

The art of Fulvio Salvi "SAFU"

SAFU's art is sophisticated. Traces of Asger Jorn's non-aestheticism which rejects the concept of beauty without appearing ugly, are found in Fulvio Salvi's artwork even if a very strong personal component is present. Although his work partially lays its foundation on Basquiat's black, skeletal bodies, something deeper can be noted in the Genoese artist's paintings. A vision of the world and of color capable of covering the emotional ugliness of one's self.

We are, therefore, positively struck by the expressive capacity of the colors, which inebriates us, but at the same time, deprives us of the possibility to comprehend what can only be observed at a later time. In fact, the paintings, purged of color, are real ghosts, victims and perpetrators of a fantastic world which break away from the boring scheme of contemporary art by producing content of visual nature. An emotion that can be enjoyed by anyone who has the time and desire to listen. Here, the school of the twentieth-century genius, Jorn, and of the CoBrA group, which was founded to liberate the artist from the control of bourgeois reason, re-emerges.

SAFU'S art can be defined as an ocular asymmetry which tries to give us a double vision of the world, a vision divided between the fantastic sphere and the real one. SAFU can be considered a graffiti artist of the 2000s, whose inner force is far greater than the political one. This is why I don't want to associate his artwork to Basquiat's. What I see is multifaceted art which partly embraces the famous artist's design of the form and the warped stigmatization of the characters.

SAFU's vision of the world is a liberation from an imposed control, which unfolds on the canvases as a moment of absolute freedom, creating his own aesthetic and personal convention, too subtle to be seen.

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