

CREATION AND DESTRUCTION: SOME PSYCHOLOGICAL REFLECTIONS IN THE PAINTINGS OF GIAN CARLO RICCARDI

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ABSTRACT

The aim of this study is to analyse some paintings by the Italian, multimedia and avant-garde artist Gian Carlo Riccardi (1933-2015), in which the concept of creation and destruction, or rather, as Freud would say, Eros and the destructive drive, predominate at the same time. Our study will focus in particular on the execution of these works, leading to a kind of 'creative destruction'. This work intends to show how Gian Carlo Riccardi uses heterogeneous and salvaged materials to create pictorial works in which contamination, manipulation and non-sense are the result of a creative action. The objects he uses, in fact, are of common and everyday use, promoted and reconverted to an artistic use thanks to the artist's will. They take on a new life and a new aesthetic function, becoming bearers of further meanings. This research will attempt to show how the destructive act marks the birth of artistic creation in Riccardi's works, which represent a sort of theatrical performance, in which the artist becomes a 'theatrical painter'. The aim of this study is to investigate how destruction is converted into a creative act in Riccardi's works.

Keywords: Gian Carlo Riccardi, Psychology, destruction, creative act, painting

INTRODUCTION

The aim of this work is to offer the reader a careful and peculiar study of the Italian avant-garde artist Gian Carlo Riccardi, paying particular attention to some of his paintings, figurative representations and actual manifestations of his creativity, in which the concept of creation and destruction is simultaneously present.

This study examines some of the pictorial works realised by Riccardi during his long and productive artistic career, with particular reference to the works belonging to a phase in which the artist moved towards a strong abstractionist component, although already present in some works of the 1970s, i.e. the phase between the 1980s and 1990s. Riccardi's works certainly portray an important aspect, which makes it possible to study and give an iconographic reading to his works, which we consider to be a result of the observer's irrepressible subjectivity [15].