



Ft3 Florence Trust Residency 2002-2003  
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St Saviour's, Aberdeen Park, Highbury London N5 2AR, UK

### Catalogue essays by Cherry Smyth

(intro)

In Cramerotti's 81-day diary of body maps and routes through fluctuating emotions, he examines the confines and liberations in a regular art practice. Using ink and pastel and white paper, Cramerotti confirms the resourcefulness and strength that still reside in the low-tech.

(text)

"I was unshielded  
in the face of existence  
and existence depends on beauty.  
In the end  
Existence will not stop  
Until to gets to beauty."

'THE BEAUTY OF THE HUSBAND', ANNE CARSON

Take two essential media: ink and pastel. Add a third: white paper. Take eighty-one days. Add a drawing a day. Reject nothing. Make a diary of simplicity and discipline. Take a figure that won't leave you alone. Take a leap. The figure leaps. It dances, elongates, doubles itself, fucks; it lies down dead and someone makes an outline of its inert body on the tarmac, the grey pavement, the burnt soil. Hold the figure in with pastel bars, lines of ink; see it break out, superimpose itself with the power of an archetype that insists on engaging with abstraction, with representation itself. Here you have the work of Alfredo Cramerotti.

These small, compact drawings pulse and pump with action, with exuberance. There is a delicious tension between abstraction and figuration, between fear and excitement, each haunted by the ghost of beauty, of the faceless body, this genderless form that is at our beginning and end. These are body maps, days of road maps, territories where the figure flees in fear or celebrates flight. The boldness and consistency are astonishing as Cramerotti builds up a series of places of memory, of the feel of a place.

In some images we visit life at the extremes – suggested veins bubble with joy, anger, desire... the energy of swirling sperm, the multiplication of cells. In others, texture rules. A melodious cross-hatching or the boom-boom of 60s sparky textile design. Throughout the series, Cramerotti builds up a coherency of gesture and layers of tension between the dense calligraphic ink and the smudged pastel.

Cramerotti shows a tremendous focus of energy, a tight control of the dichotomy between negative and positive emotions, a discovery of primordial drives which echo the work of the Italian transanguardia of the 80s – Francesco Clemente, Enzo Cucchi and Sandro Chia, among others.

This is a language before alphabet, before words and it communicates the complexities of push-pull, reveal-conceal with sensual ease and a familiar truth.