

FRANCESCO SALVI

Biografia, Bibliografia, Esposizioni

Unauthorized Biography by Francesco Salvi

Bonito Oliva defined him as “the cocaine of the entertainment world” referring to his innovative strength and the energetic

electro-shock he inflicted upon the stagnant intellectual-art-cultural world and Italian show business. Francesco Salvi was born more than once in Luino on Lake Maggiore, the most recent birthdate being in February 1953.

Painter, designer, comic, actor, playwright, movie and theater director, author (Mondadori, Rizzoli), translator (Lansdale, Gaddis, Woolrich, etc.), essayist, contemporary music composer, Pop singer, four hits at the Sanremo Festival, numerous gold and platinum records, stand-up comedian, a super- mentioned jokester in all eight volumes of the “Formiche”, curated by Michele Mozzati & Gino Vignali

- the only man from the Renaissance period still working in Italy. He is in fact, six centuries old, though he looks five years younger (if you ask him for two lines of presentation, he cannot but write it so).

Many worlds co-exist in him in an unedited orderly acquis of creativity, almost impossible to organize chronologically.

Contemporary debut in theater and painting. Diploma from the Engraving Academy in Urbino. His first theatrical company, Nisba. His first one-man shows. Protagonist of the most prestigious international meeting of humorous graphics (which he later tired of). Animated films, and after a brief experience with Bruno Bozzetto - together with RDA70 - he realized his first short film “Etcèssivo” that won awards worldwide. He worked in advertising where he would meet amongst others, Gavino Sanna, Italo Lupi, Paolo Guidotti, Sandro Sbernadori and Tullio Pericoli, whose surreal hand-painted graphics, shirts with cufflinks, jacket/pant suits in Herringbone tweeds he so admired, that he has since unceasingly mentioned it in his works.

He received his degree from the Polytechnic University of Milan with a thesis on “L'uso del simbolo in architettura” (“The Use of Symbolism in Architecture”) under Alpago Novello, working as his assistant for two years.

His debut in filmmaking with Renato Pozzetto; later with Valentino Orsini, Florestano Vancini, Celentano, Claudio e Marco Risi, Paolo Villaggio, Neri Parenti, Marco Tullio Giordana, Salvatore Samperi, Paolo Bianchini, Gianni Lepre and many others, alternating comedy with more serious films.

In TV the revolutionary impact of his Megasalvishow is unprecedented and the subsequent explosion on a national level is comparable to a Nibiru cataclysm in the Empyrean steel of television (“because just like that planet on the opposite orbit of all the others and destined to a large upheaval in the event of an impact”). This happening - unexpected in its proportions, but long awaited - slows down

the exposure avoiding an overlapping of the two galaxies of art and entertainment, still today incomprehensibly distant from one and another.

Film and TV bring him to Romania, Bulgaria, Hungary, Morocco, Tunisia, Albania, Malta, Spain, England, United States. He works with Oscar-winning film director Michael Radford, with Thomas Kadman, with Peter Greenaway; a Hollywood with triple Oscar award winner, Robert Moresco.

Now through the determination of the renowned gallery dealer Stefano Contini, a recent production of Francesco Salvi's colorful art will be exhibited in Cortina. Just cars. Colorful. Alone or caught in convulsive traffic, exaggerated, comical, smelly. Full of onomatopoeic expressions and insults like the best (or worse) reality. Colors that hold elements together: neon yellow vs. sea blue stands out; bright red vs. opaque, leading to confusion; umber on black to pollute. Gradually the movement increases and accelerates, the color is more intense and the surfaces explode in their search for more vital space that only a tridimensional representation could accommodate.

This exhibition of Francesco Salvi is a conscious glance on tragic situations but in an amusing way, satisfied with the idiocy that appears as much in the suffocation by gas as well as that caused by incessant alarms, which only obtain the opposite effect desired. To find amusing subtexts in the art world we would need at least to go back to Futurists and their dynamism, to the advertising posters, to Depero's little soldiers, to the views of Balla and Marinetti. Not to mention Walter Chiari.

Bibliography

Francesco Salvi. *C'è da spostare una macchina*, Galleria d'Arte Contini, Venezia, ed. Peruzzo, 2018

Francesco Salvi. *I diavoli custodi*, Galleria Glauco Cavaciuti, Milano, ed. Peruzzo, 2017.

Exhibitions

2018

Francesco Salvi. *C'è da spostare una macchina*, Galleria d'Arte Contini, Cortina d'Ampezzo

2017

Francesco Salvi. *I diavoli custodi*, a cura di Cosimo Mero, Giancamillo Custoza, Antico Oratorio della Passione di Sant'Ambrogio, Milano