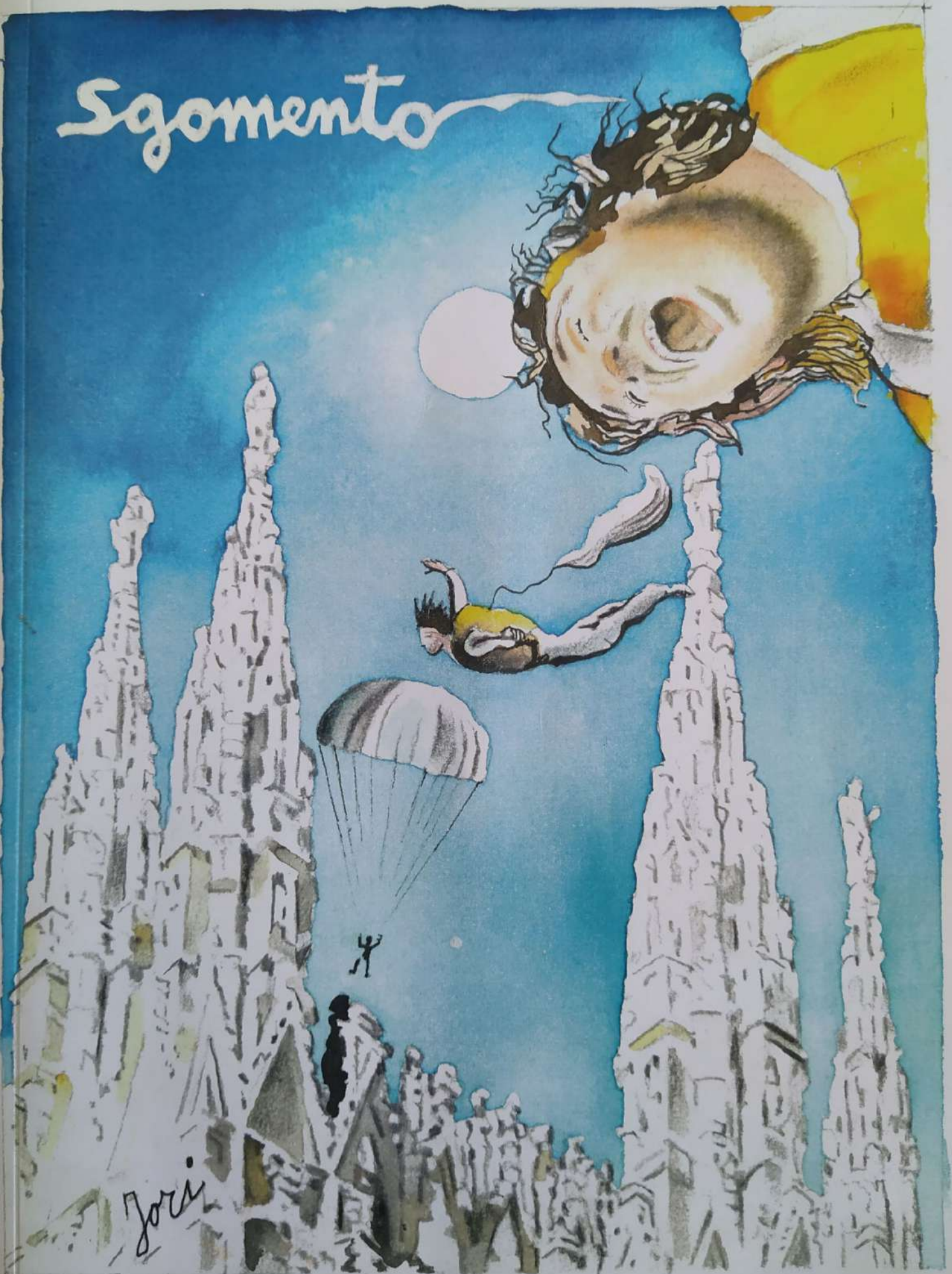


# Sgomento



Jori

al  
giovannissimo

# SPONIMENTO

entusiasta

#7

PITTORE A MILANO

Murverto

DISEGNI: MARCO PIO MUCCI, MATTEO POMATI.

TESTI DI: MICHELE D'AUZIZIO, GIACINTO  
DI PIETRANTONIO, EVA FABBRIS,  
MARCO PIO MUCCI, MATTEO POMATI.

LETTERING: MATTEO POMATI.

PROGETTO EDITORIALE: MATTEO POMATI.

COVER DESIGN: MARCELLO JORI.

Alle donne di Milano  
con grande amore e stima

~~MARCELLO~~

MARCELLO JORI



MARCELLO JORI

PITTORE

A

MILANO

# SGOMENTO MANIFESTO

PAROLE DI PETER FEND

## THE ARTIST IS A SORT OF CRIMINAL

ART IS ALWAYS NEW. IT IS A CHANGE IN THE PERCEPTION AND ORGANIZATION OF MATERIALS, A CHANGE IN CONSCIOUSNESS OF THE LIFE. IT IS PRIOR TO CODIFICATION, TO LAWS, TO SOCIAL CUSTOM, EVEN TO RELIGION. FIRST SOMEONE MAKES A VALUE OF SOME THING. LATER, PEOPLE TRY TO EXPLAIN THAT AND MAKE LAWS ABOUT IT, CALLING IN PROPERTY.

AS LES LEVINE OFTEN SAID, THE ARTIST BREAKS THE BOUNDARIES OF PERMISSION. THE ARTIST DOES WHAT UNTIL THAT TIME HAD BEEN CONSIDERED TABOO. IN EFFECT, THE ARTIST IS A SORT OF CRIMINAL, OR LEGALIZED CRIMINAL (DEPENDING ON THE LEVEL OF STATE SUPPORT), BUT THERE IS A CONDITION -IF THE ARTIST DOES ANYTHING IMPORTANT- OF TRANSGRESSING THE BOUNDARIES OF CUSTOMARY MORAL CONDUCT.

THE CONDITION ARISES FROM SOME FRUSTRATION WITH THE CURRENT STANDARDS. IT ARISES FROM THE FEELING OF AN ENORMOUS GAP BETWEEN THE NORMAL WORLD AND; WELL, WHATEVER THE ARTIST SEES OF IT. THIS EXPLAINS HOW, WITH GREAT ART, THERE IS THIS EVIDENCE OF SOME PHYSICAL RUPTURE, SOME ACT OF VIOLENCE, SOME DESPERATE OUTBURST INTO... A NEW WORLD. THERE IS NO WAY TO BE CORRECT AND BE AN ARTIST. THIS LEADS TO THE CONCLUSION, UNTHOUGHT AND UNSPOKEN UNTIL THIS WRITING, THAT THERE IN NO WAY TO BE MORALLY CORRECT AND BE AN ARTIST.

THE CRITICAL DIFFERENCE BETWEEN AN ARTIST AND OTHER PEOPLE, SUCH AS EXECUTIVES, IS THAT THE ARTIST DOES SOMETHING. THE EXECUTIVE DOES JOB, MORE OR LESS WELL; THE POLITICIAN DOES A JOB MORE OR LESS WELL; THE COPYWRITER DOES A JOB, MORE OR LESS WELL. THEY ARE ALL PAID TO DO WHAT THEY DO; THEY ARE EXPECTED TO DO WHAT THEY DO; THEY ARE REWARDED TO THE EXTENT THAT THEY ARE CORRECT AND NORMAL, EVEN EXCELLENT. THEY CANNOT BE FAULTED, AT LEAST NOT TERRIBLY, FOR ANY SERIOUS WRONGS, UNLESS THEY WANT TO LOSE THEIR JOBS AND BECOME LEGITIMIZED CRIMINAL; IS TO QUIT WORK AND BECOME ARTIST.

WHICH GETS TO MY NEXT, UNEXPECTED, UNTIL NOW NEVER IMAGINED, CONCLUSION: THAT AN ARTIST, TO BE ANY GOOD, AND THEREFORE TO BE OF ANY SERVICE TO HUMANITY, MUST ABANDON ENTIRELY -AS IN FREE FALL, READY TO DIE- ANY EFFORT OR PRETENSIONS TO BEING MORAL. THIS DOES NOT MEAN THAT THE ARTIST MUST TRY TO BE IMMORAL, OR EVEN AMORAL, FOR THAT IMPLIES A SET OF RULES. IT MEANS THAT THE ARTIST, TO PARAPHRASE WORDSWORTH, MUST BE ABLE TO LIVE, TO FLY, TO ENDURE, TO GO ON, IN A CONDITION AF A WILLING SUSPENSION OF MORAL CHOICE.

IRONICALLY, AND HERE IS THE KIRKEGAARDIAN PARADOX, THE BIOLOGY OF AN ARTIST, SOVEREIGN CREATURE, PREVAILS AND THE BIOLOGY WITHOUT 'BELIEVING' POSITIONS IN THAT WHICH IS RIGHT AND TRUE. THAT IS, EVEN THOUGH AN ARTIST MAY NOT BE 'CORRECT' OR 'NORMAL', THE ARTIST, IF TRUE, IS NEVER (UNLESS FOR ALTRUISTIC REASONS) A LIAR.

