



## Criticism

### ***Colors and Sounds from the Origins***

The technique an artist employs is never neutral nor indifferent. On the contrary, it carries impressive weight in influencing content or the “what” that one is attempting to express. Marshall McLuhan's prophetic phrase “the medium is the message” rings particularly true in Andrea Benetti's painting. Like in the ancient Byzantine mosaics or in medieval paintings, Benetti's figures are radically flattened on the surface; the third dimension, the illusionistic depiction of spatial depth, is gone, and with it all personalizing or descriptive details have disappeared; the figures seem to have been produced by a mold, each the same and forced into repeated frontal and...

**Silvia Grandi**

*Professor and researcher in Contemporary Art Phenomenology  
DAR – (Dept. Of Visual, Performance and Media Arts)  
Università di Bologna*

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### ***The power of imagery. Andrea Benetti's neograffitiism***

Gombrich dedicates the opening pages of his essential work *The Story of Art* to the paintings discovered in the nineteenth century in the caves of Altamira, Spain, and in Lascaux, southern France, which represent the tribal origin of the incredible history of Western art. Art is a long and articulated linguistic journey that since the beginning of the last century has undertaken significant detours, and having separated from its norms and statues, separated into myriad codes and strongly influenced visual perception on many levels. And yet the primitive paintings that have been since relegated to art history books regain attention once again as they live...

**Massimo Guastella**

*Professor of History of Contemporary Art  
Scientific director of labTasc - Università del Salento - Lecce*

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### ***Benetti's Neo Cave Painting***

In this article, I'll address Benetti's invention of and specific style of Neo Cave Art; a pictorial concept that gave way to a manifesto that he presented at the Venice Biennale in 2009. At first reading of the manifesto we see that Benetti has constructed a totally new formula, even though it is evident that his work is a mutation of the marvelous cave paintings of thirty to forty thousand years ago. He doesn't replicate nor even revisit that primitive artwork and his approach could easily extend beyond the painting medium. He amplifies artwork that was produced in distant epochs and from there he goes on to produce a new genre that is one of the most interesting...

**Gregorio Rossi**

*Curator of the Museum of Contemporary Italian Art of America  
Curator of the "Nature and Dreams" Pavilion at the 53rd Venice Biennale*

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### ***Andrea Benetti: the Neo Cave Panting***

Andrea Benetti's “Neo Cave Art” is not painted on rocks nor on rocky cave walls: it is painted on canvas. So don't expect an artist with roughened, callused hands, armed with hammer and chisel, sweating and covered with chips and dust. At worst, you might catch him with a few spots of oil, or splashed with henné or paint. So “Neo Cave Art” is a sort of fiction, the kind in which– to paraphrase Gorgia – those who let themselves be fooled are all the wiser. Benetti's painting invites us to take a trip backwards in time: a sort of regressus ad uterum to help us rediscover our relationship and harmonic balance with Nature, that which the false idols...

**Dario Scarfi**

*Siracusa Municipality – Department of Cultural Policy and UNESCO  
Coordinator “Sicily” Pavilion – 54th Venice Biennale*

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### ***The force of symbols***

The first time I saw Andrea Benetti's artwork, I was struck by how much energy that kind of bas-relief painting produced, as it intelligently and carefully manipulates the very origin of painting, that is, cave painting. The figures on the canvas can act as isolated symbols; items in an archaeological catalogue, or they can be included in a dynamic context that brings them to life, as if to animate them and give them meaning that goes beyond their symbolic value. Andrea Benetti was remarkably insightful when he pointed out that we live in a society that doesn't read anymore and people barely manage to continue their studies, so like the populations...

**Sabrina Collina**

*Independent curator*

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