

ANDREA VIVIANI

Andrea viviani, Lost in ceramics

by Cesare Biasini Selvaggi

Andrea Viviani finds his place within an international group — increasingly present in Italy — whose research is marked by the abandonment of the avant-garde notion, the rejection of the idea that one can only look ahead to write the future, the **recovery of painting and sculpture techniques** (including ceramics), a renewed interest in color, the search for new figuration, and the reconsideration of history. Artists wish to revisit, question, and evoke their own history through every possible means.

Manual Art and Playful Lightness

A typical feature of Viviani's work is the concept of a "manual" art, which has two meanings: "handmade" and "exemplary." This concept is accompanied by the **emotional power of color, the pleasure of the painted image, and the revival of smooth, plastic values**. All of this unfolds within the thematic realm of **playful lightness**, worthy of Palazzeschi, and in ironic counterpoint to today's digital image pixels. Like several of his contemporaries, Viviani has no intention of competing with the speed of the hyper-technological system. Rather, he opposes it with his own personal slowness — the time it takes for his work to be created by hand.

His sculptures no longer nourish the illusion of representing reality because, by now, **reality itself presents itself as an unattainable dimension**. Instead, it presents a surreal world that never fully detaches from reality yet refuses today's society's excessive rationality without completely renouncing reason. His sculpture is to be received "like a custard pie in the face," complete with its rich filling of selenium glazes in reduction, acrylics on expanded polyurethane, ceramics, and irons resting on foam-rubber cushions covered with synthetic grass.

What's the side effect?

You will find yourself suddenly catapulted onto a mysterious island reminiscent of the now-mythical American TV series *Lost*. Unlike the series, however, there are no deadly secrets here. On this island — or rather, **Viviani's islands**, since the insular motif is a thematic leitmotif — one is more likely to meet a white rabbit in a waistcoat clutching a pocket watch. We are in the fantastic world of *Lost* in a "ceramics" version where a very long wrought-iron bed might suddenly appear populated by indecipherable polychrome materials in selenium and reduction glazes. Here, *Meteore in fiore* can be seen hovering in midair, and on a broad grassy carpet, ceramic and iron flowers of unusual shapes sprout and bloom.

Andrea Viviani has a profound bond with the material he uses for sculpting — ceramics — which is linked to the mysterious and alchemical dimension that looms over his work. At the same time, it is also linked to the visceral connection with nature that the artist re-creates in the studio every day. From the *Ring* series (*disteso, verticale*) to the *Nebulose* (*rossa, orizzontale, pastello*), and up to the *Paesaggi* (*fluviale, vulcanico*), his work reveals a distinctive biomorphism. He seems to find inspiration for these pieces in unusual natural phenomena, such as geological formations like *Mushroom Stones*, *Dirt Cones*, or *Hoodooos*, which he reworks to transform them into something equally arcane and mysterious. However, this natural inclination of his is not devoid of ecological unease. It is softened by the pleasure of imagination and play, which anyone who was once a child nourished by the pure desire to assemble and invent will recall. This pleasure comes from discovering the profoundly different things that seemingly "poor" materials can give life to when stacked in seemingly eccentric ways.

An Imaginary that Tells Deep Stories

We are only confronted with playful, carefree, entertaining visions in appearance. In reality, Viviani seeks to stimulate our imagination with profound truths, scattering his works with ironic riddles and mysteries about the meaning of life to emphasize the madness of modern times. As if through a distorting mirror, he allows us to glimpse, amidst a *Giardino ovale* and a *Dream Garden*, a world dominated by imagination, where life takes on the guise of play and creation, harmoniously immersed in nature.

ANDREA VIVIANI

The Unstable Rhythm of Andrea Viviani's Sculpture

by Gianluca Ranzi

Andrea Viviani's sculptures are crystalline in form and transparent in intention, like snowflakes. His works concern space, matter, and the relationships between them. Viviani oscillates happily between his **attention to matter**—which here means ceramics and the chemical processes that affect them—and his **extension into space**. More likely, these two aspects coexist equally in his artistic practice. It's as if the vertical thrust of volumes also extends horizontally through space. This creates traversable environments or opposes the frontal gaze of the viewer with a gaseous nebula of cells suspended in the environment. This fragmenting and multiplying of the singular point of view occurs throughout space.

The Living Language of Sculpture

Since time immemorial, matter and space have been the two cornerstones with which sculpture must engage and around which it must construct a credible project. Yet, matter and space always carry the memory of the artist's physical effort—what someone in the past called Viviani's artisanal attitude toward ceramics—and the **memory of the cycle of production: kneading, firing, shaping, and throwing. This cycle transforms clay into ceramics**. In other words, the physical and manual labor, though not exclusively artisanal, continues to be evident and is not obscured by the prejudices of those who devalue it today in favor of aseptic, planned, or computerized design methodologies. In short, while physical work seems increasingly sublimated by aesthetics, machines, and conceptual content today, Viviani, by contrast, continues to speak a "living language" of sculpture. This language regularly subjects intellect to verification against raw matter and always passes through physical work.

In the violent struggle between elements that Viviani unleashes in his kiln, he reclaims physical action for himself while liberating the idea from the minimal formalism and post-Bauhaus aesthetics of many contemporary experiences. Thus, to the relationship between matter and space mentioned earlier is added the relationship between physical and intellectual work. These two relationships are in a polar correspondence that cannot do without either component, but instead exercises both and makes them work together. **Indeed, one can see the path of formation that the artist has taken in the works that constitute this exhibition**. On the one hand, he was influenced by Riccardo Schweizer's multidisciplinary approach. He rejected the Picassian emphasis on form but adopted the joyful coloristic saraband. On the other hand, he was influenced by Roger Capron, the extraordinary French ceramicist who revived Vallauris as a center of ceramic production in the 1950s. From Capron, Viviani learned the Japanese Raku technique, which he now uses in many of his ceramic works. Perhaps he also derived the compositional rigor most evident in his later pieces from Capron.

Viviani's distant echo of the multiform and total experimentalism of Fortunato Depero is also notable. Viviani's work is staged in a "plastic complex" that is vibrant with **irony, musicality, and mechanical and natural rhythm**. Depero also had an extreme interest in materials and techniques, variety of effects, and search for new implementation solutions. It would seem that the only insurmountable limit to Viviani's creative experimentation is the intrinsic needs and characteristics of matter itself. Here, matter is never forced, masked, or metamorphosed; it always remains itself, maintaining its stony, basic virulence. Viviani rarely presets a project before execution. Rather, he arrives at a **dialectical realization of the work** through a process of approximation, adjustment, discovery, new problems, and unprecedented solutions and adaptations.

The Aesthetics of Contrast and Anti-form

Like the procedural adventure from which it originates, Andrea Viviani's sculpture retains some of its fundamental characteristics: opaque to opalescent effects, alignment with natural processes, fractal contours alongside distant Euclidean memories, equilibrium mingled with disequilibrium, contradiction and unity, transgression of gravity and vertical ascesis, and constant tension between order and disorder. Instead of cutting and isolating plastic forms, Viviani deforms them. He celebrates anti-form in the elusive evidence of a reflection. He is not afraid to show physical works that contradict the anorexic essentiality of fashionable art. He contrasts

andreaviviani.it - info@andreaviviani.com - <tel:+393405388060> - Via della Sega 1, Verdesina, TN 38094 IT

ANDREA VIVIANI

the ascetic abstraction of his totems with a Disney-esque repertoire of psychedelic and carnivalesque fish. He binds sculpture to painting, yet seems to free it in his recent monochromatic works and those based on bottle molds. Snow cools not only the temperature of the polyurethane, but also the overall temperature of the finished work.

The result is a complex, multifaceted work that embodies the concept of nature's irregularity, ranging from Mandelbrot's fractals to the geometric consistency of Giant's Causeway's basalt columns. Through his empathetic attunement to the rhythms and processes of nature, Andrea Viviani centers his intuition and observation of the surrounding environment in a **poetic and profound practice of inquiry into the world**, which comprehends the **laws of chaos, instability, loss of control, indetermination, unpredictability, and irregularity**.

This articulate and complex vision is most explicitly declared in the series of vertical-stem ceramic sculptures begun in 2004. These **accumulations of irregular geometric forms**—resembling transpiring sponges, iridescent stones, marine concretions, or volcanic basalts—open into grooves, crevices, holes, and craters that tear open the closed structure of the mass, opening the sculpture to the possibility of becoming. Viviani uses fronds, branches, and leaves in the firing kiln to intensify the reduction process, scarring the ceramic surfaces with eccentric evolutions, signs, and striations—graphic trajectories that never repeat and indelible marks of flame blades and foliage ranging from gold to rust-brown and sky-blue to violet.

Thus, the block of volume dissolves into the fractured and unstable dynamics of natural complexity. **Viviani describes curves that could extend to infinity** while operating within a finite space whose degree of irregularity remains constant. Just as linear equations are insufficient to account for most phenomena in the world, Andrea Viviani's sculptures do not escape the eccentricity of accidents and closely resemble the complexity of nature. It never purifies phenomena from background noise. Viviani's work is an ecological experience *ante litteram*, attuned unconditionally to the multiplicity of reality. This is evident in the apparently disordered richness of his compositions, the accumulation of elements and traces of work processes, and the incorporation of found materials such as bottles, knots, and strings. Viviani's use of different techniques and heterogeneous materials reflects the polyhedral nature of life, the contradictions of daily life, and a rejection of a domineering civilization that is deaf to the balance of the ecosystem in which it exists.

The **dynamism unleashed** claims the supreme value of sculpture: the tension toward metamorphosis, whereby the work of man passes without interruption to inert matter, which then becomes living language. Andrea Viviani moves within this stratified and varied horizon with subtle oscillations and great delicacy. He has a constant ability to interpenetrate with the outside world without experiencing significant trauma or resorting to false, pedantic mimicry. English critic Herbert Read highlighted salient characteristics of contemporary sculpture that can be applied to Viviani's work, particularly his "graphic" pieces featuring knots and the extroverted, protruding tips of his totems. In *A Concise History of Modern Sculpture*, published in London in 1964, Read emphasized that *"the new sculpture, essentially open in form and dynamic in intention, seeks to mask its mass and weight. It is not cohesive, but cursive—a scrawl in the air. Far from seeking support and stability on a horizontal plane, it lifts from the ground and seeks ideal movement in space. Rather than conforming to an ideal of restraint, it is essentially articulated and turns to the viewer with aggressive points."*

The "Controlled Accidents" of Viviani's Sculpture

Viviani's sculpture is vertical, open, and articulated precisely in this way. It is also cursive in its own manner, as evidenced by its kinship with painting and drawing and its ability to reconnect around a sign that sometimes seems to become graphic. In contrast to the closed form of the volume, sculpture presents a detail or a proliferation of elements that disrupt its compressed and regular development. This opens the sculpture to the outside world, causing it to react to light and exalting its dynamic development. Thus, ceramics become covered with graphemes and structured in layers of pellicular surfaces. They come alive with dozens of "controlled

ANDREA VIVIANI

accidents" that flourish on their surfaces, achieving effects of delicate pictorial virtuosity and bringing forth the minerals contained in the glazes, such as silver, copper, and cobalt.

The simplicity of the organic world is expressed through irregularity and asymmetry. According to Japanese aesthetics, it is also expressed through the spirit of vagueness. Asymmetry becomes a constant trait of Andrea Viviani's sculptures, displacing the harmony of proportions, which is insufficient to account for natural complexity. His sculptures penetrate beyond the threshold of phenomena, engaging in a quiet, private dialogue with the world. As Henri Poincaré states in *Science and Hypothesis*, "On the one hand, simplicity hides beneath complex appearances; on the other hand, conversely, it is simplicity that conceals extremely complex realities."

This open, pulsating form of the work encloses accidents and evokes the mystery of existence. It resounds in the artist's work and favors dialogue between the finished and the infinite unfinished. This form realizes a mediated mobility: an unstable tremor conferred on forms by the vibration of contours and the dematerialization of forms in light. This tremor thickens and slides across opalescent surfaces. Light unveils the blooming, varying, eclipsing, and reemerging forms of Viviani's sculptures, which are immersed in a resonant space that embraces, contains, and connects them.

The extreme fascination of Andrea Viviani's work lies in its devotion to art that transcends itself through profound contact with life. It is an expression of beauty transfigured by the reality of matter and the incomprehensible wonder of incompleteness and fluidity felt between the things of the natural world. As Yoshida Kenkō wrote, "*In every thing, uniformity is to be discouraged. Incompleteness in an object renders it interesting and gives the impression that there is always the possibility of improvement.*"

Thus, for Andrea Viviani, sculpture is not static, but a clear and limpid mirror among snowflakes, eternally in flux.

The Hand Art of Andrea Viviani

by Maria Grazia Massafra

"Architects, sculptors, and painters must all return to craft!" Art is not a 'profession.' There is no qualitative difference between an artist and an artisan. The artist is merely an advanced artisan," wrote Walter Gropius in the *Manifesto of the Bauhaus*, published in 1919.

The artist and the artisan are two sides of the same coin. From their dialogue and confrontation is born excellence, which translates into uniqueness. In order to become artistic excellence, the *know-how* of artisan Andrea Viviani had to relate to the intellectual, cultural, and artistic sources of his inspiration, which he expresses in his work through a "significant" vision of that *know-how*. Andrea Viviani's ability to revitalize an ancient tradition—that of ceramics, and in particular the Raku technique—in a contemporary way creates surprising inventions that are not merely tired replications of the past. The **future artisan-artist**, of which Andrea Viviani is a significant example, combines manual dexterity with innovative thinking to achieve unique results.

Lines, Colors, Forms and Materials Between Tradition and Innovation

Andrea Viviani **renews the language of ceramics** by using a contemporary vocabulary contaminated by idioms tied to not only the places and territory to which he belongs, but also ancient Eastern traditions. **Andrea Viviani's**

ANDREA VIVIANI

works synthesize tradition and innovation through his mastery of materials and techniques, which he pushes to bold experimentation.

What better place could welcome this artist's work than the Casina delle Civette? The **Casina delle Civette** is a place of applied arts, featuring everything from artistic stained glass and majolica to ceramics, furnishings, and wrought iron. Viviani also works in applied arts, creating mosaics, wood stoves, relief tiles, and decorative ceramics, as well as *design* and furnishing objects. Viviani seeks to integrate art and environment by creating forms inspired by nature. Rather than using an imitative language, he decontextualizes natural elements to conceive innovative forms that make us wonder at and contemplate the beauty of creation. Nature—meadows, flowers, and trees—is an integral part of the Casina delle Civette landscape. His **"totems,"** inspired by trees, create a sort of chromatic forest outside the exhibition space. Color and chromatic research are another element linking Andrea Viviani's "totems" with the interior of the Casina. Along the two floors of the building, which was originally an "alpine refuge" built in 1840 and still maintains the appearance of a Nordic "house" with wood as the main element, his tree totems are wisely placed at junction points with particular vistas.

The lines, colors, forms, and materials of Andrea Viviani's works invade the space with their "visionary tales," verticality, and asymmetry. These asymmetrical and irregular works continuously transform, creating unstable equilibriums that push upward toward the sky. This continuous ascent provokes vertigo and creates a vibration of the soul in unison with the spiritual energy that permeates nature and every living being. This ascending spiritual energy drives the artist to seek freer, more essential, and more archetypal forms that evoke a vision of global nature.

Andrea Viviani's "totems" recount "shamanic" visions of global nature through vertical arrangements of images. This nature lives in a *dimensional continuum*, where animals, plants, and minerals float in a fluid substance in a state of continuous transformation. Vertiginous mountains are a great source of inspiration for Viviani's work and could not be more fittingly housed than in the "Swiss Cabin," an alpine refuge that later became the Casina delle Civette.

Andrea Viviani, or the Transcendence of the Boundary Between the Arts

by Emidio De Albentis

The most intimate essence of Andrea Viviani's art, that of a Trentino artist with an extensive *curriculum* and substantial aesthetic and cultural formation (note that his educational path includes a degree in Political Economy), is his constant will to overcome disciplinary barriers. A ceramicist by training (a material he has never abandoned since his first exhibitions in 2006 and has experimented with in various techniques and formal elaborations), Viviani has also worked in sculpture and painting. His works *conquer* space and *open* to phantasmagoric chromatic ranges. Even more significantly, he has embraced installation art and the vital dialogue with architecture.

When planning an exhibition, the artist meticulously analyzes the space in which his works will be placed. This practice has become increasingly widespread in contemporary art, but in Viviani's work, it preserves a sort of *wise artisanality* that seems to come from an ancient tradition. For example, in one of his recent solo exhibitions at the Casina delle Civette at Villa Torlonia in Rome (2016), a work such as *Fiore a casco* established a relationship with the central dividing pilaster of an elegant, double, quarter-circle arched window adorned with vivid, Art Nouveau stained glass. These two aspects—knowing how to transcend genre conventions and highlighting the value of craftsmanship—are the cornerstones that effectively orient perception of Andrea Viviani's work, alongside others that will be discussed further.

In my view, both things point to a founding root that must be found in the glorious season of *Art Nouveau*, with its artistic-artisanal foundations characteristic of William Morris and his *Arts and Crafts* movement, or of Antoni

ANDREA VIVIANI

Gaudí, with his extreme care for decorative details of any material. This root is more important than the undeniable meditation of the artist on the *Bauhaus*, as Maria Grazia Massafra has recently highlighted. For that generation, suspended between two centuries, the need to consider the intrinsic values of quality craftsmanship as fully pertinent to the ideal and idealized dimension of art was posed even more decisively, even if not definitively. However, the problem of how to identify this concept of *quality* remained complex and would continue to do so for a long time.

The Great Secret of Andrea Viviani's Artistic Magic

As Gianluca Ranzi has pointed out, there are two emblematic places that help us further understand the profound spirit of Andrea Viviani's inspiration. The first is connected to his Trentino origins and the creative phantasmagoria of Fortunato Depero. Near Depero's residence in Rovereto, a moving museum is kept, which the artist himself desired with contagious enthusiasm. There is a famous passage from *The Futurist Reconstruction of the Universe*, which Depero wrote with Giacomo Balla in 1915. In it, the two artists aspire to a world—indeed, a universe—"most colorful and most luminous." This phrase seems to have made a lasting impression on Viviani, as we will soon see. Another place is Vallauris, in Provence, which Picasso revitalized in the postwar period by promoting quality ceramic production, a combination of art and craft. Multiple experiences then took root in this activity. One of these experiences concerns Andrea directly: his technical-aesthetic apprenticeship with Roger Capron around 2000. The experience of this authentic master of ceramics, characterized by significant relationships with Emilian industry, leads Viviani to new depths, such as ceramic sculpture (called *en ronde-bosse*), refining the *raku* technique, and an ever-renewed propensity to combine forms, colors, signs, sculptures, and installations.

This is precisely the great secret of Andrea's artistic magic. It would be misleading to identify a unique formal direction in his work, whether it be verticism, plasticity, lateral extension, nervous synthetic forms, the rare monochrome, or the constant juxtaposition of colors that seem to *sing* together. The only thing that connects his inspiration is not anarchic because every work rests on rigorous planning. Admittedly, artistic anarchy is not inherently negative. The only thing that connects his inspiration is a ceaseless and life-filled need for *variatio*, for measuring oneself against ever-new creative and formal problems. This need seems to recall Depero and Picasso, among others, but Viviani does not claim to be indebted to these luminous examples of the past. In him, the *urgency to create*, inspired by masters like the two just mentioned, prevails over the comfortable reliance on forms and research that have already been manifested.

Andrea Viviani certainly does not limit himself to a formula that makes him easily recognizable, which might be useful for commercial purposes. His recognizability lies in the continuous variation of forms, colors, and signs—the aspect in which he feels most authentic.

In his latest exhibition, *Playground*, distributed across two venues in Cinisello Balsamo (Milan) at the historic Villa Ghirlanda and in Perugia at the Temporary Academy of the Accademia di Belle Arti "Pietro Vannucci," Viviani further emphasizes the playful nature of his work. He believes that art should *primarily* be a manifestation of play, a fundamental aspect of our existence. In this sense, art is a creative expression that explains why humans value art so highly within a **sort of Dionysian *mundus* governed by rules. Furthermore, this foundation is the basis of the entire structure of social order.** Beyond this socio-anthropological reading of Andrea's art, the *joy* of his work takes precedence over the fascinating "*Unstable Rhythms*" of last autumn's exhibition at Casina delle Civette in Rome. This joy is not a superficial expression of a world devoid of depth. On the contrary, it recovers the precious and vital stimuli of another great Provençal, Henri Matisse. Viviani is also a painter. His work is not unmindful of the sign-chromatic combinations of Paul Klee, rich in passages between the real world and visionary imagination. Returning to Andrea Viviani's sculptures presented in this 2017 exhibition, some of his works, such as *Sweet Fish*, *Carrocavallo*, and *Playground*, tied to play, are suspended between the ludic-emotional and

ANDREA VIVIANI

existential dimensions. These pieces seem to resonate with Fausto Melotti's Little Theaters, as Melotti was also from Rovereto and Trentino.

LIQUID THOUGHT – Fish, Corals and Thinkers

by Vanda Sabatino

When we were children, the adults of our generation dreamed of being able to fly freely with their thoughts, without the burden of their bodies. They imagined reaching new perspectives and points of view that would allow them to create "new worlds."

Today, all of this is a reality. With the advent of the internet, globalization, and the collapse of dominant ideologies, these dreams have come to life. Through new technologies, one can possess a virtual body or become one great body where everyone is a cell of thought that shares liquid thought.

Contemporary sociologist and philosopher Zygmunt Bauman is the principal theorist of liquid thought. Through his intellectual engagement with Bauman and his interpreters, Viviani finds confirmation for the purpose of his work. He shares the view that the traditional concept of the mind is collapsing, and that a new configuration is emerging in this period of human history, moving from descriptive thought to liquid thought arising directly from sensory perception. For "new beings" without a mind, each perception causes the "world" to begin anew from zero. **Continuous, instantaneous visions overlap without being historicized. Rather, each seems to duel with the previous one to prevail.** In this "liquid world," the culture of learning and accumulation wanes in favor of disengagement, discontinuity, and forgetfulness. Identity becomes disposable, like a T-shirt.

Andrea Viviani makes these thoughts explicit in his own works, presenting them in a playful manner. In his "*Liquid World*," fish and anthropomorphic forms reminiscent of marine vegetation inhabit the landscapes, which become aquariums where humans are represented by fish. In contrast to the fluidity of this submerged life are solid structures, such as corals against which waves break, and the figure of the thinker.

The artist seems to suggest that there are two ways to experience the present moment: **one can choose to be either a fish or a thinker.** The fish lives with its eyes wide open and "thinks" through what it sees. It uses its senses to draw knowledge from the outside world, constantly changing the form and substance of thought. This practice no longer requires a speculative mind.

The thinker, on the other hand, is stable and in a position that allows him to work from within. With his eyes lowered and focused on his inner thoughts, he is able to defend his identity. However, these two modalities are not necessarily in opposition. Viviani wishes to highlight the characteristics of modern times, not reject them, but rather exhort us not to lose complete control.

Sometimes, but not always, the mental process is limited to "feeling" through the senses rather than elaborating, constructing, or architecting, as was once the case when thought was tied to direct experience, self-awareness, and personal cerebral architecture. Despite the utility and ease of new media, it is important to preserve both capacities so as not to dissolve into this ocean.

Another important aspect of Viviani is the ability to extend one's creativity beyond the realm of fine arts and apply it to any object. Working on projects involves entering a daily routine and engaging in broader dialogue with people, not just specialists, galleries, or museums. These works are the fruit of artistic research, not artisanal craftsmanship. For example, covering a pilaster for a shop forces him to create relief tiles—unique pieces elaborated individually and placed together—in which the simple search for color requires in-depth studies and repeated tests. These objects belong to the real world and are usable by all, yet they have artistic and aesthetic

ANDREA VIVIANI

content. These "objects" are art, like sculptures and paintings. They are concrete and tangible elements of contemporary life that refine taste and testify to the ethical function of art.

EXTRACT FROM AN INTERVIEW WITH ART HISTORIAN MAURIZIO SCUDIERO

April 2012

From a historical perspective, Andrea Viviani's pictorial "verve" stems from a specific artist named Riccardo Schweitzer. Schweitzer was one of the few Italian artists who recognized Picasso's importance when criticism had not yet done so. In the 1940s, he was an assistant to Saetti in Venice. He then abandoned the academy to meet Picasso in Vallauris, France. Upon returning to Italy, Schweitzer settled in Val di Non. This is the valley situated behind the Madonna di Campiglio mountain, which led Viviani to meet Schweitzer and, through him, Picasso.

However, it's important to note that Viviani came to love Picasso through Schweitzer, yet he never copied either Schweitzer or Picasso. In other words, he was highly skilled because he absorbed this post-Cubist style—modern, with flat tints and fractured perspective—and adapted it to his own thinking.

Another distinctive characteristic of Viviani is that, being from Trentino, he studied Fortunato Depero and shared the fundamental assumption of the 20th century: bringing art out of ateliers and into life. Like Depero, Viviani decided to apply his creativity not only to "noble" painting and sculpture but also to a range of manufactured objects. In his studio, he produced everything: paintings, sculptures, stoves, furniture, and everyday objects, especially ceramics. It is precisely his work as a ceramicist that connects him to France and, in particular, to the artist Roger Capron, who was a ceramicist for Picasso before Schweitzer and Viviani.

One thing that sets Andrea Viviani apart is his explicit intention to imbue his works with meaning. Viviani was greatly influenced by Guy Debord's *The Society of the Spectacle*. It postulates that consumers have effectively become spectators of a "global spectacle" in contemporary society. Viviani addresses this idea in his art in a playful way. He started with the place where he lives and works, Madonna di Campiglio, and a few years ago, he created a series of interventions with flat colors, silkscreens, and superimpositions. He titled this series "*Il paese dei balocchi*," which means "The Land of Toys."

Viviani is a complete artist who is continuously growing and evolving. He does not yet have a codified style, which is precisely what makes him interesting. He always surprises, continually finds new things, and, above all, continues to produce works in tune with society rather than the market. He pays close attention to society and seeks to incorporate it into his work.