



Le scarpe di Van Gogh

Gino De Dominicis, Can Altay, Pier Paolo Calzolari, Shaun Gladwell, Luca Pozzi.

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Van Gogh's painted pairs of left shoes have played a central role in aesthetics and art criticism of the 900. On his *Origin of the Work of Art*, Martin Heidegger spoke about it in a symptomatic way, In that pair - unpaired - shoes Heidegger *sees* an image of the campaign, probably as a romantic figure of the clearing where, sooner or later, had to unfolding the truth. The origin of the work of art is thus within a pair of peasant shoes.

In 1968, Meyer Shapiro in his essay *The Still Life as a Personal Object* disagreed with Heidegger ideology and called him "lousy art critic": those shoes are artist shoes, Van Gogh's two shoes for left foot are figurative signatures of the artist, suggesting that the origin of the artwork begins where you put your feet.

In 1978 in his book called *The truth in painting*, Jacques Derrida deconstructs Heidegger/Shapiro diatribe, adding shapes and images related to the truth and, once again, on the origin of: "Where to put your feet? ", " how does it works (marcher)? ", " who or what do walk who or what ... ".

In short, the origin of the artwork - that is not linked to the production or post-production, but to the *poetic* - from Modernism to the present day seems to be a matter of "shoes" and "walk"; displacement instead of a static view.

Le scarpe di Van Gogh exhibition project reflects a vision, a partial glimpse of course, about the "origin" and "space" of the artwork, how it works (marcher) and where he puts his feet.

The *Opera ubiqua* of Gino De Dominicis can see as the "manifesto" of this shift (doubling) from an absent material source deliberately omitted.

The ubiquity, the walking, the move (by foot and with shoes, as in Luca Pozzi project) are "poetic" themes or processes in Calzolari, or "actions" in Shawn Gladwell, who investigate on the origin of the work of art.

The theme is old and anachronistic but it is still to decide if it is a pair of peasant shoes, artist's shoes, or if the artist's intention more or less obvious is to put two feet ... in a shoe.