

The focus on Africa is central in the history of European culture at the beginning of the 20<sup>th</sup> century. Memorable is Tristan Tzara's contribution, the father of the DADA movement. In 1988, Tristan Tzara's (1896-1963) collection of African art was auctioned: masks, sculptures and tools express the extent of the artist's interest towards such manufacturing, which established a "vein, a cistern, a place for the soul" "primary representation and foundation for all Western art in the twentieth century" that until then was unable of looking to the past world. The key of his reflections on African art is the idea that "all primitive art focuses on the possibility to explore the poetic creation of the world." The theme of "the other" becomes a central issue in the relationship between the art of this century and that of the distant past. The poetics of the other is analyzed in fine detail in order to reveal the features of archetypal signs since the mystery of creation. There is no languid exoticism in Tzara's words, rather the awareness that: "**my brother is black**". The sharp considerations of Tristan Tzara introduce us to the literary works of Joachim Silue.

Joachim Silue was born in Abidjan, Côte d'Ivoire. He graduated in Visual Arts at the Academy of Fine Arts in Bologna. He lives and works in Modena. His artistic activity is the result of a complex relationship/comparison between Italian artists and his personal sensibility of being a man from a far away place. Tradition and innovation: these are the two terms on which Joachim's production moves, born and raised in a cultural environment characterized by archetypal signs and languages, traces a past history now connected with his present of African/Italian artist, a complex medium which allows the artist to reach a manifold expansion of his imagination and a brand new creativity, a synthetic and syncretic representation of undoubted wisdom. His works become fulfilled objectivity, new language that combines the sedimentation of a past memory to his present life. This link enables a whole new meaning and an innovative significance. Its form/work is measured by the totality of his experience: creativity is identified with the functioning of imaginative thinking and by doing so it makes visible, in the relationship between concept and sign, the countless transformations of content of a global world. Such globality offers us, through Joachim Silue's works, a brand new scenario that sums ancient archeologies to our present history. On this ridge of past/present, innovation/tradition the artist moves, who expanding the creative subjectivity, shows a deep sense of belonging and at the same time indicates the possibility for a way that leads to the transformation of these worlds of ours. The sign of this reality is the continuous migration, characteristic of global capitalism that represents a process of displacement and fragmentary dispersion, thanks to or - as a result of which - individuals and populations on the move meet the anonymity of this present life. Only Art becomes the generative space of new languages.

"We are the revolution" says Joseph Beuys. Art with its forthseeing capability is able to grasp the profound and innovative features of the present, thus becoming a great metaphor for the potential of art and of a growth of creative subjectivity that by itself can, with its overbearing dynamic drive, join places of memory to the present history and bring out at the same time a subjectivity that is able to tie, through the language of art, the threads of time.

Can the contemporary man become a bridge builder? As long as we keep on believing that the inevitable surge towards this western world is the only possible way of moving today and that the Mediterranean is a big sea of tragic escapes and not a meeting point of continents and cultures, our gaze will be fixated in the wrong direction. What makes Ulysses great, what brings him back to the simplicity of Ithaca after the long sail to the edge of the unknown, is his ability to host this wandering together with challenge and a dramatically innovative strain between memory, present and future. Joachim Silue responds to this challenge with his artistic production.

Joachim Silue thus becomes a witness of his time and gives us, his audience, a "form/new work" that through the language of art ties his past (African) to his and our present and therefore future. Our generation has met with the deepest changes of the global world, with the third industrial revolution, and this transition has taken place on the spectacular ridge that we call globalization which has unified ways of life, languages and cultures and at the same time has opened up a wound of an unprecedented crisis of art.

Joachim leads us on a proactive ground, giving us a chance to recompose such wounds. Amongst the works of extraordinary impact : *linea di confine* (the boundary line) , *it is possible* , *Come le chiameresti* (How would you call them) , *Fashion and sadness*. The whole of the works exhibited evolves, in Joachim's aesthetics, in his own personal style characterized by increasingly more simplified lines and a desire for harmony, harmony which is interrupted in *Linea di confine* by frames that prevent the free flow of humanity, a metaphor for the obstacles that strongly affect the persistence of conditions such as loneliness and exploitation, to an unbearable extent for most individuals. What could be a response to the persistence of the great world disorder globalization has led us to? *It is possible* suggests us one: two lonely individuals who travel the surface of both the painting and life, who open themselves to the dream of a world that asks to be hosted inside an imagination able to translate it, contain it, make it the language of otherness. And this is already a gift .

It is up to us to accept this gift: only in this way we will be able to initiate a process of change of human conditions beyond the threshold of the second millennium and give shape to the real possibility of influencing the unpredictability of events and work intellectually and morally for a new world. It is in this connection, that already is a reality which we do not see, which will never see who presides over the boundaries and dictates the rules of language, that Joachim finds *the new man*, and tells us that *I* and *the self* and *the other* are fraternally *one*.

To this extent, art is engaged in an investigation whose object is itself, it's the knowledge of itself and of its own truth.

I conclude with the words by Tristan Tzara: MY BROTHER IS BLACK.

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