

Flash Art

Alberto Magrin

You've been quite involved in the world of artistic communication for over a year, but you refuse to do exhibitions. Why is that?

My messages travel the world over the Internet or in your magazine, but they can't be purchased, nor can you pick them up at a news stand or even find them posted on a wall. Week after week, exhibits sprout up like new food items in supermarkets. The art market and the race to buy the works themselves have resulted in a sort of slaughterhouse business. Andy Warhol once said that Americans prefer to spend money rather than think, yet it is he and many of his followers that are responsible for this. Without thought, no man, nor any work of art, will ever have its own individual life. We are all instruments of God, and I don't think he's ever worked on commission. I would never sell my children and I certainly won't sell myself. That would be like selling my name to someone else. Any form of possession creates hierarchies and forms of power, and results in one man's submission to another fellow man. Artistic freedom and freedom of creation are values that I refuse to give up for any reason. You would you give up infinite for gold or for money?

Tell me about your Foundation dedicated to Gustavo Adolfo Rol.

The scientific association dedicated to G.A. Rol is dedicated to demonstrating that any form of art, just like any experiment carried out by this great man of the twentieth century, represents an unrepeatable scientific discovery that allows an individual to transcend the boundaries of life and time through their own spiritual capabilities. The greatest lesson to be learned is that every man has the same possibilities, and that love and faith are the means to achieving these ends. Death, on the other hand, is a temporary earthly manifestation that only affects our physical existence. Those who create monuments to it become martyrs to themselves, and are therefore victims of their own paranoia. Whenever I see an inanimate object, I see it as an interior challenge and feel an obligation to infuse it with the breath of life. Every form of life created from nothingness is an eternal miracle, and art represents the sacredness of every moment lived, from the Paleozoic era up until whatever future awaits us.

Coincidence seems to play an extremely important role in your life and in your work.

"Coincidences" are moments in which chance becomes law. That's the fundamental principle upon which my theories on art are based, as were the experiments carried out by Rol with regard to great men like Cocteau, Einstein, and Fellini. One example is one of my latest works, entitled Notre-Dame des Nuages, which began with a photo taken from my car while I was driving at about 130 km/h near Mont Saint Michel in France. For no reason, I felt the need to photograph the clouds through the car window. Just after I got back to Italy, I went to pick up the prints and, after I finished washing the dishes, I saw this face appear in a cloud amongst all the photos scattered over the kitchen table. With a piece of steel wool still in hand, I set out to create its hair by instinctively scraping the photo, and I immediately gave it a name, almost like

a state of grace. A couple of weeks after the work, of which I was the indirect author, was published in your magazine, I saw a television program about Nostradamus and Rol, where they said that Nostradamus' real name was Michel de Notre-Dame. I'll leave the conclusion up to you. (Michele Robecchi)