

## Figure futuribili

### “Consumption Anatomy “

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«I consume, therefore I am» is the categorical imperative of the postmodern era, it is the postulate conceived by the Polish sociologist Zigmunt Bauman who, paraphrasing the Cartesian one, indicates with acute irony the formula that allows contemporary man to have full awareness of himself.

The consumer society, the “affluent society”, characterized by a strong expansion and “democratization” of goods, over time has set the conditions for the disintegration of the social fabric and for the identity crisis of contemporary man. Freed from the idea of preserving and intended to preserve himself and the environment in which he lives, homo consumens has transformed post-modern society into a place of production of waste and uncertainties, where stability and durability seem to be obsolete and incomprehensible values. In an incessant cycle of renewal and removal, forgetting is important and replacing is fundamental! In this panorama of compulsive change, art revolutionizes the sense of “rejection” and insinuates itself between the folds of a vague and approximate collective consciousness, trying to mend the tissues of that social body that continues to forget by heart.

The recycled object, which becomes part of the art language from the first half of the twentieth century starting from Picasso, Carrà, Tatlin, Duchamp, Boccioni, finding its maximum expression in the Merz Bau by Schwitters, and crossing the entire century up to Rauschenberg, Beuyes, Pistoletto and Merz (just to name a few), today transcends the scope of ready made and the Pop “carry-over” to fulfill the task of symbolizing the fragmentation and disappearance of a cultural identity which becomes global. Dario Tironi's artworks, fragmented identities and anatomies of a collective body suffering from amnesia, bulimia of possession, anxiety and

social expectations, perfectly fall into this artistic direction. Tironi creates extraordinary engulfing sculptures, capable of simultaneously referring to the past and to the future through the materials they are made of.

In the work of the artist from Bergamo, waste are recovered memories, goods to be kept rather than abandoned, echoes of a recent past, keys that open the drawers of memories, where pieces of dolls, toys, old tools, touch the melancholic chords of those who observe them. But waste, especially of technological products, also refer to the logic of planned obsolescence, because of which the market decides when it is time to “forget”, replace and evolve. The work refers, in fact, to the economic strategy according to which it is necessary to produce objects that have a predefined duration, it is one of the rules of the “consumer revolution” that rapidly implements the passage from “consumption” to “consumerism”, making the waste one of the main purposes of contemporary life and which plays a major role in individual and collective self-identification processes. The bodies by Tironi are, therefore, the mirror of the social and economic dynamics of our time. After all, “Man is an autobiographical animal”, Derrida wrote.

The cycle of production, accumulation and disposal of everyday use objects leaves, in fact, significant traces of human activities, writes the progressive history of contemporary society and fosters a constant availability of “raw material” with which Dario Tironi shapes his creatures: “Figure Futuribili”, post-human bodies, cyber sculptures, perfect in shapes and proportions, unsettling for their solid physical presence and the intense expressiveness of their faces. The sculptor manages to imprint different moods to his creation through the skillful chromatic contrast and the balance between full and empty. An art, not of simple assembly but of

transformation and masking, subtle in the choice of fragments, imposing in the formal results and easy in the juxtapositions of colors that project the works in the ludic

dimension, concealing, at first sight, the complexity of the themes of artistic research. The resulting materialist has transformed into alchemical matter, as simple as precious, ductile enough to recreate bodies worthy of classical statuary, such as the Apoxyómenos and Donna in piedi that fit, however they are disruptive, in an absolutely coherent way between the works of the Collection of Anatomical Waxes "Luigi Cattaneo". The "Cattaneo Collection" presents works of art of great historical and aesthetic value designed by illustrious 18th century wax sculptors such as Ercole Lelli, Giovanni Manzolini, Anna Morandi, Giuseppe Predetti, Francesco Monti and Clemente Susini.

Essential anatomical preparations that allowed medical research to establish itself as an autonomous science. A careful analysis of the wax artefacts is possible to capture elements of socio-anthropological studies, of taste and style related to their contemporaneity. Through the collection of skulls collected by the anatomist Luigi Calori, we learn, for example, of the great development of studies of the classification of "human races", the skulls are in fact divided by geographical area and type, a possible opening towards the Other-than-self. By Giuseppe Astorri are, on the other hand, the models that represent the rare or eradicated pathologies of society between the 1700s and the 1800s, which tell us so much about the customs and lifestyle of those years.

The wax sculptures that faithfully reproduce the reality also contain a strong dramatization, sometimes grotesque, of death. They are in fact allegories of the fragility and of the transience of human life shown in a raw but authentic way. Dramatic, convulsive, and in some ways baroque in the expressiveness of the faces, the anatomical waxes are complex systems, exceptional as well as in the features also in the combination of tones and in the chromatic study in the rendering of truth.

In these same spaces that display important testimonies of historical events and stylistic evolutions in the history of modern art, are inserted the entire figures, the busts, and the

skulls created by Dario Tironi. Art that refers to the complexity of the works in permanent collection for their strong identity and recognizability, intense and eloquent sculptures showing sections of ideal bodies and materials, held together by a resin skin, as an ideal veil of lucid rationality that protects and collects. Therefore, the meticulous study of human anatomy, the exceptional plastic rendering of the body, the expressiveness and the intention to create an "object of study" are the points of contact between the work of Dario Tironi and the ancient anatomical waxes, a dialogue produced by intimate correspondences.

Finally, the coexistence of combined sculptures and ancient models emphasizes and renews the ancient association between art and science, between theory and technique, involving the public in a game of recalls, a transversal reading of the works, aimed at a personal conclusive diagnosis.