

Therefore, his works expressions of a new course of history or of the possibility of natural and human history. And for this reason they can be described by the term "monuments": each installation is absolute proof of successful integration, an aesthetic model unexpected although already absolute, immovable, unalterable and forming part of time, of memory, of the (historic, folkloric and traditional) identity of a civilisation.

Substantially, Plessi's work seems to be what a certain sort of Arte Povera lacks in order to escape from the object's dumb predicament. In this sense, Plessi was probably ahead of Arte Povera and that is the reason why, in spite of or thanks to its later recognition, his work today seems to be, on the contrary, in perfect synchrony with the times. Plessi's video is matter, but above all it is mental matter. If his success and recognition first occurred in countries like Germany, it was not only due to the fact that in a way Plessi had paved the way for the use of technology and its complete acceptance as an artistic tool but also due to the fact that in the sixties Germany was far more advanced from a technological point of view than Italy, above all as regards research and experimentation.

But indeed the fact that Plessi outdistanced Arte Povera, certainly without planning or intending to, occurred because technology and video have always represented the soul of matter for him, knowing the technology as a projection of his creativity, and starting from a new point of departure.



Mare verticale, 2005



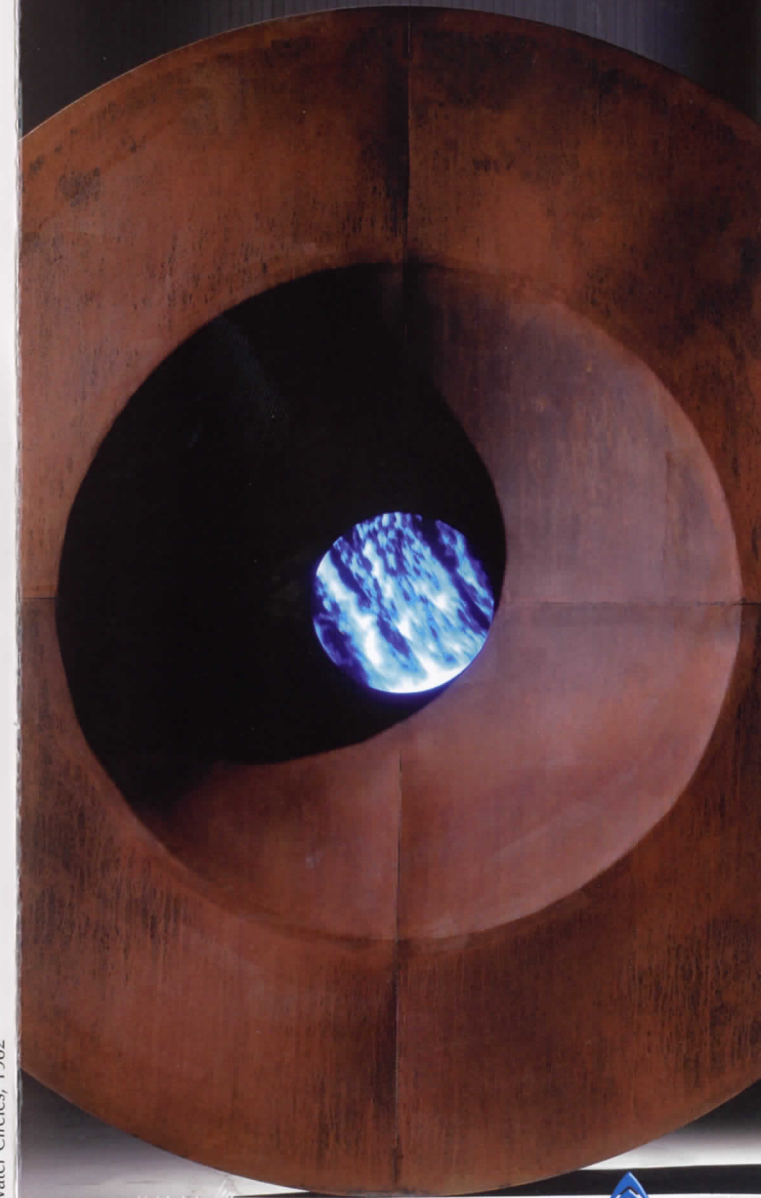
INSTITUT VALENCIÀ D'ART MODERN
28 JUNE - 26 AUGUST 2007

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<http://www.ivam.es>

Tuesday to Sunday, 10 am to 8 pm
Sunday, Museum Open Day, admission free
Monday, closed

Water Circles, 1982

PLESSI
1970-2005



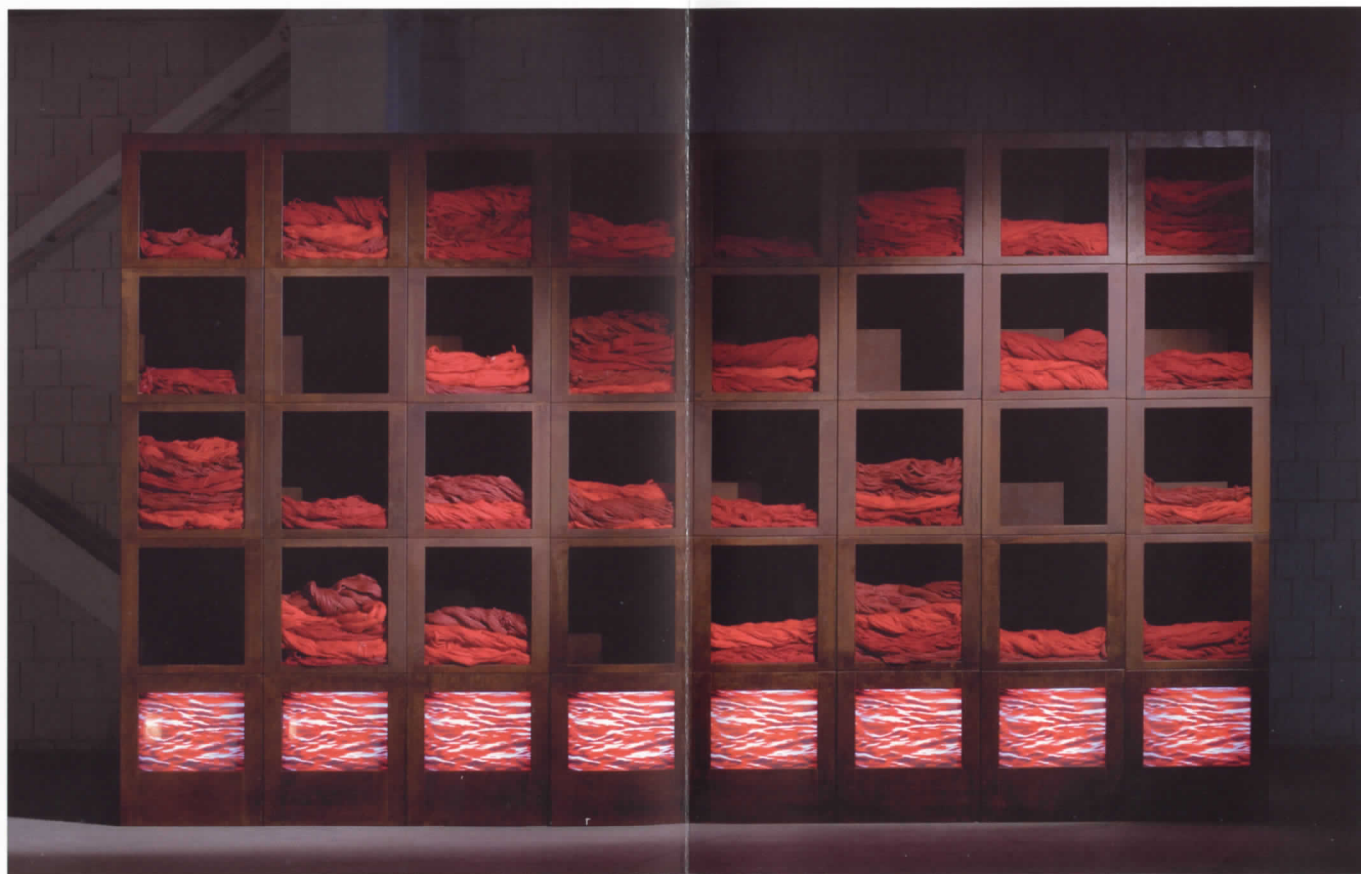
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For almost forty years Plessi seems to have been attempting to influence electronics by means of the senses and matter. So much so that even video is raw material for him. "I have always considered electronics and, more specifically, television, as a material, more or less like iron, carbon, straw or marble."

And perhaps it is precisely here that Plessi puts into practice his impossible provocative gesture, which in the past was shown in the act of cutting water with shears or a saw, screwing it, nailing it, pulling a lawnmower over the surface of the sea, using a corkscrew to take the cork off the water directly and then pliers, stew pots, water disposal units or sprinklers on water surfaces. Today that gesture has become a way of making the natural element cohabit with the electronic one.

Armadio rosso, 1990



In a way, then, the use of the video has permitted the artist to put into practice his mental gestures.

After all, his stage sets are projections of a peaceful cohabitation and a historic continuity between the artificial and the natural, so that it is difficult to think of one without the other. And this can be considered a therapeutic form of art, by means of which the electronic nature of the images and reality, now made physiological from our behaviours, attitudes, ways of thinking and seeing, can no longer be defined as a form of alteration of a primitive naturalness that must be defended at all costs (not even Land Artists like Heizer, Morris or Smithson expected to recuperate the primary purity of the nature they worked in).



Cristallo liquido, 1992