

## THE NEW LANGUAGE OF TRADITIONAL CERAMICS

The Museum “Museo delle Genti” in Abruzzo, planning a series of exhibitions that take place in “Spazio Arte”, in collaboration with the administration of Pescara Province, could not ignore one of the most expressive form, more congenial to its very *raison d'être*: ceramics-a real art.

One of the most interesting protagonists in Abruzzo of this ancient, noble creative world is certainly Giuseppe Liberati, one of the most interesting personalities of the ceramic tradition of the school of Rapino.

I will never be able to forget Professor Luigi Bozzelli's emotion, when he used to speak about his favourite pupil:

a young man who was able to translate into his work at his best innovations and skills of his professor Luigi Bozzelli who was the heir of the dynasty of potters, coming from Rapino. He was together with others, the creator of the ceramics department, in the Art Institute School of Chieti. Giuseppe Liberati's style and language acquired from the school Rapino, becomes rightly critically evaluated and re-discovered in all its artistic and cultural importance and dignity.

The work of Giuseppe Liberati helps to overcome a prejudice that has lasted too long: the argument that ceramic art should be considered a sort of younger sister if confronted with other arts, as if it were a simple aesthetic object or merely a creation destined to a use that makes it always, somehow, a second leading character. The reality is quite different, and tells us that, not only in the past centuries we have had real masterpieces for which no one can doubt the need for using art categories even in the iconoclastic and innovative 900's. There are many great contemporary artists, sculptors of international renown, who have used the clay in the most original variations. According to my opinion, in the latest editions of the “Premio Michetti” the presence of ceramic works have been very popular and appreciated.

The satisfied emotion of Luigi Bozzelli derives also by the knowledge that the student had become a real protagonist, destined to face the difficult challenge with a public opinion linked to certain stereotypes.

A technical expertness is that of Liberati who always manages to express a relationship with the roots of tradition, together with an impulse made of continuous new approaches and inventions. All this takes place through a continuous review of materials and solutions that come from a long familiarity with the subject that, from the hands of artefacts, continuously acquires elegance and warmth.

It is a lay-out, that of the artist, who loves the adventure of new projects through the use of a plastic language that strikes, for its rigor which is constant, even in the realization of the works that apparently seem less demanding and intended for common use.

A route starting from the foundations of classicism and from the great tradition of the noble work of the ceramics artist with works that have attracted the interest of both experts and public opinion, who knows the charm of ceramic. The great success that Liberati has been accomplishing in competitions, has led him to experimentations of new techniques and to a new language that, however, appears to be a kind of eternal return to primal forms and colours, with the use of materials and colours that make us think about the first signs of rock art. Sculptures, and potteries of great refinement and primitive simplicity, stoneware panels which are flammable and acquire the nobility of the signs and wounds of time. Dishes of opulent materials, essentially: raku, porcelain, refractory and thick layers of glass. A mixed technique difficult to be mastered and to bring to unity and genuine sense that, in this case, acquires order and harmony.

Gottfried Benn writes that there are two types of people: those who are active and those who are deep and "the art is an effort to provide a way to give voice to human experience of the deep man." And this is what Giuseppe Liberati is trying to do. He transforms his valuable personal inner experience into precious matter.

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