



Velio Ferretti

PORTFOLIO

*<< cut, mix, spread, engrave, layer everything
to seal the primacy of matter and countless transformations
that this undergoes in my creative process. >>*

Velio Ferretti



Surface #450
2023
Sand and acrylic
colors on wood. Cm. 60x60

Velio Ferretti



Surface #455
2023.
Sand and acrylic colors
on canvas Cm. 100x80

Velio Ferretti



Surface #165
2022.

Glue, wood sawdust on
canvas and acrylic colors.
Cm. 100 X 100

Velio Ferretti

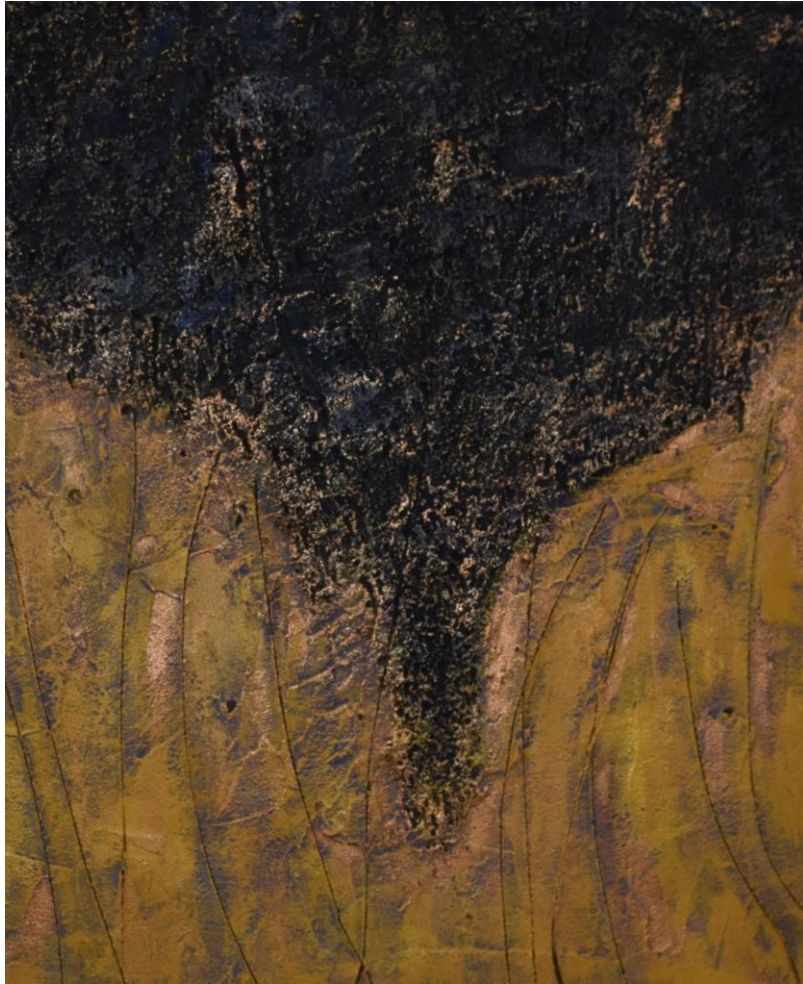


Surface #451

2023.

Gypsum, sand and acrylic colors
on wood. Cm. 40x40

Velio Ferretti



Surface #101
2019.

Cement, sand, glue and
acrylic colors on wood.
Cm. 60X40

Velio Ferretti

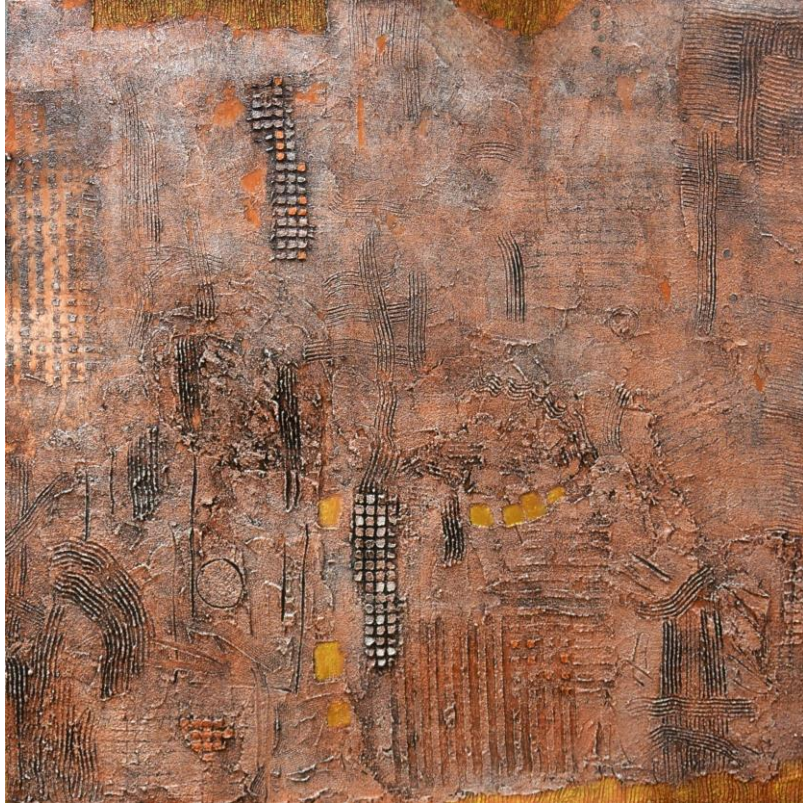


Surface #251

2022

Cement, glue, sand and acrylic
colors on wood. CM 30x30

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Surface #461
2024.

Sand and acrylic colors
on wood. Cm. 80x80

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Surface #490

2023

Sand and acrylic colors on
wood. Cm. 40x40

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Surface #491

2023.

Raw jute on canvas, sand and acrylic colors.

Cm. 100x100.

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Surface #169

2022

Glue, wooden dust and
acrylic colors on canvas.

Cm. 100x100

Velio Ferretti



Surface #270

2022.

Raw jute on wood, cement,
glue, sand and acrylic colors.

Cm. 60x60.

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Surface #238

2022.

Cement, glue, sand on wood and
acrylic colors. Cm. 40x40

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Surface #481

2023.

Sand and acrylic colors on wood

Cm. 60X60.

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Surface #225

2020.

Cement, glue, sand on wood and
acrylic colors.Cm. 60X60.

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Surface #240

2023 .

Raw jute on canvas, sand and acrylic colors. Cm 100x100



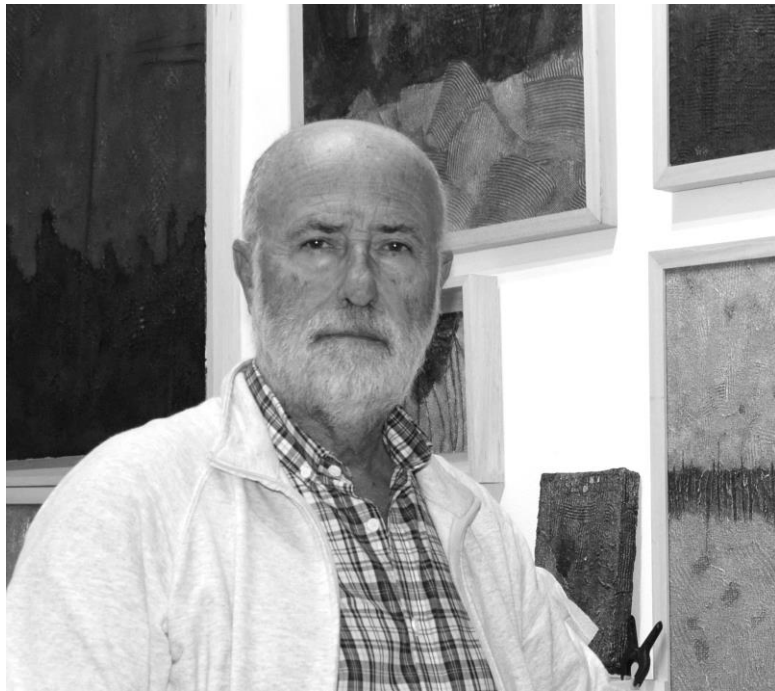
Surface #050

2021

Tinny mesh on wood, cement, glue and
acrylic colors. Cm. 60x60

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BIO



Velio Ferretti (Pistoia, Italy, 1952) has cultivated, since he was a boy, a passion for painting with a very varied production, always aimed at the search for new tools and results.

His artistic career began in 2015 when he was able to dedicate himself entirely to an intense study of colors and materials in continuous search for a synthesis between them. He develops his work both in his own Atelier in Pistoia and in his residence in Cavo (Elba Island)

The recent production has been very rich and has led the artist to exhibit in various solo and collective exhibitions in Italy and abroad.

Critical Apparatus

THE PRIMACY OF MATTER

by Daniela Pronesti

The raw material above all, even before the colour, the sign, the effects of light: Velio Ferretti's approach to painting cannot ignore this assumption, which sees it go beyond the traditionally painted canvas to the bas-relief obtained by combining multiple elements. After his debut as a landscape painter, he continued on the one hand maintaining the idea of a "picture", and therefore of a support that welcomes the creative process, and on the other adopting an abstract-informal expressive style derived from the transfiguration of naturalistic data.

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The common thread between the two experiences - that in the field of naturalism and the current phase of material informality - is the theme of landscape, which proceeds from the first works to the current ones, merging into a language that recalls the concretions of the rock, the metallic shine of the minerals, the sandy consistency of the soil, the marks left on the ground by the passage of man.

From nature seen and represented to nature experienced internally and reconstructed layer by layer, starting from the wooden support and continuing with subsequent material additions - wire mesh, cement, sand, color - until obtaining a "living" body, reacting to light, evocative of tactile values as well as, at the same time, of immaterial suggestions.

Like an alchemist, Ferretti transforms cement and sand into noble materials, which together make up the heart of the work, on which the artist intervenes by opening furrows, tracing signs, fixing imprints of matrix materials.

A pulsating and mysterious life animates these surfaces, whose resemblance to the earth's crust, due to the presence of reliefs, ripples and furrows, suggests that the artist's intent is to replicate natural processes, establishing a new balance between order and chaos, vitality and destruction.

A dialectic between opposites also recalled by the presence of the metal mesh, a barrier that stands between the support and the gaze and at the same time an opening beyond which the material, freed from any constraint, can emerge in all its evidence.

The task of the network is also to accentuate the irregularities of the surfaces, alternating smoother areas in which the light flows fluidly with more bumpy parts where the light is interrupted, and to accommodate the painting within its meshes, thus obtaining chromatic tiles arranged in harmony or in contrast with the dominant tones of the work. In other cases, the wounds inflicted on the material reliefs become

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the equivalent of a secret writing, with which Ferretti communicates to the observer the pathos of the creative act and the energy that accompanies this but also the catharsis that reaches the end of a "struggle", the one with matter, which the artist cannot escape. Despite their small size, these works suggest a monumental spatiality that makes them seem like magnified details of distant planets, visions of unknown worlds, on which the gaze lands with the emotion linked to the discovery of something never seen before. Craters, rocks, furrows, sand: you really have the impression of observing a primordial landscape, traversed by storms and storms, forged by the relentless action of time.

It is the demiurge artist who created it, showing the ability of someone who, like Ferretti, knows well what it means to regenerate matter while having a precise expressive intention in mind and being ready to overcome any obstacle to achieve it.

Firenze, 2023 September

Daniela Pronestì

Journalist, Art Historian, critic and curator.

Trans limina / Across the threshold

by Anna Brancolini

Still the usual humble and everyday materials, rich in the flavor and scent of a past filtered through memorial recovery; again the tears on the jute, a metaphor, perhaps, of the lacerations of existence or of hoped and dreamed passages towards an indistinct elsewhere; again those openings in the metal mesh, which project us on both sides of the spatial plane of the work, towards the whirlpool of the abyss or a saving landing point. But the artistic research now goes beyond the concept of threshold and overcomes that ambiguous dialectic between order and chaos and between constraint and freedom on which the previous works meticulously lingered

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Thus a new dialogue is established with matter and color: the first is sought after for its different tactility and caressed or scratched as if to accommodate the different movements of the soul; the second is more varied, multifaceted and chiaroscuro, capable of evoking indistinct shapes, tremulous horizons or silent presences, almost ghosts torn from a distant dimension, while the surfaces quiver with emotional throbs or elusive vibrations and the Byzantine flashes of gold seem to suggest intercultural trajectories and a renewed dialectic between the sacred and the profane.

Net and jute therefore, in the latest works, are placed as a background, despite their strong symbols; and the research focuses on the infinite plasticity of those sands, those lumps of cement and those acrylic pastes that give body and volume to the surfaces and draw multiple dynamic and spatial trajectories, with their scratches, their signs, their imperceptible games of full and empty spaces that seem to conceal within themselves, filtered by fleeting memories, naturalistic elements: sand dunes, plowed or uncultivated

Fields, sea waves, cloud of the sky; elements frozen as in blurry snapshots and recreated through new spatial concepts that transport them to another, almost metaphysical dimension; so that the works become an investigation into absolute space, internal and external, and every referent, of any sign or nature, dissolves and evaporates. If sometimes forms seem to appear - mute presences or faint ghosts, as I said above - these have the contours of dreams and the indistinct. Presences and ghosts of the soul, without a doubt, capable of leading any lived experience or figurative element back to an essential, abstract and allusive language. Even the color, this color that now seeks intense blues, blood reds and, above all, the brightness of gold, contributes to sublimating every naturalistic echo, every throb of historical time and every fragment of geographical space in a dimension

all-encompassing, beyond space and time; and in this complex totality, apparently simple and minimal, different cultural and artistic suggestions dialogue and the preciousness of the Ravenna and oriental mosaics are evocatively evoked, whose exquisitely Byzantine features, with their taste for refined detail and their suspended atmosphere, are mediated with the deep, variegated and free tremors of the soul that overlooks the mystery of the self and the universe that that self contains and justifies. Thus in these surfaces a new sacredness is perceived: that of our most hidden intimacy and, at the same time, of the cosmic breath that envelops us, of the infinite space that gives us life, of that continuum that reabsorbs every diversity and makes of this a small splinter overlooking the mystery: a slender but precious trace left by man of his presence on this earth.

Pistoia, 2018 July

ANNA BRANCOLINI

Critic and art curator

TOWARDS THE ELSEWHERE

by Federico Napoli

In Velio Ferretti's painting, the geometricized forms in the landscapes of many years ago, the chromatic intensities, the articulation of the spaces, the signs that contributed to the descriptive composition, the general synthesis itself, in the long run appeared to the author as a place that was too precise and described and the need for an elsewhere arose in him. By establishing a process of knowledge and comparison with different materials, Ferretti in recent times has increasingly followed the path of detachment between form and content, inevitably arrived in the creative process, going beyond the expressiveness of his compositions. Thus, today we find ourselves faced with a series of personal "interiors" that are recognized as a living space; objective references also disappear, in favor of a set of allusions that do not narrate, but reveal the author's personal attitude.

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Therefore, since 2015, Ferretti in his artistic production has moved from the "outside" to the "inside", that is, the painting has lost the representative component, now proposing a greater reflexivity and shifting the attention from the object to the subject. That is, the work shows personal truths of the soul, which the author can only try to identify: it is an echo, in which trepidations and tremors, anxieties and hopes can be traced. As a subject, the works of recent years foresee an overall vision that, starting from an ideal and material cage, alluding to a situation of segregation, imprisonment, constraint and impediment of vision - "... this hedge, which from so much part / of the last horizon excludes the gaze ...” (Giacomo Leopardi, “L’Infinito”) -, arrives at a breach opened in this closed space through which to escape, thus finding oneself faced with a state of mind fueled by hope, which however must be satisfied through a complex and therefore uncertain path.

Formally, the cage provides for the emergence from the chromatic mass of a metal structure that can be torn and which therefore suggests a feeling of hope. Materially, the works live on a network drowned in color (often dark, but not always), where the polygonal structure of the constituent elements enters into dialectics with the rectangular and regular dimension of the work surface: the tears are underlined by a light color - but not infrequently the situation is reversed -, establishing a dialogue made of action, light, perspective depth. Ferretti maintains attention on his own interior world and the composition, being neither centralized nor presupposing as necessary a precision of sign, turns out to be more emotional. Consequently, the sign and the gesture are placed in relation with the material and with its manipulation; on the other hand, without the heartening support of the academic compositional elements, here replaced by a substantial material surface created

with plasters stucco glues sand and the same wire mesh, spread on canvas wood or jute surfaces, even without these traditional references the author equally reaches sudden glimpses of light - freedom - hope. His are closed places, from which to escape to find oneself in spaces in which a sense of occlusion remains, to free oneself from which it is necessary to undertake a long fragmented journey, punctuated by a set of signs assumed as symbols in Ferretti's language, where knots and intersections allude to the difficult progress of the journey.

Streaks on the pictorial surface and geometric inclusions of wire mesh give body to a tactile dualism of light and shadow and a vague uncertain horizontal line preludes a hope, however difficult to manage. Therefore, we find ourselves in front of a strictly personal creative world: "Let the doors whisper, the people of the world walk the corridors and do not listen" (Ray Bradbury, "Journey to Mexico").

But, even if the context is dramatized, on the work surface of these elaborate and painful works a controlled order remains, almost as if the author wanted to propose or in any case show with greater force and clarity a possible path to liberation, which is uncertain in its very existence.

Painting, thus, becomes an existential search, with a purpose that is neither narrative nor metaphysical, but of personal commitment, almost humanistic, because it is focused on man: even in the face of a harsh reality, there is the liberating gesture of the tear that overcomes the limits and leads beyond as in a bet, towards the hope of an elsewhere. Velio Ferretti is on the journey.

Firenze, 2017 July

Prof. FEDERICO NAPOLI

Art historian, critic and curator

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