

ÉLEVAGE DE CADRES

by Elio Grazioli, in Biennale Giovani Monza, Missaglia, 2015, pp. 112 - 113

The title, *Élevage de cadres*, obviously refers to Marcel Duchamp's *Élevage de poussière*, in which there was already the play on words about "to elevate" and "to raise", applied to a subject strange and impalpable like the dust, that Resta goes back to conjugating them in a different way.

The work is made of more than one hundred pieces, small framed pictures – at a first glance, actually almost empty frames temporarily leaning against the wall before being hung or taken away – grey monochrome, but not painted but covered with dust, a very particular dust. Try to rub something on it and you will realize: it is indeed gun powder. The energy is here, all hidden, potential, but explosive, disruptive. The metaphor for art is clear from this point of view.

Dust, we know, accumulate, "elevates" on a surface and its height gives us the sense and measure of the time that goes by. Here the gun powder is applied by the artist, but with the same slowness, dedication and care with which one "raises" a human being. Time on time, accumulation, overlapping, each surface, each "painting" is a meditation. Instead of an image, the subject is the process.

As they get finished, the little pictures are framed, then stacked up against the wall. Here the single piece connects to the others in an inextricable way, no longer separable, as in a collection rather than an accumulation. The "work" is no longer the individual, but the totality, a whole, nevertheless, that changes at the entry of each piece. At the same time the picture, the bi-dimensional "painting", becomes "sculpture", three-dimensional work, and installation, the particular placement of the space in which it stands. The genres, or media, have thus in turn "exploded"; the energy became also linguistics, aesthetics.

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