

Eugenio Tibaldi – Landscape

Living in a territory does not always mean recognizing the features of its landscapes and traditions, especially those relative to anonymous places, such as suburbs.

Eugenio Tibaldi has got near these places and observed them. They are territories which have not been abandoned, but so deeply lived, as to result overcrowded. Places occupied by a lot of objects which, minute by minute, confirm man's presence silently. His intervention takes the place of nature, making it deeply lived, cancelled to give up the place to the fancies of those that live it.

Eugenio Tibaldi behaves like an anthropologist who observes the changes every day and describes the human interventions on the territory. This daily observation goes with photographic shots. Then the image is codified through painting. This is the paint which cancels universal data in order to show the particular ones, typically of the fragments in the world.

In the valuation of the landscape it is inevitable the view of a house, with no function, as its completion and its use remain uncertain. In spite of all that, it exists, imposes itself and it's also protected by a watchman. By evoking the idea of abandonment, it overcomes its territory and mirrors a certain will, which seems dominated by the ruinous mistrust of those who live in that territory.

The advertising posters form a line along the street and have a strict, clear-cut profile which gets you confused. The messages get entangled, confusing all those who want to read them. So in his different works Eugenio Tibaldi shows their physical presence, which becomes lack of communication. Other times he sees what specific messages are; messages that get effective for the grotesque and paradoxical contribution.

Beyond a gate tyres tie up into bundles: day by day, they get more and more, up to cover the landscape. They crowd together and get architectures, artificial mountains.

An installation of water-colour paintings sums up a thematic procedure and the constant use of grey makes the advertising messages less redundant. A guard-rail deformed by the violent impact of a car is abandoned and by taking a new shape, becomes a characterizing element of that landscape. The silencers and scraps of engines gathered like shapeless sculptures, series of dustbins that are along the streets: these are the architectures which give life to *Landscapes* by Eugenio Tibaldi, suburban landscapes, for away from the city centre and close to man, who lives them so deeply as to modify them, revoking whatever historical continuum, constructing a new reality, specific and anomalous, concrete and authentic.

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