

DIVISIONISTA. IL LIBRO INTAGLIATO E' ANCORA

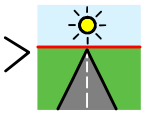
ELEMENTO CATALIZZATORE, E ANCORA CONTENITORE DI STORIE E

MEMORIE. SI FONDE ANCHE QUI CON L'ELEMENTO NATURALE,

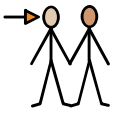
LA GRAFITE, CHE TRACCIA UNA LINEA D'ORIZZONTE DA CUI

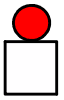
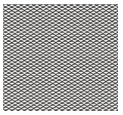


EMERGE LA FORMA IDEALIZZATA DI UNA MONTAGNA.

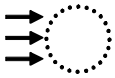
LA CALAMINA E' UN MINERALE COMPOSTO DA OSSIDO DI ZINCO

E DI FERRO CHE SI VIENE A CREARE SULLE LAMIERE

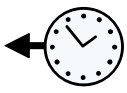
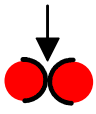


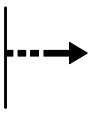
INDUSTRIALI. QUANDO ESSA, IN QUANTO "CROSTA" PROTETTIVA,

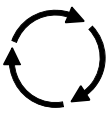


VIENE INTACCATA DAGLI ACIDI, REAGISCE, DANDO VITA A

MACCHIE DI COLORE DERIVANTI DA UN PROCESSO NATURALE.





NELL'OPERA OMONIMA DI MARCO CORDERO (2024) E' L'ELEMENTO

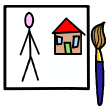
CHE DIVENTA LA LINEA DI UN ORIZZONTE CHE SCOMPONE

IL COLORE E GIOCA CON LA LUCE, COME MOLTI DIPINTI

DIVISIONISTI DI MATTEO OLIVERO.

NELL'ULTIMA SALA, MARCO CORDERO CRESCE DI MONUMENTALITA' PER

CONFRONTARSI CON L'IMPONENZA DEL DIPINTO DI MATTEO OLIVERO



"MATTINO ALTA VALLE MACRA" (1905). L'INSTALLAZIONE CITA L'ELEMENTO

1905

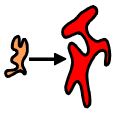
DELLA MONTAGNA RAFFIGURANDOLA ATTRAVERSO IL CALCO DI UNA

ROCCIA CHE NE RIPRENDE LA FORMA IN NEGATIVO.

"ETNOM" (2020) (LA PAROLA "MONTE" SCRITTA AL CONTRARIO)

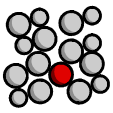
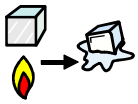
2020

DIVENTA QUASI UN FONTE BATTESIMALE IN GRADO DI SPECCHIARE

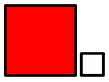
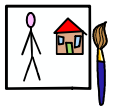


IL PAESAGGIO. AI SUOI PIEDI, L'ACCUMULARSI DELL'OSSIDO,

FONDE IDEALMENTE LE PARTICELLE DELLA REAZIONE CON IL

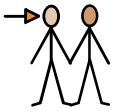



COLORE DEL CIELO CHE EMERGE NEL GRANDE DIPINTO

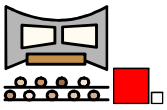



DI MATTEO OLIVERO ALLA PARETE.

IL PROGETTO ESPOSITIVO SI ESTENDE ANCHE AGLI SPAZI DEL

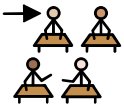


SALONE D'ONORE CON UN'INSTALLAZIONE IDEATA E REALIZZATA DA



14 STUDENTI E STUDENTESSE DEL LICEO BERTONI SOLERI SALUZZO

14



INSIEME ALL'ARTISTA.