

# LA SUPERFICIE ARCHITETTONICA NELL'ARTE CONTEMPORANEA: ARCHITETTURE COME TELE

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## ABSTRACT

Contemporary art has several examples of the use of buildings as real "canvases". The dichotomy that is sometimes created between the artistic act and the perception of the host architecture, suggests several considerations about the value of the architectural surface for the contemporary artist.

The paper aims to investigate this theme through the analysis of three current examples. The cases identified have characteristics that are deliberately very different from each other: for architectural quality, incisiveness of operations, artistic techniques, degree of reversibility. However, to unite them, there is the ultimate aim to which they tend: to manifest a contemporary artistic expression by using the existing architecture as material support.

The first example is the intervention of David Tremlett on the little church of Coazzolo (Asti, 2017); in the wake of previously experimented operations ("The walldrawings"), he chooses to fresco the external surface of the seventeenth-century building with pure colors and geometries.

The second one is the temporary exhibition "Mies missing materiality" by Anna & Eugeni Bach (Barcelona, 2017), who covered the copy of the "Pavilion of Mies van der Rohe" with white panels, hiding the surfaces and forcing the viewer to reflect on the value of matter and the perception of space.

The third one is the *video mapping* created for Rossini's Opera "Mosè", projected on the interiors of the Milan Cathedral (2015), whose surfaces for some nights were covered with lights and colors, unknown before in the *veneranda fabbrica*.

How does the perception of architecture change according to contemporary artistic expressions? Which are the variations of meaning? Which are the consequences and the limits?

**Key-words:** Contemporary Art, architectural surface, David Tremlett, Anna & Eugeni Bach, video mapping