

From the rock to the canvas - The travertine in the Neo-Cave Painting

The experimentation of the new technologies applied to the artistic production generates an unexpected interest in the study of ancient techniques employed by artists of centuries past. The “contrappasso” of ancient and new techniques heralds a new formal message to the public based on bygone customs. Many young artists of today have become impassioned to learn the ancient techniques used in Medieval and Renaissance workshops. Notably, the end of the XIV century writing of Cennino Cennini, in which he delineated the methods of plaster preparation for frescoes, wooden table priming, and the composition of rare and valuable pigments.

A promoter of a new genre in the field, Andrea Benetti, self titled Neo Cave art will be realized in an exhibition of his paintings in the upcoming weeks at the Palazzo Dei Capitani del Popolo di Ascoli Piceno. One cannot be surprised if visitors of the austere halls will be transported back through the millennia to Paleolithic times. The geology of the grottos of Lascaux, Altamira and Valcamonica provide the the atmosphere of primordial man and his world.

The conventional symbols Benetti utilizes for his paintings derive from a remote past in which recurrent symbols refer to the hunt and the agricultural practices that doubled as tribal rites. On the occasion for the Ascolana exhibition, the artist has chosen to avail himself of the characteristic limestone of the city. The artistic potential of the travertine medium is revealed in it's warm, changeable color, porous nature and capacity to react to light. These features have animated the poetry and expression of Benetti's artistry.

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