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Carlo Buzzi uses the tools peculiar to advertising. He works on interventions involving the urban context. He normally uses the common typographic poster. A significant number of posters are exposed in public posting. The procedure is documented photographically. The work is then formalized through the production of a limited number of “pictures” (photographic reproduction, “ripped” posters).



Carlo Buzzi made the first “public” operation in 1990, in collaboration with gallery owner Luciano Inga-Pin in Milan. It involved the purchase of a page on the magazine Flash Art. This page showed the image of an ordinary toilet brush, with the word “PICASSO” on the top and the writing “20-22 hours” at the bottom of it. In 1991, a similar subject was exposed in Milan streets on a poster in public posting, expressive mean later favored by the artist.

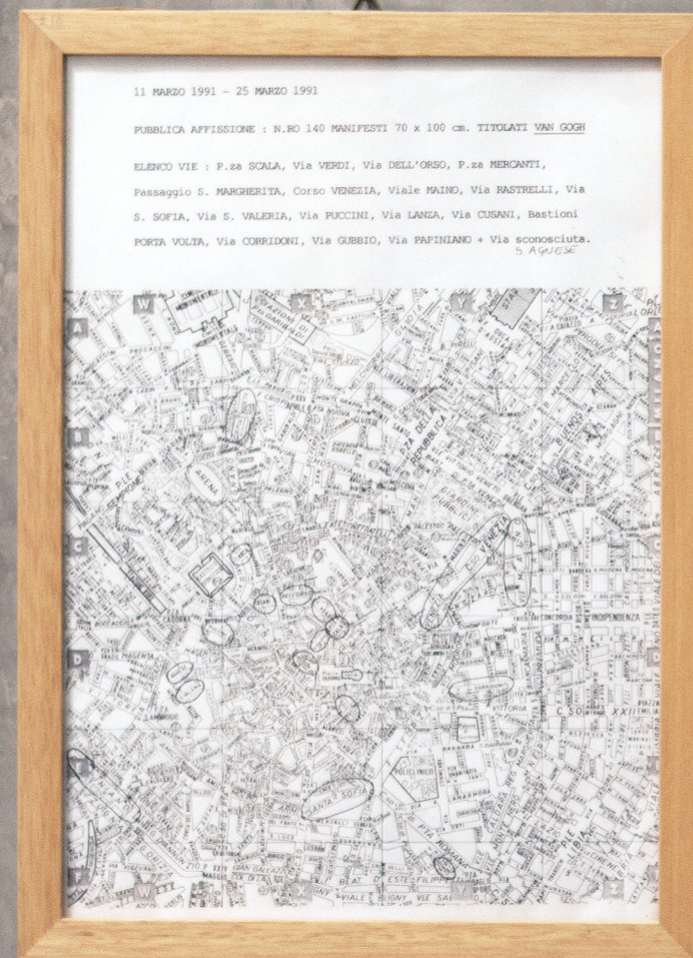
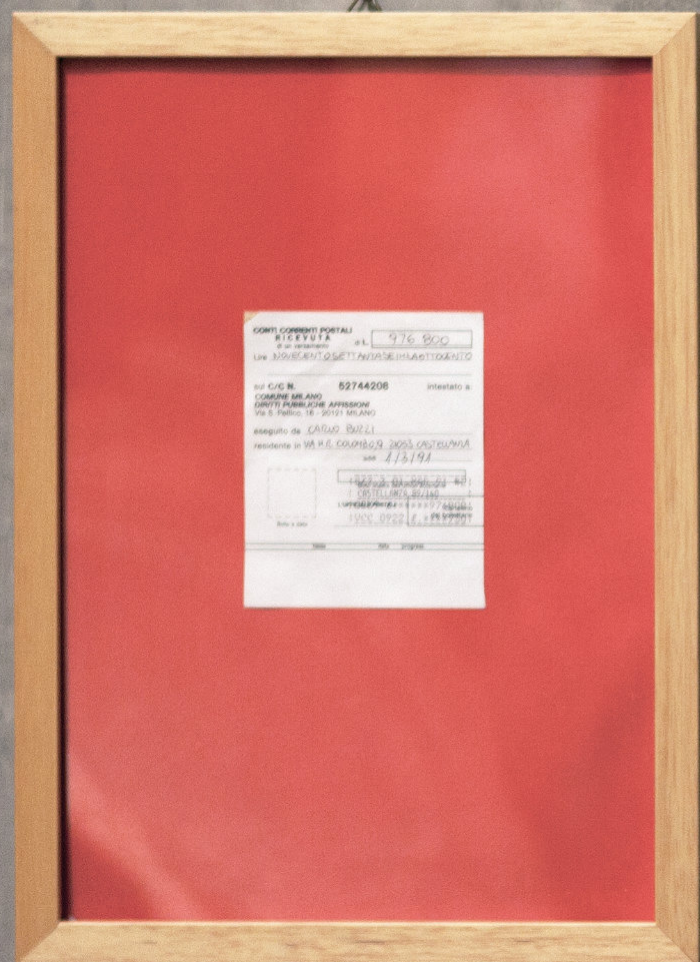
Formal construction (simulation of “fake event”) and praxis (never abusive exposure, with regularly paid taxes) show the artist’s desire to break into the public arena in “tiptoe”, as opposed to the ideological connotations that characterize some artistic experiences of the same period or of a recent past, expressed by others artists in the same context.

From the re proposal of Picasso/toilet brush/simulated art exhibition theme, to other “provocative” and unlikely meetings (Van Gogh with a grater), Buzzi explores the dualism art/advertising in real and at the same time fictitious advertising campaigns.

CARLOBUZZI.IT

INFO@CARLOBUZZI.IT







I begin this text about the artwork of Carlo Buzzi with a technical-media note: he has been one of the first Italian artists who have promoted the information and documentation of their work on a website; since the beginning of 90s, when the online presence still was counted, he was already prepared with a well-structured and exhaustive documentation on the net. Open to the world beyond the small global village of contemporary art. To be opened up to an eterogeneous public has always been his care, although in perspective, as we will see, he isn't so interested in the public, only as much as he needs to impose it his vision, also characterized by the catch of the evasive glance of the passenger, who is looking with the corner of his eye for something keeping close to the walls.

In 1995 he had got his "gate" on the net, a virtual gallery, they used to say so, one of the first online specific sites dedicated to contemporary art, mainly to offer evidence of his artistic activity and, in the context of a participatory and shared dimension, to insert the biographic profiles and artworks of his artist-friends related to him by collaboration and respect. The site had a poetic name, he has given it the name of a flower: "Margherita".

The predisposition to believe in the totally innovative world of the web was possible for him thanks to his knowhow and implications in the IT world and to the visionary and future incentive of considering the Internet absolutely functional to document such a work as his own, conceived for the media and the street.

My first memory of him was the unexpected and mysterious encounter with a page, appeared on an issue of the Flashart magazine in 1990. An ad it seemed, but in the immediate moment there weren't pretexts that made me sure it was an advertisement, that has been realized, I discovered later, with the collaboration of Luciano Inga-Pin. An ambiguous communication at a first sight, which pointed out a phantomatic exhibition, perhaps an exhibition... but only because of the name of Picasso in the title, which combined in a provocative way the artist's name with the image of a shoddy toilet's brush and a synthetic hour. Though adopting a system of visual codes close to advertising, with headline, body copy, attach, base line, etc.. the result was a total enigma. This was the first so-called "public" operation. Then he went out from the magazine pages to enter directly the streets, over there, vertically on the walls. Buzzi realized soon that the intrusion into an art magazine was so suspecting, implicit and related to the art system, that it was easy to conclude it was an artist's intervention, even if anonymous and hidden, because his operation was anyway spreading and moving around the tangles of a system he wanted to overcome. The natural solution, the solving theme that would have distinguished him, he would discover it some months later, when he'd move his communication directly "into the street", aiming at a deeper relationship with the location system of mass

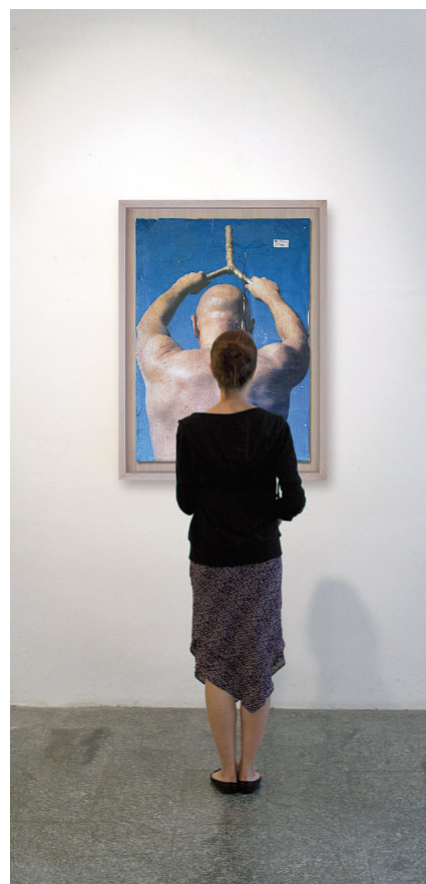
communication; particularly, with the trade circuit of the public billposting. In this way, he has chosen to share its operativity, partly its canon and especially its locations, focusing on the differences between his operations, connotated by a rare radicality, and the advertisements, whose purpose is obviously the trade of a product, and looking for, among the bare wrinkles of an established coercive message, a subtle short-circuit between its “mute” images and the alluring spots of the advertising posters. Adbursting: anti-advertisement, I would say.

He operates with the media of billposting, historically connotated by an own peculiarity, to go through the paths of the paradox, approaching and getting close to the conventional and discipline messages of the operative consumerism (exactly as these “integrated antagonists”, he reserves the spaces of public domain), trying to arrange a coverage of posters in the assigned streets, that is plausible and powerful enough to obtain a certain visibility all over the city. The choice to compare himself with the urban advertising system doesn’t come from a specific interest in this kind of communication, but rather from the need to overcome the limits of the art world (he considers them narrow and dated, historically anachronistic), to overpass the spaces of the assigned exhibit locations and renovate the circuit artist-work-critic-galerist-museum, in search of outer, different and obviously not whitecube spaces (his operation besides entails a process and historicization of the artwork that he considers the return into the context).

It’s clear that the “conventional” ad aims to promote a product and produces trade, that it’s predisposed to a clarity and specificity made to catch a definite target with a clear, effective and “comforting” message towards the public. Here is it, the operation of Buzzi is dispensed with this purpose and rather re-calibrated on the basis of poetic and aesthetic rules.

The occasional viewer who finds himself observing one of his posters, remains free from references and so he is driven to an unreleased and unsuspected reflection, far from the normal reading conventions of the images in the urban space; this viewer isn’t considered as a consumer, Buzzi doesn’t conceive in him a model addressee, nor a target. His general addressee is inducted to experiment in the everyday context a strange kind of sensorial and emotional confusion, and immediately later, when the question becomes urgent, intellectual too. The adopted language, we should not forget, is always the art.

It’s important to underline that Buzzi pays – depending on the municipal fee in force - for the spaces he uses. Buying, as an advertising agency, the space needed for the construction and put-on-view of the work, he acts as a specialized operator, and so he uses within strict rules the



concreteness of the operative system and commercial and social rules in support to his expressive aims. The number of exposed papers, for example in a standard format, is comparable – even if in minimum terms – to an advertising commercial campaign for any company or product but, according to him – in order to his poetics of being among things – the “place” is more significant than the content. The repetition of his images inside the advertising circuit is systematic and regulated, but it’s also a break, an anacoluthon that in some way disturbs the specificity of the other billposting campaigns messages.

Those square metres of walls that will support his being in the world, and here I mean the normal, common, usual world of people, with the people walks, the rapid glances of drivers, the urgency, the lack of time and all the busy mourning of our civilization: with or without the public, the artistic operations of Buzzi are square metres of pure question about our lives’ destiny.

What makes Buzzi’s art „Public art“? Buzzi often remembers us in clear letters that what makes „public art“ is the fact to have grown up a „public consciousness“. I like this idea of his consciousness, over there attached on the walls... that is then a stance, a precise choice of the battlefield.

Evidence of this is the orderliness of the operation he has been managing from 1990 till now. There’s no improvisation, as it was often revealed either in performances following one another during these years, showing off the public art label, in extemporary works of artists momentarily dedicating to the „wall“, or in a pseudo-generic art made in the public, only because in the open space or in direct contact with the urban space.

The fact that there are people in the city and so his posters could loom over them isn’t neither primary nor determinant, as much as a spectator with visual anarchy, who can be either accomplice of the work, ignorant victim or uninterested public. In the end what does Buzzi make of the public? He apply a concept strategy that moves the work/operation from the art context into the street (at this point, as Buzzi often underlines when he tells about his artworks, „even if the city were empty anything wouldn’t have changed about the sense of my strategy“).

This is the topic and his magnificent contradictory nature.

An other object on his work concerns the temporal dimension of the rent of spaces, which coincide with the same put-on-view of the operation and its adequate fruition, that means of the successive formalisation of the artefacts: the poster – or a part, a fragment of it – is ripped from the walls and presented next to its photographic documentation, well-framed on the, this time internal, walls of a gallery or an exhibit space.

Buzzi announces the need to go out from the whitecube

spaces and then he enters them back in conditions of normal operativity, may there be an incoherence with his original spirit and intent? In respect to this, Buzzi answers that all is considered since the conception of his first operation, that the re-placement inside the historical code of the gallery exhibition is essential part of the same strategy which lets art descending into the street, which involves the circularity of the operation and which wastes the artefact to the collectors. The artwork lives in the moment of the encounter under the sky, the rest is memory, recollection and, precisely, artefact.

This articulating and disentagling movement on the walls is accompanied by the egotic practice to define himself the real public artist. The fact is that, insisting on the operations in the public context, he has however conquered a new space for art, or better, he has renewed the sense of this public space, showing us something unconceivable and exemplar (he would say). So, the tangles of art widen, but the art is always inside the world, although it's a bit too anonymous at a first sight, that we couldn't go out from the art diverting our glance to the world (which actually was his first intention, a parental action to the yet historical one of the avant-garde dismantling current art) and cancel the art trying to dissolve his rules and mechanisms. About it he has a cristal conscience.

Other issue. After a chicken (The evolution of the chicken... I remember it's of 1993), in his works the protagonist is always the artist himself. He that is present. He that shows a certainly egocentric and edonistic presence.

Where does his ego finish and how much autobiographic is his work?

If we look in chronological order at the subjects characterizing his career, we will notice that, passing through a chicken body used in association with a famous brand, he has been arriving to produce images that find himself as the protagonist, precisely constituting himself as the represented transmitter. He as himself and he as other ones under false pretences. In the past he made use of artists names belonging to the now collective imagination: Picasso, Van Gogh, but also Wittgstein has called his attention, with the aim of making a reflection on the sense of value of „iconic“ images, just as screens on which he reflected a vision of the world, at times entertaining, other times allusive, other again simply aesthetic.

His visual communication, quite adopting the specific language of advertising, comes from connections, from at least strange unusual meetings between content and form. I would say it's a dialectical procedure that lets emerge the dycotomies quote/object, quote/body, me/body, language/body. All with a particular attention to the first perspectives and forms that make the image „dense“, almost phisical, in which we can perceive the massive presence of his body.

The problem related to the body, to the in-this-case



deeply authoritarian presence, I consider it as a non-conformist projection of the idea or reproposal of the historical theme of the self-portrait.

According to Buzzi, it's very natural to expose himself, to be an image, it's a way of being: the body/subject is necessary because it's a crossing point, a means towards the „operation itself“, that is the real binding agent, the mature process of the correspondence image-art-world. Anyway there are surely some rabdomantic „problems related to the body“ in its identitarian sensibility, but they aren't so much urgent and important for him. It's important to underline again the same structure of the put-on-view of the artwork in the urban environment, connecting it with its „presence“, that means the regularity, diffusion, quantity and repetition, rythm but also the surprise: all things that have to be considered to well interpret Buzzi's operation, just like the attention towards the system of signs stated from his body, which here becomes the ornament of the world, the heart of the world, since it's, according to our imagination (the appearance), a prime place of the symbolic.

Therefore we want to say that there are historical-philosophical-artistic-ethnological suggestions as well as autobiographical marks that have been inspiring him during all these years.

Buzzi is no doubt operative in the street, he is attached on the walls and he feels this presence as fundamental in the everyday reality of the common life of the polis. But, how can he build his reality of the world? Are there perhaps some political values in his put-on-discourse of an art which doesn't conceive persuasion, considering the location, as one of its basical reasons? What do his posters bring into focus? Only himself?

I would say they want to evoke an announcement of systematic imaginative freedom and transgression, since he is the transmitter of a communication that isn't hidden in itself, the addresse and the communication message are corresponding, and combining dialectically depending on a mytho-poetic message.

Buzzi often declares there is no polical aim in his operations, no persuasive operation. Although, for example, one of his posters concerns the „multietnic artist“, where he appears black painted in his face. Some presences could bring the viewer to such a conclusion, of a focus on sociological or socio-political problems, but this remains a viewer's issue, according to Buzzi, his free interpretation. His intention (action) aims to a dialectics totally included in an art discourse, a strategy that fullfills his subversive idea in the street and then it's completed in a formalisation of the event able to enter back in the conventional circuit of art with artefacts, photographies, rips and fragments of posters telling us about that brief stage on the walls: all is obviously well-documented. In this way the image becomes narration and the presented story sets its framework in the language and its conveniently fictional trait.



CARLO BUZZO
RITORNO A VENEZIA
stampa digitale su Olfond, 30x40cm, 2013



CARLO BUZZO
RITORNO A VENEZIA
mixed media, 110x80cm, 2013
EXHIBITED at
Pace Gallery, 2013
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Milano



The aims of art in the public space could be various.

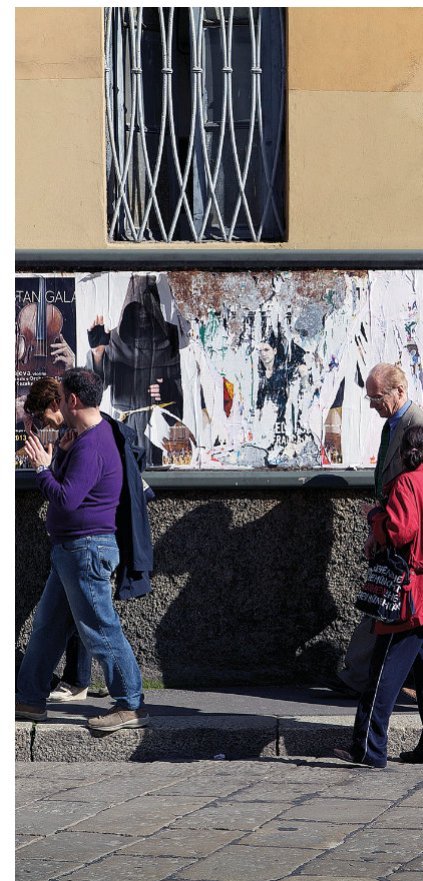
First of all, an aesthetic aim, since the action of the artist aims to a formalisation among the different shapes that art can take. Secondly, the aim could be to communicate or to demonstrate something, because a piece of art often, when it goes beyond the mere artistic operation, activates a communication or demonstrates the existence of a problem. That's why the artistic operation could have also a social function, which sometimes develops a political or critical connotation, or that simply aims at finding a reason for the actions that deal with our lives and the relationships among people and places.

In its most difficult vision, the public action of art could aim at having a specific destination, which could be combined with architecture or city planning. In any case, it aims at activating some reactions or emotions, along with a definition of the role of those who realize it.

Among the many shapes that public art can take, a great success is represented by the billposting, even if sometimes it remains "hidden in the public space". The presence of an image without an advertising message represents a provocative challenge to the idea of the commercialization of the space we live in.

There may be various modalities.

Carlo Buzzi, among the multiplicity of options, has chosen to represent questioning people.



These days, some placards posted around Milan represent the artist himself covered by a Franciscan habit of Padre Pio, who is giving his blessing. In this way, the author deals with some controversial topics concerning religious themes and the perception of the passerbys, far from being provocative or, on the contrary, evangelising.

Another initiative, the "Dowser", is going to be carried out in Venice, during the inauguration of the "Biennale".

Francesco Tedeschi. Professor of History of Art at "Università Cattolica del Sacro Cuore" in Milan (faculty of Letters and Philosophy). He teaches History of Contemporary Art at the faculties of Archaeology and History of art in Milan and Modern Philology in Brescia. As an art critic, he has designed and realized exhibitions and has developed editorial projects and cooperations with specialized magazines.

Francesco Tedeschi. *One more action in the public space*

retrospettiva César



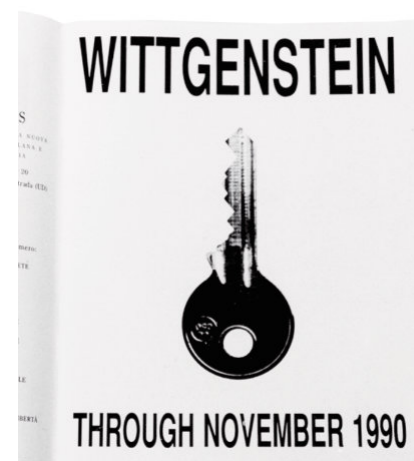
Milano, Palazzo Reale

15 maggio - 12 luglio 1998

Orario 9.30 - 18.30

chiuso lunedì





The object and the media In 1990, Carlo Buzzzi published a full-page spread in the Italian edition of *Flash Art* No. 156 constructed as follows: at the top in large block capitals the name PICASSO, in the centre a photograph of a toilet brush and at the bottom the phrase “Orario 20 – 22” [Opening hours 20 – 22]. The graphically well-balanced composition in black and white is similar in form to a normal event or exhibition announcement. A paid advertisement, a page among other pages, with no captions or explanations of any kind. Two further operations with similarly composed images were published in 1990, in *Flash Art*, No. 158, with the name “KOSUTH”, a photograph of a pair of scissors overprinted with the word “SETTLED” and the indication “Tutti i giorni dalle 20 alle 22” [“Daily from 8 to 10 PM”], and in 1991, in *Juliet Art Magazine*, with the name “WITTGENSTEIN”, a photograph of a key and the phrase “THROUGH NOVEMBER 1990”.

Clearly, the three chosen figures whose names are used almost as “headlines” in a press release were celebrities from the cultural rather than the general public sphere – while Picasso is known at almost all levels, the same cannot be said for the philosopher Ludwig Wittgenstein and the conceptual artist Joseph Kosuth. The objects represented are drawn from the everyday and are so banal and lacking in significance that they can hardly even be included in the category of things associated with a personal life experience. Their combination with the chosen names may be said to have been deliberate, as in a conceptual operation, or instinctive, as in a free association of a psychoanalytical or Surrealist stamp; initially, this question is unimportant, what counts appears to be the evocative capacity of the image as a whole, and its pervasive capacity. In 1991, the artist planned his first public billposting on the walls of Milan, with 140 posters exhibited for 15 days in the city’s most central quarters (the use of the verb “to exhibit” being by no means casual). The 100 x 70 cm poster presented a structure identical to the magazine advertisements described previously with additional compositional elements: at the top the name VAN GOGH, in the centre the photographic image of a metal cheese grater, then the title “TUTTE LE OPERE” [“ALL THE WORKS”] and lastly “ORARIO 20.00 – 22.00” [“OPENING HOURS 8 – 10 PM”]. In 1992, the image from the earlier advertisement dedicated to Picasso became a poster another billposting campaign on the walls of Milan. These actions are similar in terms of planning and intent to those conducted in the printed media. What changes is the location in which they take place, in the streets, in direct contact with any possible “viewer” or, in terms of feedback that while never declared is inevitable, with any possible end-user. The publicity becomes even more public, with the street or the piazza (beyond the domestic environment, substantially) as the place in which quintessentially everything becomes public or is performed publicly: we demonstrate, we protest, we shout, we share and finally we “exhibit ourselves”.

We might say, to set out the sequence of the operations, within the frame of the billboard and the regulations, but outside the gallery, within a “system” (that of art which is no longer the “art world”¹ we once knew) but outside its objectives.

These initial trials were followed by others with posters featuring more enigmatic images that always possessed a certain communicative strength. “L’evoluzione del pollo” [“The Evolution of the Chicken”], for example, from 1993, followed by the almost consequential work featuring a detail of a butchered chicken and this time the abusively and provocatively borrowed logo “United Colors of Benetton”. The condemnation of the now overt and invasive crossover between art and advertising is clear (although in this case “condemnation” is perhaps inappropriate given the dryness of the image the coldness of the operation).

Later come the first self-exhibitions of parts of the artist's own body, naked, masked or “faked”, which occupy the entire area of new posters. These exhibitions that have been repeated periodically through to the present day. The swollen, cadaver-like face from 1995; ironically blowing a bubble in 1998; blacked up to simulate an artist of colour in 1999 (“Artista Multietnico”) or holding a magic wand to imitate a magician in 2005. A shot from behind, showing a glass held in two hands behind the artist's naked back and the nape of his neck is what we see in “Red Back Wine” (2013), while the same year also saw the artist pointing a forked stick in “Rabdomante” [“Diviner”]. The pleasure of imitation is also evident in the disguises used in “Incappucciato” [“Hooded”] from 1997 and as a monk in “FFPP” from 2013.

Through the “manifested” images of his own body, Buzzi is here taking the “species of artist he wants to be” directly into the streets, as if in this way his action is declared even more forcefully and with no apparent intermediation. In a later action, “The Scream” (a personal and media-based interpretation of Edvard Munch's *The Scream*, undertaken in 2015) the size of the poster became a qualifying element, almost as if visibility as an artist is placed directly in relation to the physical dimension of the image, which in this case reaches 50 square metres of surface area. Two final observations have to be made regarding the objects and media used by Buzzi in his work. The first is that all the posters and the advertisements have been created in accordance with the relevant local authority and national regulations. Nothing is done illegally and the extent of the campaign depends exclusively on the economic investment. The size of the images instead depends on the size of the space (billboards) available or planned for. The second is that in the exhibitions that follow or alternate with the operations in the field, the bureaucratic documentation necessary for their actuation is frequently exhibited, together with photographs of what may be defined as the “open installations” and framed posters removed in their entirety or as scraps. The artist

¹ In this regard see the important article by Lawrence Alloway published in “Artforum” in 1972 *Network: The Art World Described as a System*. In: <http://artforum.com/inprint/issue=197207&id=33673>.



defines these actions as the “formalization” of the event and the use of this bureaucratic term seems to indicate, and exhibit, the remoteness of a wholly conceptual operation that concedes nothing to his own emotions and those of others. This is something that instead has to deal with the fact that these actions appear to be the sign of a deliberate, active withdrawal of contents and forms from the world of wall images and therefore from a living, open and pulsating social world.

The method What kind of images has Carlo Buzzi invented and does he continue to invent? I would say advertising messages that appear as the carriers of reliable information despite their spareness and, above all, their obvious incompleteness. What we see hardly coincides with what we come to know and with what we should already have known. The observer observes but does not know exactly what he is seeing and this is the first result for the artist who thus reveals that which is a reality of human and social existence.

The visual, graphic and verbal elements of these posters relate to one another, this is clear, but not so much revealing new evidence of meaning as investigating the constitutional elements of advertising communication understood as an expressive element in its own right in the creation of the work of art. A work that, in this way, becomes even more complex and well-structured: a campaign project, an image, scripts, a materially inexistent product that becomes abstraction and thought and, lastly, a tangible “thing” that documents, but also fragments, the work itself. The appropriation of advertising media constructs the method with which the artist “makes art” and through which he overcomes the location of art, the gallery or the museum, to create what he understands as “Public Art” rather than Publicity; thought rather than product. Naturally, as is always the case with contemporaneity, everything merges in Carlo Buzzi's project too: the world of the everyday with the world of art, the language of commerce with that of poetry and that which is a refusal of cultural customs becomes the consumption of prepacked images. Wittgenstein, Picasso, Van Gogh and Buzzi's own identity are both mere words and evocations and real people; but what they will be at the moment the posters are seen will be decided by the observer alone, more or less consciously and in relation to the place in which they are seen. Publicly displayed posters are not the circumscribable images we might find on the white walls of a gallery. That which we are really permitted to see is the result of their interaction with the types of wall to which they are affixed, with the other posters alongside them, with all the rips and superimposed scripts. A surrealist game, a kind of modern and even more dilated “cadavre exquis”, the associations of which read in their unity will be revelatory regarding the subterranean pulses, the thoughts of the spirit of place and moment, perhaps impersonal and perhaps instead a

faithful but rather undesirable mirror of a collective sub-conscious.

The brand Carlo Buzzi defines himself as a “Public Artist” and, specifically, the only true public artist. He does not say what the relationship is (what consequentiality?) with the term Public Art², which embraces the most disparate expressive forms, from monumental art to urban relational interventions. However, in my opinion, the definition the artist has identified does not constitute the taking on of a role. It is instead a deliberate digression (a digression that is always present in his work) into the ambit of professional advertising communication, undertaken to study and understand the instruments he was to use, as we have already seen, as media for the making and not solely the communication of art. A signature, a marque, a slogan that in its clear formulation, albeit with ambiguous contents, is capable of inducing expectations in the minds of those who find it association with an artistic product. In short, we are talking about the creation of a brand, that of the only true public artist, which can be seen as an additional and signifying element to the previously declared personal expressive grammar and which is in line with the current era steeped in advertising and brand awareness, whatever the term may be taken to mean³.

The red herrings What relationship is there between Carlo Buzzi’s torn posters and those of the “Affichistes”? Very little I would say. The torn posters, the collages, the assemblages and the overlapping of the latter are methods for the composition of a surface, for giving formal substance to a working project. Colours and subjects, concealments or revealings, the poster scraps or the stratified parts are all compositional elements, almost pictorial albeit atypical, that speak primarily of their own language and secondarily of textual elements share with a more or less extended community⁴.

Buzzi instead creates and then posts, and his rips are born out of, deliberately or otherwise, the will to subtract his conceptual work, the initial proposal, from the destructive action of time and the natural process of corrosion that afflicts anything left to its own destiny. Almost a gesture of self-conservation actuated through the recovery of part of his ideas and the images created. This is why the encounter with Buzzi’s “recovered works” and the surviving frescoes present in the Civic Museum at Campione d’Italia (in the exhibition Antologia Pubblica, held in the spring and summer of 2013) was so powerful. The relationship between the centuries-old and the new images, both “saved” in fragmentary form rather than being presented in their entirety, revealed their common symbolic value, that of a very human gesture of protection and conservation, that even overcomes the aesthetic and iconic value.

² **Public art** replaces neither architecture nor urban planning, but disturbs and provokes both: it subverts spatial and temporal coordinates, it defeats consolidated habits, stimulates the public to live space in an active and participatory fashion. «Public art has to squeeze itself in, introduce itself below, overlies what already exists in the city. Its approach consists of executing operations in built environments» (“Lo spazio pubblico in un tempo privato”, in Vito Acconci, p. 132). «The public artist is required to intervene not on the buildings, but on the footpaths, not on the streets, but on the benches at the sides of the streets, not on the city but on the bridges between one city and another. Public art functions as a footnote: it can only comment on or contradict the main text of a culture» (“Andare all’esterno”, in Vito Acconci, p. 140) (Adachiara Zevi, “Arte e spazio pubblico”, “Enciclopedia Treccani”, ad vocem, www.treccani.it, 2015).

³ The concept of a “brand” has been associated with contemporary for many years. Cf the article in *The Economist*: “Portrait of the artist as a brand” (www.economist.com/node/499033, 2001). And also the statement: *Damien Hirst is a brand, because the art from of the 21st century is marketing* (G. Greer, *Germaine Greer Note to Robert Hughes: Bob, dear, Damien Hirst is just one of many artists you don't get*, in: www.theguardian.com/artanddesign/2008/sep/22/1, 2008).

⁴ Mimmo Rotella speaks of his “décollages” in the following terms: *I was impressed by the walls covered with torn posters. I was literally fascinated by them, in part because I thought at the time that painting was finished and we needed to discover something new, living and current. (...) Most of my décollages are taken as I found them, already worked by the man in the street and by the weather*(in: *Rotella'77*, Il Collezionista, Edizioni/1, Rome, February 1977).



Carlo Buzzi’s anti-dogmatic connections in Turin In October-November 2015 Carlo Buzzi, in collaboration with Paolo Tonin of the contemporary art gallery of the same name, created a poster campaign in Turin with three different designs (80 posters per subject), starting on the 28th of October for 15 days. Half were presented in the city centre, the others in the Lingotto quarter, home of the Artissima art fair. He returned to the first subjects used in the 1990s, rendering the compositions leaner, stripped down. In substance, he effected a further reduction of the signifying elements present in the three types of poster: the names of three artists, Van Gogh, Picasso and Mondrian (this being the first name of an artist used for a photomontage prior to 1990) and the metal grater for the first, the toilet brush for the second and a plucked chicken (a butchered fowl like the one in the Benetton work, but used differently) for the third. The communicative ambiguity of the works from 20 years earlier disappeared along with the disappearance of the opening times and other words that, while being insufficient to lend concrete purpose to the communicative device, were nonetheless elements directing the perception in a multi-faceted programmatic intervention. Formally, the operation remained the same, a billposting creating a “public place”, but the resulting information provided is different: clearer might we say? More defined? More disorienting? There is a clear polemical component with regard to the so-called “art system”, but we also have to ask ourselves whether the artist is still questioning the relationship between advertising and art, or rather the possibility that a certain type of communicative medium, and the very idea of communication, can contribute to the creation of an artistic product with non-traditional qualities and objectives. Perhaps this relationship is now taken as a given, after all many years have passed since the first operation, and what is being investigated now is the effect of the verbal-figurative associations that are no long the “free associations” of the Surrealists, mutated by psychological studies, but those which widespread “popular” culture “filters” (this is itself a paradox) and proposes as systems of thought that then become patterns of behaviour.

Clearly, Vincent Van Gogh is not identified with a cheese grater any more than Pablo Picasso can be with a toilet brush or Piet Mondrian with a chicken, this is not the artist’s “message” but rather the question of how these associations are received and what effect they produce in the mind of the observer; and whether all this has something to do with art or not rather than with its banalization, a practice that has attained a certain constructive and formal relevance in contemporary production and is therefore certainly worthy of attention.

Fabrizio Parachini is a visual artist and a curator of contemporary art exhibition. He is also a Fine Arts Academy lecturer in Theory of Visual Perception and Chromatology, subjects tackled and developed on the basis of modern research conducted in the fields of neuroscience and neuroaesthetics.



1990. Advertisement. Flash Art, Italian edition, June / July, n° 156, pag. 27 ≈ 31x42 cm

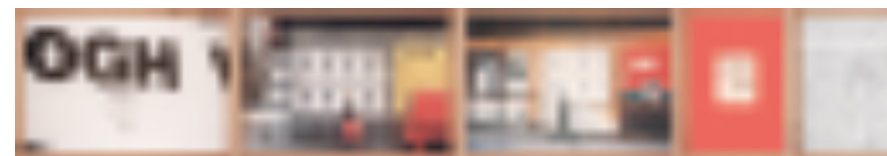


1990. Advertisement. Flash Art, Italian edition, October / November, n° 158, pag. 7



1991. Advertisement. Juliet Art Magazine, February / March, pag. 7. ≈ 26x41 cm

1991. Milano, 140 posters format 100x70 cm, exhibited from 13.11 for 15 days, downtown area



1993. Busto Arsizio (Varese), exhibited from 15.1 for 15 days



1993. Gallarate (Varese), 120 format posters 100x70 cm, exhibited from 22.12 for 5 days



1994. Cantù (Como), 100 posters format 100x70 cm, exposed June / July



1994. Gallarate (Varese), 50 posters format 100x70 cm, exhibited from 12.12 for 10 days

1994. Gallarate (Varese), 100 posters format 100x70 cm, exhibited from 12.12 for 10 days



1995. Genova, 200 posters format 100x70 cm, exhibited from 9.1 for 10 days

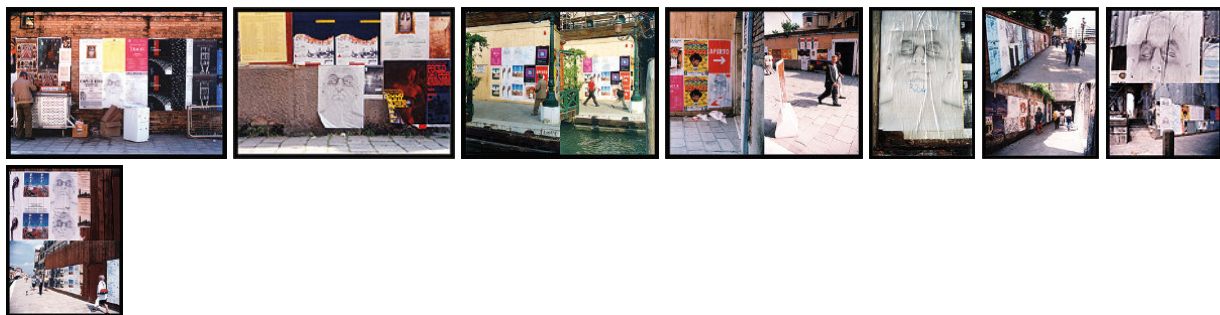


1995. Genova, 150 posters format 100x70 cm, exhibited from 9.1 for 10 days



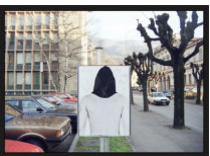
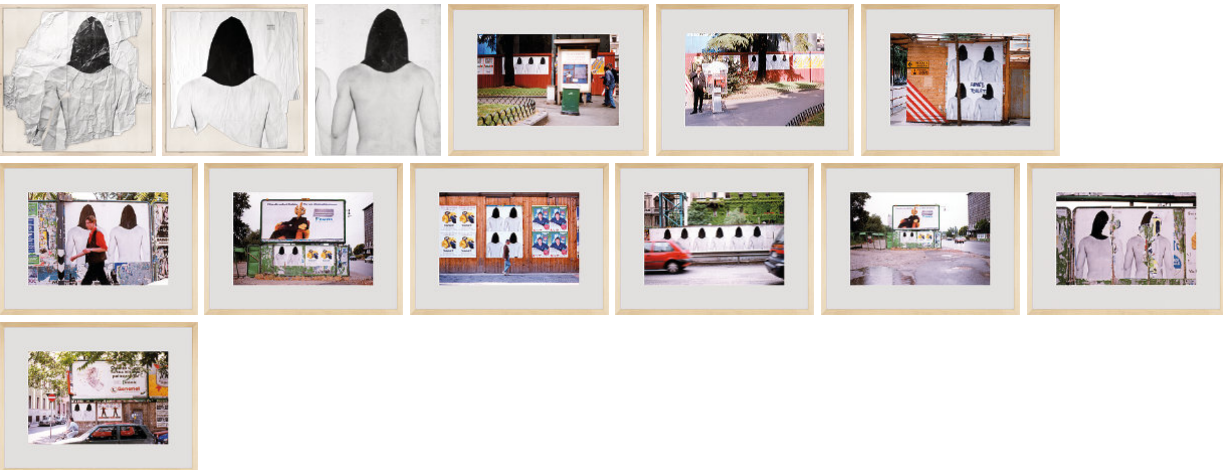
1995. Biella, 100 posters format 100x70 cm, exhibited from 20.5 for 10 days

1995. Venezia e Isole, 150 posters format 100x70 cm, exhibited from 2.6 for 15 days



1995. Legnano (Milano), 100 posters format 100x70 cm, exhibited from 13.6 for 10 days

1997. Milano, 200 posters format 140x100 cm, exhibited from 21.5 for 15 days



1998. Bellinzona (Switzerland), 30 posters format 140x100 cm, exhibited from 19.1 for 25 days

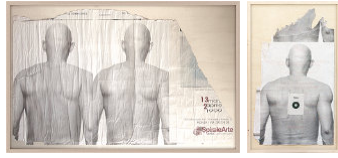
1998. Milano, 300 posters format 140x100 cm, exhibited from 24.7 for 15 days



1998. Bellinzona (Switzerland), 30 posters format 140x10 cm, exhibited from 15.12 for 25 days



1998. Rozzano (Milano), 80 posters format 100x70 cm, exhibited from 20.10 for 30 days



1999. Agrate Brianza (Monza), 50 posters format 100x70 cm, exhibited from 10.3 for 15 days



1999. Venezia, 100 posters format 100x70 cm, exhibited from 4.6 for 15 days



1999. Biella, 100 posters format 100x70 cm, exhibited from 10.9 for 15 days

1999. Biella, 2 implants format 140x200 cm, exhibited from 10.9 for 15 days



1999. Genova, 350 posters format 100x70 cm, exhibited from 18.10 for 10 days



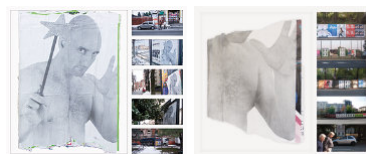
2004. Borgomanero (Novara), 40 posters format 100x70 cm, exhibited from 28.5 for 20 days



2005. Mozzate (Como), posters format 100x70 cm, exhibited from 1.2



2009. Trieste, impianto 3x6 m, exhibited from 9.7 for 15 days



2009. Seregno (Monza), 50 posters format 100x70 cm, exhibited from 17.12 for 10 days

2011. Varese, 80 posters format 100x70 cm, exhibited from 15.10 for 15 days



2012. Gallarate (Varese), 40 posters format 140x100 cm, exhibited from 1.3 for 15 days

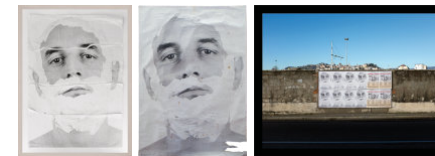
2013. Milano, 80 posters format 100x70 cm, exhibited from 3.4 for 10 days, downtown area



2013. Venezia, 150 posters format 100x70 cm, exhibited from 29.5 for 15 days



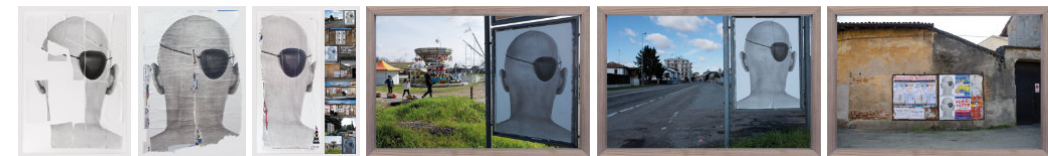
2013. Lugano, Campione d'Italia, Como, Fino Mornasco, Menaggio, Bellagio, Cernobbio, Porlezza, Tremezzo, Varese. Various formats, exhibitions from 3.6



2013. Bergamo, 100 posters format 100x70 cm, exhibited from 20.12 for 15 days

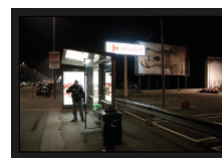
2014. Magenta (Milano), 50 posters format 100x70 cm, exhibited from 29.2 for 15 days

2014. Corbetta (Milano), 20 posters format 100x70 cm, exhibited from 3.3 for 15 days



2015. Milano, 8 implants from 15.1 for 10 days





2015. Torino, 240 posters (80+80+80) format 100x70 cm, exhibited from 28.10 for 15 days



Artworks Archive. It collects and documents the works formalized following the operations carried out in the public context.

The archive is available online complete with specifications (size, edition, availability, ...) from site **carlobuzzi.it** [carlobuzzi.it/catalogo.pdf].

Other links: buzzi.aziendabuzzi.net/opere-formalizzate; [behance.net/carlobuzzi](https://www.behance.net/carlobuzzi)

2016. **MEMORIES CAN'T WAIT**. CARLO BUZZI+ FABRIZIO PARACHINI. MILANO. THECA GALLERY. A cura di Stefano Mazzatorta.

2016. **STRADARIO**. TORINO. PAOLO TONIN ARTE CONTEMPORANEA. Esposizione personale. Testo in catalogo di Fabrizio Parachini.

2016. **OTHER IDENTITY**. GENOVA. Loggia delle Mercanzie. Esposizione collettiva. A cura di Francesco Arena.

2015. **THE SCREAM**. Surplace Artspace I Varese. A cura di Luca Scarabelli

2015. **MILANO SGUARDI SULLA CITTA'** (1990-2015): Carlo Buzzì, Jonathan Guaitamacchi. AZIMUT Investment Fund with Theca Gallery I Milano – Palazzo Bocconi. 16th July 2015 I 15th September 2015

2015. MILANO. PUBBLICA AFFISSIONE GRANDI FORMATI (8 impianti dal 15/1/2015 for 10 days. Via Patrocle angolo Via Ippodromo (4x8 m) / Via Forze Armate c/o Billa (4x8 m) / Via Alfonso Gatto angolo Viale Forlanini (5x10 m) / Via Achille fronte Ippodromo (3x6 m) / Via Federico Teslo (3x6 m) / Piazzale Stadio (3x6 m) / Via San Glicerio / Fulvio testi (3x6 m) / Via Ettore Majorana (3x6 m))

2014. **MIRAGGI**. ABBIATEGRASSO (MI). PALAZZO CITTADINI STAMPA. Esposizione collettiva. A cura di Samuele Menin

2014. **PALAZZO COMUNALE, SALA DELLE COLONNE**. Corbetta (MI). Esposizione personale

2014. **ICON**. LUGANO (CH). THECA GALLERY. Esposizione collettiva. A cura di Andrea Carlo Alpini

2014. **CORPI SPECIALI**. SARONNO. CAMERA DI COMMERCIO ITALO-URUGUAYANA. Esposizione personale. A cura di Stefano Mazzatorta

2015. MAGENTA/CORBETTA (MI). PUBBLICA AFFISSIONE (50, 100 x 70; 29/2, 15 I 20, 100 x 70; 3/3, 15)

2014. BERGAMO. THECA GALLERY I Bergamo Arte Fiera. "Voyage en Italie". A cura di Stefano Mazzatorta

2013. BERGAMO. PUBBLICA AFFISSIONE (100, 100 x 70; 20/12, 15)

2013. **QUATTRO SENZA**. STUDIO APEIRON. SOVICO (MB). Esposizione collettiva. A cura di Luca Scarabelli

2013. **ANTOLOGIA PUBBLICA** (Opere Scelte 1990-2013). LUGANO (CH). Theca Gallery. Esposizione personale. 8 giugno/ 30 agosto. Pubblica Affissione: Red back Wine

2013. **ANTOLOGIA PUBBLICA** (Opere Scelte 1990-2013). CAMPIONE D'ITALIA. MUSEO MUSEO CIVICO. Esposizione personale. 6 giugno/ 14 luglio. Pubblica Affissione: Red back Wine

2013. LUGANO, COMO, VARESE, FINO MORNASCO, MENAGGIO, BELLAZZO, CERNOBIO, PORLEZZA, TREMEZZO, CAMPIONE D'ITALIA. PUBBLICA AFFISSIONE

2013. VENEZIA. PUBBLICA AFFISSIONE (150, 100 x 70; 29/5, 15)

2013. MILANO. **ARTE ACCESSIBILE**. 12-13-14 aprile 2013. Building Soluzioni. THECA GALLERY presenta il progetto curatoriale "Un contributo alla storia anonima" I Video dello stand I Special Project: Carlo Buzzì Pubblica Affissione FFPP Milano; Conferenza Arte Pubblica

2013. MILANO. PUBBLICA AFFISSIONE (80, 100 x 70; 3/4, 10)

2012. **SOTTO LA BUONA STELLA**. MUSEO D'ARTE CONTEMPORANEA DI VILLA CROCE. GENOVA. Esposizione collettiva

2011. GALLARATE. PUBBLICA AFFISSIONE (40, 140 x 100; 1/3, 15)

2011. VARESE. PUBBLICA AFFISSIONE (80, 100 x 70; 15/10, 15 I 40, 140 x 100; 15/10, 15)

2009. AFFISSIONI BRIANZA. Interventi in pubblica affissione, varie località. In collaborazione con Studio Apeiron e Associazione Culturale Boîte

2009. **MANIFESTI D'ARTISTA**. TRIESTE. A cura di Maria Campitelli

2007. **DAL SOGNO AL SEGNO**. LEGNANO (MI). PALAZZO LEONE DA PEREGO. Esposizione collettiva

2005. **METAFISICA NATURALE**. MOZZATE [CO]. VILLA SCALABRINO. Esposizione collettiva e intervento in pubblica affissione. A cura Luca Scarabelli

2004. **FUORI LUOGO O INOPPORTUNO**. BORGOMANERO (NO). FONDAZIONE ACHILLE MARAZZA. A cura di Fabrizio Parachini. Esposizione personale e pubblica affissione (40, 100 x 70; 28/5/04, 20)

2002. **UN BODY**. GARTOTECA, MILANO. Esposizione collettiva. A cura Giovanni Ferrario

2000. **SUPERUNKNOWNS VEGETABLES**. FONDAZIONE BANDERA PER L'ARTE. BUSTO ARSIZIO (VA). Esposizione collettiva

2000. **PRIMO PASSAGGIO A NORD/OVEST**. SILVY BASSANESE. BIELLA. Esposizione collettiva

2000. **PROBLEMI DI LUOGO**. LORENZELLI ARTE, MILANO. Esposizione collettiva. A cura di Angela Madesani

1999. **PASSAGGIO A NORD/OVEST**. BIELLA. Esposizione collettiva (interventi nel contesto urbano) e pubblica affissione (100, 100 x 70; 15/9/99, 15)

1999. GENOVA. PUBBLICA AFFISSIONE (350, 100 x 70; 18/10/99, 10)

1999. **CONTEMPORANEA-MENTE**. STUDIO LEONARDI V-IDEA. GENOVA. Esposizione collettiva

1999. VENEZIA. PUBBLICA AFFISSIONE (100, 100 x 70; 4/6/99, 15)

1999. 999. BELLINZONA. SVIZZERA. EX-PALAZZO TROESCH. Esposizione collettiva

1999. **ARON ARTE CONTEMPORANEA**. GALLARATE (VA). Esposizione personale

1999. X N. CHALON-SUR-SAONE. FRANCIA. Esposizione collettiva

1999. MOSTRA DELLE EDIZIONI "IN VITRO". GALERIE A48. GRENOBLE, FRANCIA. (Intervento in pubblica affissione)

1999. AGRATE BRIANZA (MI). PUBBLICA AFFISSIONE (50, 100 x 70; 10/3/99, 15) – In collaborazione con galleria La Meridiana

1999. **PHOTOMEDIA EUROPE**. TRIENNALE, MILANO. Esposizione collettiva

1998. BELLINZONA. PUBBLICA AFFISSIONE (30, 140 x 100; 15/12/98, 25) – IN COLLABORAZIONE CON CACTICINO

1998. **PERISCOPIO 1998**. ROZZANO (MI). Esposizione collettiva e intervento in pubblica affissione (80, 100 x 70; 2/10/98, 30). A cura di Francesco Tedeschi

1998. MILANO. PUBBLICA AFFISSIONE (300, 140 x 100; 24/7/98, 15)

1998. **QUI, LA', OVUNQUE**. SPAZI URBANI DI VICONAGO. CADEGLIANO, ARBIZZO (VA). Esposizione collettiva. A cura Vegetali Ignoti

1998. **MUTUO SOCCORSO**. A CURA DI NO ADMITTANCE. MILANO. Esposizione collettiva

1998. BELLINZONA. PUBBLICA AFFISSIONE (30, 140 x 100; 19/1/98, 25) – IN COLLABORAZIONE CON CACTICINO

1997. **CHI O CHE COSA A SECONDA DEI CASI**. GALLERIA NEON, BOLOGNA. Esposizione collettiva

1997. MILANO. PUBBLICA AFFISSIONE (200, 140 x 100; 21/5/97, 15)

1996. **LE COSE CHE DEVONO VEDERSI**. SPAZI URBANI DI VICONAGO. CADEGLIANO, ARBIZZO (VA). Esposizione collettiva. A cura Vegetali Ignoti

1995. **GIOVANI UMANI IN FUGA**. RITROVI PUBBLICI. SPAZI URBANI DI MENDRISIO. SVIZZERA. Esposizione collettiva. A cura Vegetali Ignoti

1995. LEGNANO (MI). PUBBLICA AFFISSIONE (100, 100 x 70; 13/6/95, 10)

1995. VENEZIA E ISOLE. PUBBLICA AFFISSIONE (150, 100 x 70; 2/6/95, 15)

1995. **PASSAGGIO A NORD/OVEST**. BIELLA. Esposizione collettiva con intervento in pubblica affissione

1995. BIELLA. PUBBLICA AFFISSIONE (100, 100 x 70; 20/5/95, 15)

1995. GENOVA. PUBBLICA AFFISSIONE (200, 100 x 70; 9/1/95, 15)

1995. GENOVA. PUBBLICA AFFISSIONE (150, 100 x 70; 9/1/95, 15)

1995. **STUDIO LEONARDI V-IDEA**. GENOVA. Esposizione personale

1994. GALLARATE (VA). PUBBLICA AFFISSIONE (100, 100 x 70; 12/12/94, 10)

1994. GALLARATE (VA). PUBBLICA AFFISSIONE (50, 100 x 70; 12/12/94, 10)

1994. CANTU' (CO). PUBBLICA AFFISSIONE (100, 100 x 70; 22/7/94, 5)

1994. **ARS LUX. MADE IN BO**. Esposizione collettiva, diverse sedi, tabelloni pubblicitari luminosi (300x600 cm)

1994. **OPERE E INSTALLAZIONI NELLA CITTA'**. CANTU' (CO). Esposizione collettiva con intervento in pubblica affissione. A cura Museo Teo

1994. **PER PRESA VISIONE**. GENOVA (A CURA DI STUDIO LEONARDI V-IDEA). Esposizione collettiva

1993. GALLARATE (VA). PUBBLICA AFFISSIONE (120, 100 x 70; 22/12/93, 5)

1993. **la RASSEGNA D'ARTE CONTEMPORANEA**. VARZI (PV). Esposizione collettiva

1993. ROTOR PUBBLICITARIO ILLUMINATO (200 x 300 CM). BUSTO ARSIZIO (VA), dal 15/1/1993 per trenta giorni

1992. **IMPRIMATUR**. EX CHIESA DI SAN CARPOFORO. MILANO. Esposizione collettiva. A cura Achille Bonito Oliva

1992. GALLARATE (VA). PUBBLICA AFFISSIONE (100, 100 x 70; 5/12/92, 5)

1992. BUSTO ARSIZIO (VA). PUBBLICA AFFISSIONE (100, 100 x 70; 5/12/92, 5)

1991. **BRIEFING**. LUCIANO INGA-PIN. MILANO. Esposizione collettiva

1991. **TAKE OVER**. GALLERY NIGHT. NEW YORK. Esposizione collettiva

1991. MILANO. PUBBLICA AFFISSIONE (140, 100 x 70; 11/3/91, 15)

1990. **TAKE OVER**. LUCIANO INGA-PIN. MILANO. KRYGIER LANDAU GALLERY. LOS ANGELES. Esposizione collettiva. A cura Loredana Parmesani

1989. ASSOCIAZIONE ARTISTICA LEGNANESE. LEGNANO (MI)

1988. ASSOCIAZIONE ARTISTICA LEGNANESE. LEGNANO (MI)



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Thanks to: Luca Bonavia, Luca Scarabelli, Tino Facconi, Luciano Inga-Pin, Rosa Leonardi, Fabrizio Rovesti, Mario Casanova, Giorgio Pandolfi, Gabriele Jardini, Andrea Carlo Alpini, Stefano Mazzatorta, Martina Santimone, Fabrizio Parachini, Francesco Tedeschi

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