

L'Espresso

POLITICA - CULTURA - ECONOMIA

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FRANCO ORIGINARIO

**BERLINGUER
CAMBIA
ROTTA? ALLE
BOTTEGHE
OSCURE, COME
NELLE FEDERAZIONI,
È IN CORSO UNA
VIVACE DISCUSSIONE**

Il Pci s'arrabbia col Pci



Spedizione in ab-
bonamento post-
ale 4/70
Somalia
U.S.A.
Canada
Per:
41
42
Per:
Libia Tripoli
Libia Bengasi
Ethiopia Asmara
Ethiopia Addis Abeba
Sud Africa
Venezuela
Sfr.
3,50
3
3
Svizzera
Carbon Ticino
Grecia
Dm.
3,80
60
30
Lira
Germania
Inghilterra
Lussemburgo
Fr.
33
6
6
Bfr.
Belgio
Primo di Monaco
Francia

****Vincenzo Guerrazzi****

****Reviews****

****Maurizio Fagiolo****

****"L'ESPRESSO"****

March 27, 1977

****A Thousand Years from Now, Someone Will See Them and...****

3000 A.D.: with the names of Renato Guttuso and Vincenzo Guerrazzi faded, perhaps one will be referred to only as the "Master of Bagheria" and the other as the "Worker Master," similar to how art history refers to the "Master of the Lively Child" or the "Master of the Adimari Chest." And perhaps it will be concluded that starting from a certain period (the "veromoka/tazzadoro" era of the Master of Bagheria), the Worker Master emerged with his popular and democratic "quartostatale" (fourth estate) painting, euro-internationalist.

The studio of the Master of Bagheria might be viewed as a 19th-century microcosm ("What vile pen, what vile brush!"), whereas a metalworking site could have produced a real constructive movement, far beyond self-indulgence (also present, by the way, in one of Guerrazzi's paintings). All his works depict the World, where politics is exclusively about collectivity, with minimal show of dialectical historical materialism (nowadays an alibi even for cutting-edge researchers!), but filled with genuine national-popular spirit.

In the year 3000, there will be debates over whether they were original masters or merely *petit-mâîtres* working *d'après* others. And the question will arise: is it more important to paint *d'après* De Chirico or *d'après* Guttuso (the only variable that differentiates the Masters)? But some things will come to light. First, that even though the Master of Bagheria seems to have ignored the Worker Master, he still foreshadowed his work. Who could Guttuso's best lines be attributed to if not to Guerrazzi, such as: "exploration of one's own heart" that is not a "solitary operation"? Or the definition of political art as "valid because the emotion is inherent in the plasticity and transcends all

illustration, every literary thought" (see **Primato**, 1940). Finally, in confirmation, we might see that the Worker Master proclaims his posthumous tribute by depicting the Master of Bagheria in his "Secular Funerals."

Two masters: two funerals. The funeral of the Master of Bagheria is famous: Togliatti surrounded by caricatures of historical comrades and covered with flowers cut out from the Sgaravatti catalog. The Worker Master's funeral, with coffins surrounded by Grassi and Fanfani, Piovene and Forlani, Ottone and Guttuso: all chosen with a certain disrespect when not outright unorthodox. It's a kind of mythical clash, like the two battles of Leonardo and Michelangelo in the Hall of the Five Hundred, of which only an eternal memory remains today.

Here's an Art for Everyone: a former worker speaking to the Class, without intermediaries, without the Detestable Delegation. Paradoxically, the mix is skillful: Bali and **Grand Hotel**, the mimicry of the Master of Bagheria, scholarly references, proletarian surrealism, and the **festa della porchetta** (festival of roast pork). A typical scene shows Dante helping the worker at his night desk, while Beatrice (big red book under her arm) seems to console Umberto Eco. A painting with a purpose: to combat the aristocratic discourse wielded by the Senator Critic but ultimately embraced by him. Everyone knows, after all, that the last work of the Master of Bagheria (see the profile on pg. 111) is destined for the voyeurs of **Casa Vogue** but also for the unions. His democracy, in this latest creation of zodiac jewelry, is clear: the production of these beautiful gilded artifacts is so high that no truly democratic woman's neck should be without this essential materialist emblem.

Let me know if there's anything else you'd like clarified!