

LIRISMO INDIFESO

unarmed lyricism

CREDITS

It is evident that, across more than fifty years of career, the production of the Maestro Franco Onali includes an immense quantity of works, which — based on certain contingencies — diverge widely in terms of style, technique, and theme. Therefore, dedicating an anthological exhibition to this artist might seem the most coherent choice. Indeed, this type of exhibition risks being dispersive and not very engaging for the public, given that Onali is a rather hermetic author, by his own will: it is no coincidence that Ugo Moretti writes that Onali *enters the laboratory of art and forgets the reason why he entered*. In this sense, Onali is perfectly twentieth-century, because he seems to operate following a suggestion, an impulse of the unconscious that cannot be rationally deciphered, much like the land surveyor in Kafka's *The Castle*, who observes the fortress from the outside without being able to access it. In other words, this *Freudian* approach to the creative process, characteristic of Onali, makes an analytical appreciation of the works by the public extremely arduous, especially in a markedly heterogeneous context such as that of an anthological exhibition.

Therefore, at the core of *Unarmed Lyricism (Lirismo Indifeso)* is the desire to convey the pictorial grammar of Maestro Franco Onali to the public—the sole key to the aesthetic understanding of his poetics—through a judicious selection of works.

The choice of the title, precisely (a quotation from a critical text by Dario Micacchi concerning Franco Onali), refers to the communicative purity typical of this artist's works. In effect, the absence of systematic intent at the root of the work — in favor of the suggestive input — not only renders every artwork by the Maestro unprotected from superficial or prejudiced appreciation but, furthermore, makes the emergence of the aesthetic fact absolutely more complex. Moreover, Franco Onali's profound indifference toward titles — so much so that there are no canvases by this painter to which a name has been given — substantiates all of this: without any clues, in fact, fully grasping Onali's labyrinthine lyricism is an undertaking of dubious success.

In conclusion, the art exhibition *Unarmed Lyricism* is a project that intends to provide the public with tools designed to unravel the enigma that — by the very nature of the unconscious — resides in the works of Maestro Franco Onali. Thus, this exhibition aims at the clear overcoming of frontal and aseptic appreciation, making room for a free and individual aesthetic experimentation of this artist's imaginary.