

## Lorenzo Tamai Atemporal Discontinuity 1 marzo 11 aprile 2023

Atemporal discontinuity, that is to say completely extraneous to the flux of time, but also to the fluid and continuous suspension that characterizes “normal” atemporality. Lorenzo Tamai’s paintings are radically episodic; they are punctual apparitions, fragmentary, magmatic spiritual states of being, swirling, the stuff of sudden and fleeting revelations; they are ever on the edge of paradox (also linguistically speaking, in terms of the titles), ever uncertain whether to be more threatening or more playful. Lorenzo Tamai was born in Ravenna but lives and works in Milan. He graduated from the academy of fine arts in 2007, where he studied with Professor Claudio Olivieri at NABA (*Nuova Accademia di Belle Arti*) in Milan. He finished his specialization biennial in visual arts and curatorial studies with Professor Berth Theis at the same academy. Tamai employs various languages and techniques ranging from painting to drawing, photography, digital and paper collage, writings, video, sculpture, performance and audio elements. The following are his one-person exhibitions: *Lamentarsi dell’acqua calda*, Artra, Milan, 2010; *L’ansia della prestazione mi butta*, A + B Studio & Gallery, Brescia, 2013; *Attenzione alle mani*, Opificio 31, Milano, 2017.

“My encounter with painting”, writes the artist, “began with *DIO* (a 2007 piece of work of this title ed.) “noted in my studio by my painting teacher, who asked my colleagues to phone me while I was at home. That day I understood that I could do something sincerely useful, something that could express gratitude and triumph over non-being, over death or dust, as it may be.”

The first thing to NOT do is trying to organize; Lorenzo Tamai’s painting should be taken as it comes; like a not completely simultaneous translation of the artist’s life, like somewhat pre-recorded of episodes that are scattered through an existence. The paintings should be understood as punctual and fragmentary apparitions, as swirling spiritual states of mind, as sudden and fleeting inspirations. We are not dealing with a totally spontaneous kind of painting; there is a filter, a slight displacement in relationship to the hard realities of real life that is constituted by a narrative tendency. It is as if Tamai is creating a story without structure, a plot that is not only lacking recognizable interconnections between events, but also the sense that the author does not feel the need for a connection. A word of caution: any comparisons with avant-garde literature that might come to mind are out of place. Free-words, automatic writing, flux beat seem very distant. In Tamai’s story one senses, if anything, a dandified turn and some Gozzian echos (above all in the series of objects entitled *Posposizioni*). In this case the “good things in horrible taste” do not seem all that “good” anymore; to the contrary, they reveal an alienating aspect, at times even alarming, only slightly softened by the playful titles of the pieces.

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