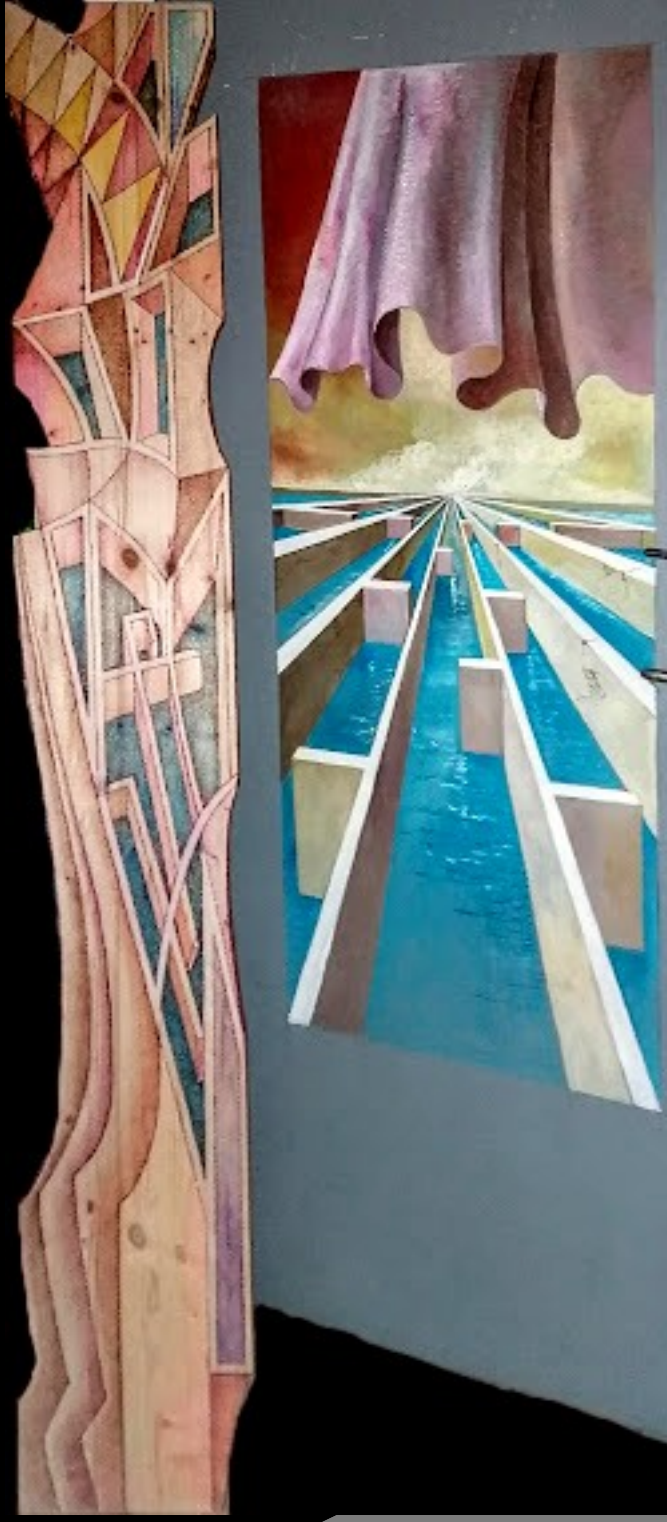


The Wooden Totems

by Ernesto Solari





Ernesto Solari was born in the town of Forlimpopoli (Italy) in 1951. His artistic and cultural training took place in Bologna and Florence. His workshop is located in Como, where he has lived and worked since 1978.

Solari established himself as a researcher in the field of new and alternative art forms, determined to probe their darkest mysteries and secrets. Through the educational power of creativity, this path initiated him to esoteric mysteries, which he explored by revisiting the great artists of the past such as Leonardo da Vinci and Dürer.

After following his own artistic itinerary in the search for light and space, Solari has reached, first through the kabalistic and then the alchemical experience, the hyper structures and the subsequent use of the technique of the material light point.

From chromatic and structural experimentation to the wings of paper and rags, he came to the definition of a totalizing art through a generative process of the art itself, thus giving more value to the creative path than to the final product. According to Solari the completed work cannot be attributed the meaning of contemporary art in an absolute sense. The final product is therefore the process, the path itself which materializes and becomes visible and perceivable both on a sensorial and spatial level. It is a virtual synthesis of one's own reflections on time, on the experiences of the past and the present.

At the same time, Solari researches and represents mystical and theological truths that allow the artist to place his knowledge and expressive skills beyond a historical level and out of time and trends.

ARTIST'S BIO



ERNESTO SOLARI

He gets out of the sterile mechanisms often dictated by the market to pursue the belief that art can still help the world, as perhaps the first creative men did in antiquity, and this thanks to the knowledge and revelation of mystical-theological and philosophical truths.

This revelation, together with the recovery of spiritual and human values have become an urgent necessity today, so that the cultural crisis and the "false gods" or "Pagan Totems" of art do not completely kill the creative energy of humanity, on the edge of a perilous fall into the apocalyptic abyss. In their greater than ever solitude, individuals will have to learn to reflect and make their reflection the pivot of their enrichment for their creative and spiritual rebirth.

Using simple materials such as wood, Solari creates his simulacra, or totems, which intend to open up to social and cultural dialogue by reflecting on today's contaminations and difficulties.

He is an artist and researcher. He taught Art and Painting and Art History for over 38 years; he organised over 30 personal exhibitions in Italy and abroad; he was responsible for organising and overseeing several successful exhibitions such as: "Garibaldi: Ideals, Loves and Thoughts", Como Museo Garibaldi, 1982; "Dossi and the Scapigliati", Como Broletto, 1985; "Ligabue and Mazzacurati" Como San Francesco, 1989; "Heaven in Your Hands", Cernobbio Villa Erba, 1990; "Artusi's Locations" Bertinoro (three spaces) 1992; "Federico II: The Eagle's Eye", at Brisighella, L'Aquila, Foggia, Vieste, Como, 1994-95 (under the patronage of the President of the Republic); in 1996 he drew the sketch for the poster celebrating the Pope's visit to Como and painted a portrait of John Paul II, then donated to the city of Como by the Pope himself; "The Tree of Life", Como Villa Olmo, 1997; "Artusi: The Alchemist of Flavours", Forlimpopoli Festa Artusiana, 1998; "Infinite Leopardi", Como San Francesco and Bertinoro City Hall, 1999; "Cagliostro" at the Rocca di S. Leo, 2004; "Anthology" at Villa Pomini at Castellanza in 2004; "The Lipomo Holy Family", Church of San Giacomo in Como 2004; "Leonardo, Piona and The Last Supper" at the Abbey of Piona (Lc), 2005; "Mona Lisa, Her Face and Soul" at the Abbey of Piona (Lc), 2006; "The Saint Anne by Leonardo" presentation of an unpublished work: Milan, Press Association, 2009; he wrote for Gulliver Educational Magazine 2008-09 and for Art&Dossier, Publisher.Giunti, 2010; "The Italian Soul" Exhibition on the Unification of Italy at S. Fermo, 2011; ANTHOLOGY: 50 years. Broletto-Como, 2014; Opening of the Permanent Committee for the Study of Art and of the Centre for Leonardo Studies in Como, 2015.



The Wooden Totems Series by Ernesto Solari

Painting, sculpting, modeling, drawing, engraving are languages that allow Italian artist Ernesto Solari to create not mere objects or products for their own sake but fragments of a multi-voiced dialogue that live or make a space live or live again.

The narration between expressive elements and contaminating aspects belonging to the physical space in which the narration takes place, determines the materialization of the Aleph, that in Jewish mysticism is the union of opposites or complementary elements.

His artistic purpose is therefore the achievement, or the creation, of such complementarity that can only occur through a chorus of different, opposite or contaminated elements.

Solari's exhibition is therefore not made up of a series of works but of an ensemble of instruments that play together, that converse together, that scream together to achieve a single goal, which is the synthesis, or sum, of all fragments or elements of the exhibition itself.

If you see a totem at the center of the space, you will notice that this dialogues or interacts with the fragments that surround it, it will be able to interact and dialogue with a painting, a sculpture or another totem that has been placed next to it.

Each exhibition therefore becomes an interweaving of threads, drapes, solids and voids which harmoniously lead to a non-objective but mental, philosophical, psychological, mystical result. It is therefore an installation orchestrated by a dialogue, by a creative and sometimes even decisive thought.

Traditional painting, albeit mechanical, is not abandoned, but transformed into plastic matter and form through the double-sided and pointillist totems.

The particular and complex pointillist technique, used by Solari for over thirty years, constitutes a sort of filter or sieve in which, almost by chance, a separation takes place between what remains imprisoned inside and what passes beyond.

Solari does not look for the inspiration transmitted from reality to his own self but, in the creative process, he looks for those emotions that can push him towards flashes of truth, hidden in the theme of the search for dialogue, communication, but also the contaminations that change, sometimes unconsciously, our lives.

The observation and awareness of living in a reality of contamination coexists with the idea that there are many uncertainties in the world, expressed through its silent labyrinths, its bombastic Dante-inspired circles and apocalyptic deluges. The artist moves in this condition of ambiguity and opposing forces; he draws from symbols, allegories, energies and senses to find his thread of Ariadne, that light that has the power to illuminate and guide his creative genesis between spirit and matter.

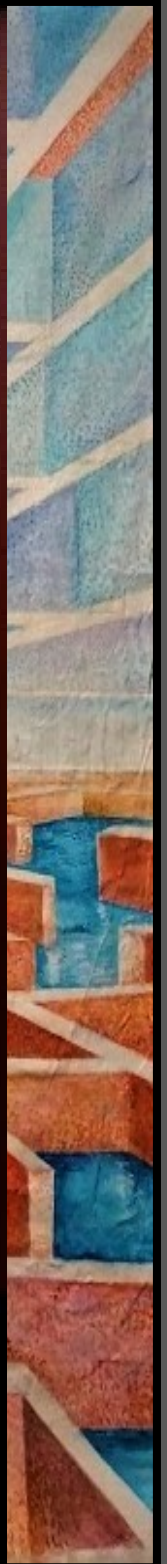
Solari's recent production is increasingly linked to the use of wood through hot and cold applications of pyrography and engraving. The intent is to transfer its symbolic points of light or material points onto wooden boards. And light, as the art of the past has taught us, gives life to color, an element that Solari, as a painter, did not want to exclude from his languages and his dialogues. This dominating luminosity that becomes so detailed and effective, through the technique of pyrography, can be explained through philosophy, thought, spirit, but also thanks to certain simple techniques or materials to unite opposites and make them complementary. His is a creative gnosis whose primary goal is precisely the search for unity, understood not so much as a final destination, but as a process that lives through various stages of life or knowledge and the Totem becomes a mirror or monumental pivot of his creativity.

The Totems are mostly made of shaped fir wood, hot and cold pyrographed, colored with pastels/watercolors or inks and fixed with liquid wax. On average they measure 78 $\frac{3}{4}$ inches (h) x 15 $\frac{3}{4}$ inches (w) / 200 cm x 40 cm and are placed on iron supports (about 2 $\frac{1}{4}$ - 4 inches high / 6 cm to 10 cm high). Currently there are 30 Totems.

“LABIRINTI”

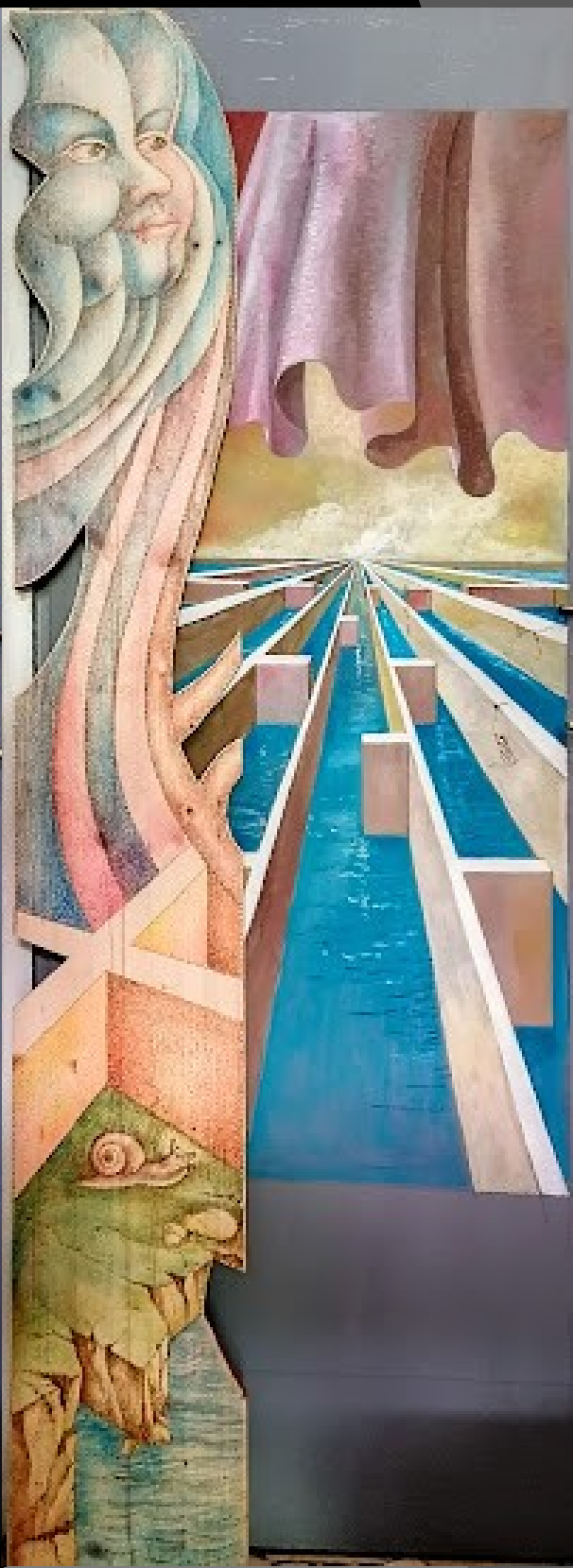


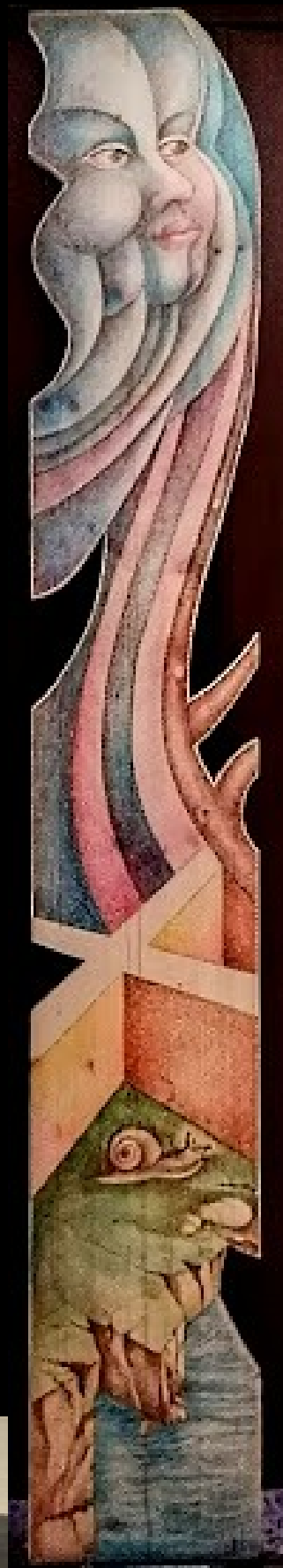




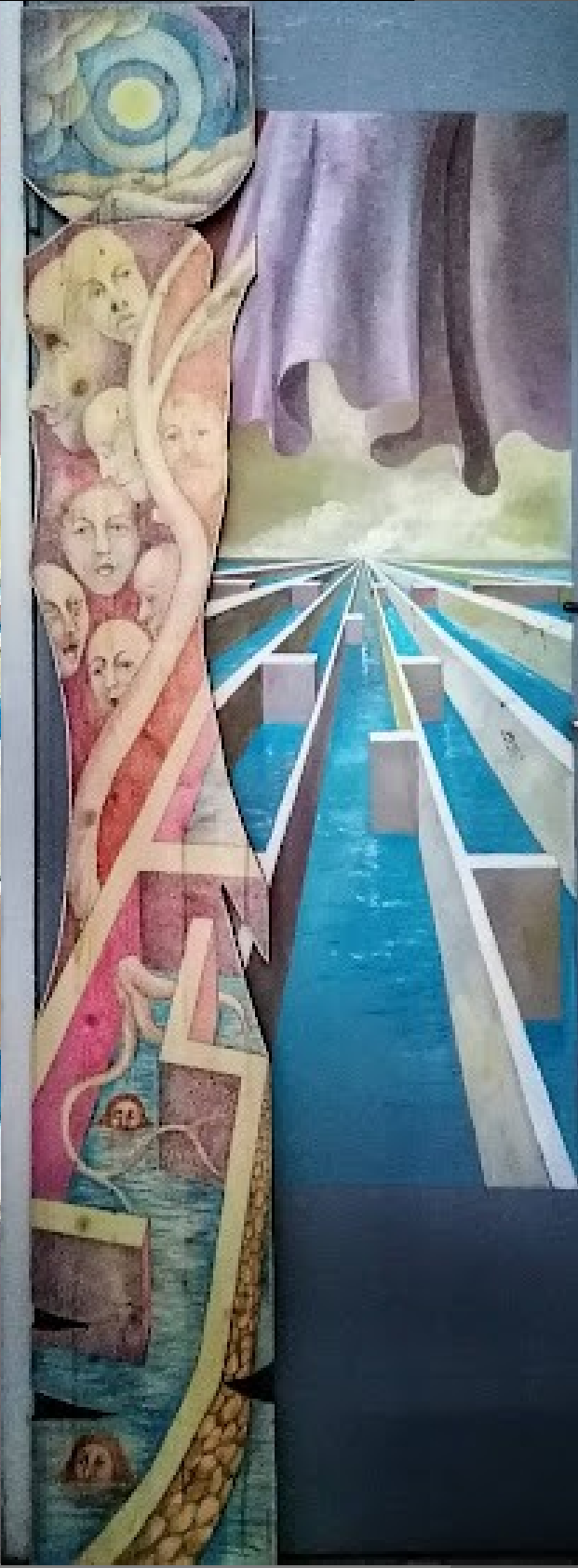


“APOCALYPSE”





“APOCALYPSE II”





“APOCALYPSE III”





THE PAGANINI TOTEMS





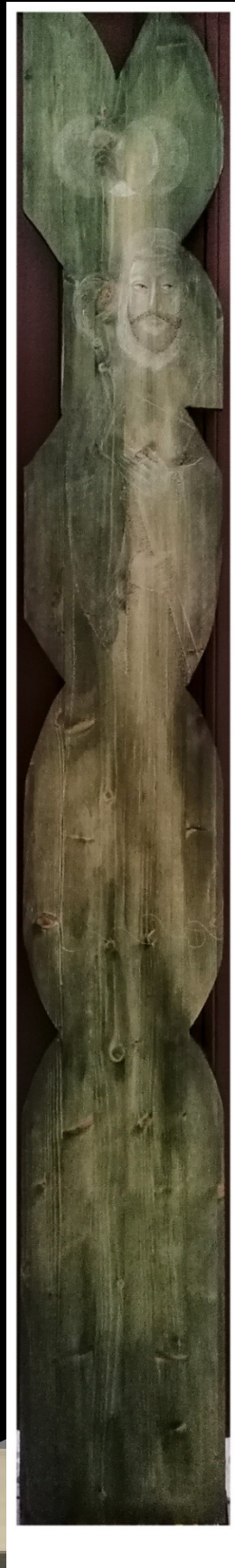
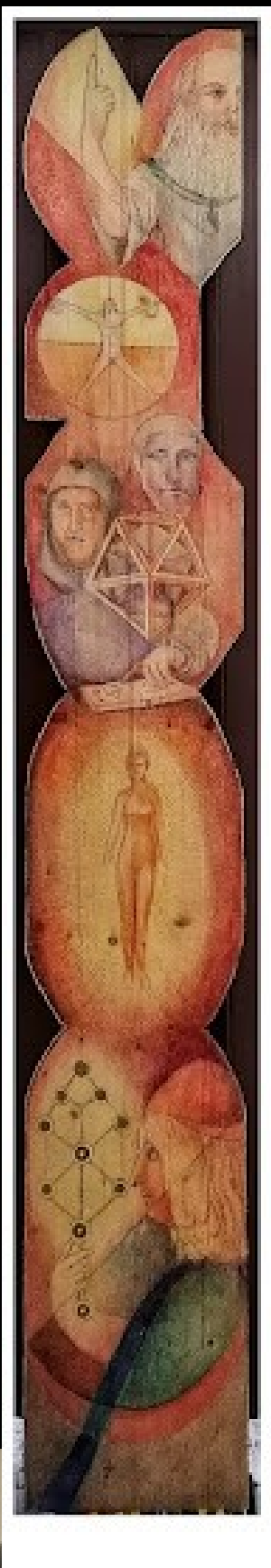


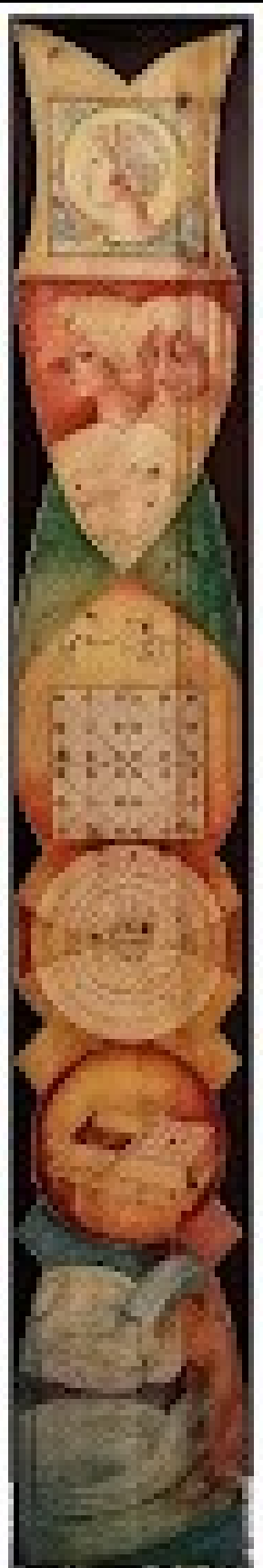






THE LEONARDO DA VINCI TOTEMS









APOCALYPTIC VEILS

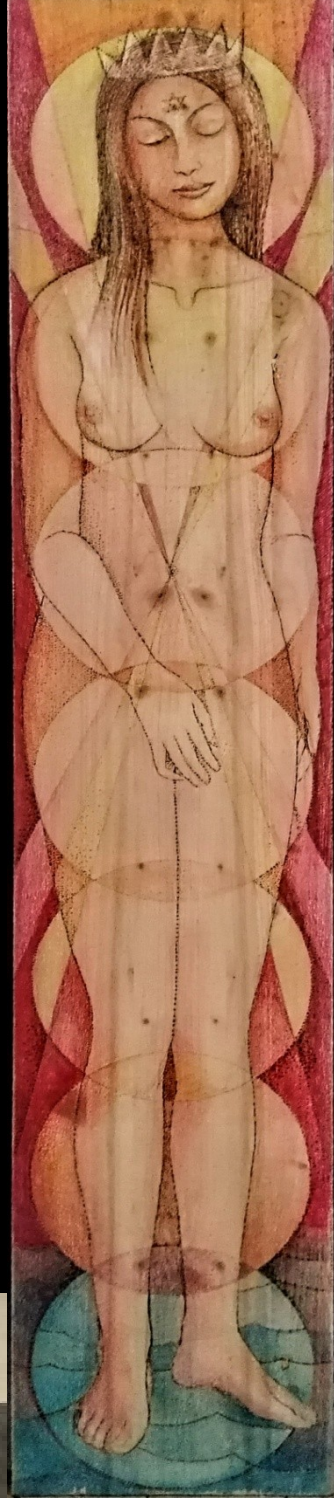








MYSTIC TOTEMS





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THE ARTUSI TOTEMS



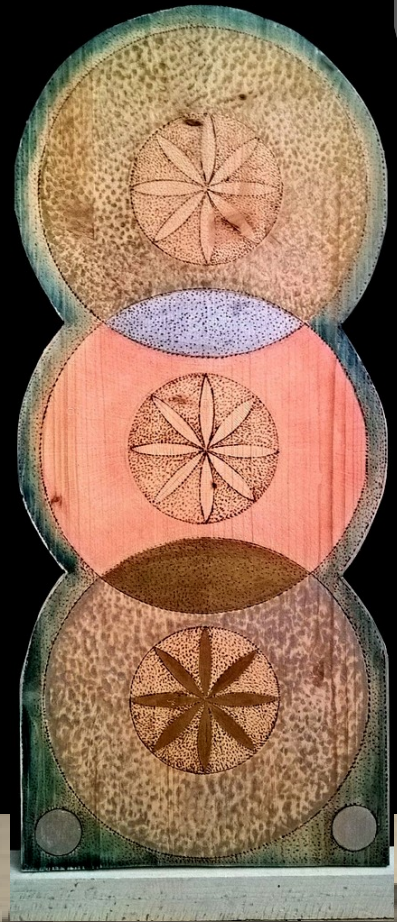


THE LOVE TOTEMS













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