

## ***From a serene mind, a lucid dream.***

### **Lorenzo Mullon**

curated by the Andrea Tardini Gallery

***Painter and poet Lorenzo Mullon's first exhibition in Venice, at the Andrea Tardini Gallery***

*In the art district of San Samuele, the Andrea Tardini Gallery, committed since its foundation to valorising artists brought together by their focus on manual technique as a supreme form of expression, now presents a solo show that places artist Lorenzo Mullon's finely lacquered tempera on canvas paintings alongside his booklets of poetry, creating an open and surprising dialogue.*

The Andrea Tardini Gallery is pleased to present, from 8 April to 20 May 2018 (opening: 7 April 2018, 6:00 p.m.), a **solo exhibition by Lorenzo Mullon**, an artist born in Trieste whose poetic and pictorial work began to take shape in the mid-Eighties between Milan, California and Venice.

Active in **Milan's artistic scene in the Nineties**, as of 1994 he began to organise encounters with poetry and music in art galleries, entitled "Don't forget your pillow". Thanks to this initiative, he came into contact with outstanding artists and began to **collaborate with the Franco Toselli gallery**, which remained by his side during the entire period he spent in Milan, presenting him as a painter at one edition of Miart.

Enriched by his acquaintances with great artists and writers including **Alda Merini, Fernanda Pivano and Elio Santarella**, his Milan period came to an end in the early 2000s. After a brief detour in California, with shows in **Napa Valley** and in **San Francisco**, in the mid-2000s, Mullan felt the lure of **Venice**, thanks to the need, irrepressible for artists according to his friend Alda Merini, to be close to **water, the fluid element par excellence that represents change**, a necessary condition for artistic creation.

His return to Italy saw not only the finishing touches given to his pictorial technique but also the beginning of a series of expositions, part of a

collaboration with Italy's National Astrophysics Institute. The most recent took place in 2017 at the astrophysical observatory in Arcetri, a partner of Florence's Science and Technology Foundation.

Mullon began using his particular and unique pictorial technique for the first time when he was 13, the same age at which he began to write poetry.

This technique, whose application calls for the use of **tempera on canvas, lacquer and beeswax**, gradually developed over the years and currently includes **four levels of visual reading, or four types of focus**, consisting in the background, coloured figures, undulating white lines and almost invisible thin blue threads running above the rest. He defines these various levels of visual reading as *worlds*, but **Lorenzo Mullon's painting is neither figurative nor abstract: the truth, according to him, lies in pure harmony.**

In his works, we vaguely sense the **symphony of colours** cherished by Kandinskij, whom he admires, along with Čiurlionis, reaching a **profound vision of reality.**

Here is what critic Pierre Restany had to say to Mullon, in a letter dated 21 February 1994: "By constantly projecting your energy into a freedom of fusion within the **Cosmic Void**, you have gone beyond the border between inside and outside oneself. Now, you have entered the **full void** sought after by Yves Klein".

Critic and art history professor Antonio D'Avossa, with whom he had the privilege of working, expressed himself in similar terms in 1997: "Your works are a singularity. Anywhere an analogy can be discovered, other elements surpass it. [...] I would speak of a **state of mind -Yves Klein-** and **exploding energy -Van Gogh and Delacroix.** [...] Your painting technique is a mystery to me. [...] Your paintings are not informal, nor are they figurative. They are kitsch and they are not, they are psychedelic and they are not. There is a **mystic element.**"

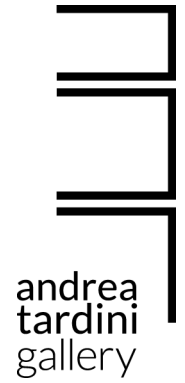
His artistic production has always been poised between **poetry and painting**, with one or the other prevailing in different periods and both bearing witness to **one and the same spiritual yearning.**

The works shown here were born out of a dialectical confrontation with his own poetic creativity, and evoke a spiritual abstractionism through the **interior sound of their signs and colours and a continual ascent towards a freedom of vision.** His artistic expressions, traced back to his unity as a subject and his role as their maker, shift our attention towards interiority, towards that which defines the spiritual in art. Their prophetic tension leads to the era of the eternal, through trancelike means: **from a serene mind, a lucid dream.**

## Information

Andrea Tardini Gallery	San Marco 3157A Salizada San Samuele 30124 Venezia +39 327 671 3144	info@andreatardinigallery.com www.andreatardinigallery.com
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Andrea Tardini Gallery  
Salizada San Samuele  
San Marco 3157/A  
30124 Venice  
+39 3276713144  
Open from Tuesday to Saturday, 11:00-19:00  
[info@andreatardinigallery.com](mailto:info@andreatardinigallery.com)  
[press@andreatardinigallery.com](mailto:press@andreatardinigallery.com)



<b>Andrea Tardini</b> Gallery	San Marco 3157A Salizada San Samuele 30124 Venezia +39 327 671 3144	<a href="mailto:info@andreatardinigallery.com">info@andreatardinigallery.com</a> <a href="http://www.andreatardinigallery.com">www.andreatardinigallery.com</a>
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