

Fulvio Salvi "SAFU": a rocker with a brush (2023)

Iconoclast, brutal, ironic and rude: this is how one could synthetically and caustically define Fulvio Salvi's art.

Iconoclast as his artistic action is incontrovertibly devoted to a form, which is not only superficially evident, of destructiveness. In my opinion, this destructivity is not directed towards specific and determined genres of figural communication, but is radically aimed at any activity that appears to be predefined, pre-oriented or sequentially organized. His action is always "inspired", fast as lightning, and extemporaneous; it arises and thrives on tension which exhausts itself only after the work is finished. This immediacy, an entirely private and personal affair, makes his artwork always vivid and original. We can clearly see why he has chosen acrylic paints as his medium of choice for his pictorial action. Unlike other mediums, acrylics allow and guarantee that speed of sedimentation which he absolutely needs.

Brutal or rough, is the way he constructs and transposes on canvas. His action, as previously stated, is extremely fast, never premeditated, planned or visually prefigured. His art is therefore, not comparable to any means of cognitive investigation or research; his medium represents a way of "vomiting" his existential angst so as to free himself from tensions and emotional seizures (which life necessarily brings about) through a sort of apotropaic procedure which could otherwise be defined as tragic.

Ironic, due to the sense of lightheartedness and detachment (in contrast with recurring images that seem to be sinister, grim, if not downright disturbing) that emanate from Safu's works. This detachment is not a constructed ad hoc attitude which can be found in the art world, but is the authentic mirror of his way of life, of his vision of the world, of his individual and personal relationship with existence.

Rude, or rather, deliberately and stubbornly uneducated and uncultured since his approach is and incontrovertibly wants to be totally instinctive, not mediated by any technical, stylistic, poetic procedure. Chaos is preferred to order, chance to necessity; contamination, serendipity and methodological anarchism are preferred to conscious and technically acted sedimentations.

For these and probably for other reasons, SAFU appears to us as the epiphany of an artistic figure that can be associated to a sort of third millennium neo rocker, armed with a brush, irony and an indomitable desire to have fun and amuse us with his art. His paintings, fascinating mazes of colorful figures full of intriguing details, testify that, without any doubt, he expresses himself freely and individually in an increasingly smaller and duller world that is globally organized and homogenized.

If we really had to define his "style" (through the linguistic and lexemic categories of art history) we could resort to the apparently contradictory neologism of pop-expressionist, where by the term pop we mean all the socio-cultural knowledge that, obtorto collo, constitutes the essential constellation in a world that is now almost completely psychologized and by expressionism we mean that urge, perhaps primordial, of escape and subversion.

(Roberto Guerrini)