

## THE MANIFESTO OF FUSIONISM

The historical and true meaning of the fusionistic movement, started by me, Ivo David, back in 1956, is contained and implied not only in my paintings but also in the esthetic and pictorial principles stated and proclaimed in this Manifesto of Fusionism. Clearly and competently written and documented, such principles are valid for all the arts when they are suitably and intelligently applied. They attest to the sacred supremacy of art over life, of man over history, of the individual over established society, the domain of the modern painter over the various artistic styles that have preceded me and which provided me with analogies and colors to represent dream and unconscious.

The fusionistic invention is a true artistic discovery that succeeds in creating intuitively and ingeniously new pictorial methodologies, new worlds and new contemporary myths. From here the great value of nature, of the Divine Comedy, of mythology, of archeology and of the Sacred Scriptures which are inexhaustible sources of inspiration. For me, the past is sacred as much as the world of infancy to which I return constantly to rediscover the enthusiastic fervor of the primordial elements that constitute the vital lymphae of my Samnite roots.

This programmatic and methodological Manifesto of Fusionism will be very much talked about and will create controversies among the critics and the artists, because it is provocative and counter-current. If this will happen, I shall be overjoyed!

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This notwithstanding, I invite and encourage artists of every sector and of every category to adhere to my Manifesto of Fusionism by writing to me at 1950 Haines Avenue, Union, New Jersey 07083, USA. A Club of Fusionistic Artists has already been formed with the purpose of developing and promoting the fundamental principles of this Manifesto without betraying the fusionistic theory, that can very well be applied in the preparation, execution and technique of the various works of art.

Herewith following are listed and discussed the fundamental principles of the Manifesto of Fusionism:

1. Fusionism is a pictorial technique that is the result of an elaborate research of plastic and chromatic mixtures and that encourages the synthesis of the best styles congenial to the author and to his subjective nature.

2. Life is a continuous conquest which is based on the freedom of choice, on the eschatological hope of a better future, therefore the artist cannot do without believing in God and the immortality of the soul.

3. The fusionists renounce the mechanistic conception of

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sionistic element on the canvas emerges from the geometric rigor of the artist and of his design: the linear and spatial geometry of Euclides has been exceeded, to give place to the spherical and cosmic roundness of Poincaré upon whose theory is fusionistic drawing founded.

10. Returning to the lesson of the Cubists, the fusionist modern painter must give life to the material translating it in its own movement by evoking a dynamic vision of contemporary reality, stretching to the exaltation of movement (that which involves light, space, state of mind, mechanical velocity, metaphysics of liberty, metaphor of dreams).

11. Time, which causes the artist to relate between subject and environment, measures human pain through the sand that runs in the neck of the hourglass: this should be depicted and portrayed as the synthesis of what has been seen and recorded in memory, and of what is anticipated for the uncertain, precarious, temporary, contingent future. Time is the duration of the vital energy, as Henry Bergson would say. Such energy creates a synthesis - always consistent with the present Manifesto, which evokes the objects in such simultaneous dynamism that the colors trickle and stream by the overabundance of memory and by the divine embrace of Mnemosyne: the images vibrate on the canvas, as if they were alive, clamoring the liberty invented by their creator, which surpasses time and becomes immortal in history through its art.

12. Fusionism is neither imitation nor eclecticism, but contains new hypotheses to be followed upon, symptoms of a living ferment of liberty and desire of innovation. My teachers are Leonardo, Rembrandt, Dali, Chagall, Gauguin, Van Gogh, Koch, Blake, Modigliani, De Chirico, Guttuso, Martin. I have also learned a great deal from the Surrealists: Apollinaire, Aragon, Artaud, Breton, Char, Desnos, Duchamp, Eluard, Ernst, Giacometti, Gorky, Magritte, Masson, Miro, Picabia, Picasso and many others; but I have surpassed many of them with fusionism be it in the pictorial technique as in the ideology of art and life.

13. I give full autonomy of expression to the fusionist artists, provided their technique is dictated by fantasy and by reason and that their "I" desires the freedom to create. The fusionist artists must paint with capricious, spontaneous style, with feeling and with a controlled impetus. The images painted on the canvas must be the product of infinite pretexts for the use of bright, warm, strong colors which can profoundly reveal the "I" of the artist in a symbolic and mythical form, at times difficult to decipher and interpret. Herein consists the arcane and magic mystery, the oneiric and metaphysical miracle of the fusionist paintings: the yellow will replace the green; the blue will take the place of the cobalt and the deep blue; the bright orange will take the place of the red and violet, and so on. All these colors must be controlled by the stronger primary colors.

14. Art must primarily be based on the principle of freedom with reason both for the artist and the spectator, both for the critic and the collector: all of them can see in the fusionist paintings that which they can easily suggest with complete freedom of thought and critical autonomy.

15. Through light and color the artist expresses his invisible "I" to harmonize the ardent and brilliant tones with somber tints in

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the impulsive violence of colors, well thought out and calculated, rational and inventive. Poetry, like painting, sings of the suggestive inner life of the artist who recalls to the myth of infancy as he returns to the Garden of Eden and the Golden Age in an oneiric-metaphysical vision of reality, without falling into the rhetoric or into the narcissistic and sentimental effusion.

Art expresses the total person and inseparable unity of the author that is also often revealing himself/herself through philosophy, sociology or anthropology, philanthropy or misanthropy. The age of "pure intuition" of Benedetto Croce has waned long ago, but it is not for this reason that we abandon our teacher in the fields of history, philosophy and the "religion of freedom." Historiographer Croce's liberalist is present in the fusionistic art just as are present the philosophies of Vico and Kant, Hegel and Gentile, even in the disparity of their ideologies and in the dichotomy of their ethical doctrines which are fused, miraculously, in the symbiosis of the total synthesis.

life, based on the principle of cause and effect: such vision of reality leads to the historical materialism, to atheism and to anarchism.

4. I highly recommend the ethics of Vico, Kant, Hegel, Croce and Gentile which are founded on the idealistic philosophy, even though they are accepted by me with a few modifications and exceptions. But let it be known that there are no ethics nor morals that can be imposed upon man (and on the artist) without infringing on its natural and civil rights, without tampering with his freedom of choice. Art must not be slave either to politics, or to religion, or to any social institution. I adhere thereby to the autonomy of art preached by Croce in his esthetic theory (without accepting its reduction to pure intuition, as in the case of poetry).

5. The organic material of color must participate to the moulding of the original design, and it is performed with brush or pencil strokes to evoke landscapes and characters congenial to the artist. In the use of the chiaroscuro technique, the vibration of light must be strong and blinding, without revealing the definite form in neat contours, because the suggestion must transport the viewer in the oneiric world of metaphysics: thus the indecipherable acquires various symbolic and metaphoric meanings that the observer encounters in the round coloring, in the long necks and in the figures lifting towards the sky. Mine is an ascensional painting that departs from reality to explore sublime dimensions through strong and impulsive colors (scarlet red, bright orange, yellow, blue, acid green), that reinforce the psychic tensions of the characters and makes more incisive the language of the dramatic content.

6. The fusionists must never renounce either every visible reality, or thought, or action, or exclude from life and from art the logical sense of reality and of thought, furthering the poetry of the absurd, of the grotesque and of the banal. They must have a great respect for freedom, intelligence, fantasy, human dignity, social solidarity, nature, justice, country, and God.

7. If the color can awaken the idea of musical accord, Fusionism restores harmonically the world of things that are a projection of the world of the spirit in the sensibility of the tonal rapport and of the rhythm of the signs which are capable of evoking images and bringing visions to the surface of the unconscious memory and of the creativity of fantasy. Thus, through the careful chromatic composition I can evoke the primitive world of my infancy or create a metaphysical new world, both forcefully fused onto the canvas, exalting in the sacred temple of the memory and surpassing the limits of reality.

8. The intense chromatic vibration doesn't debouch ever in decor or in the complacency of banal and narcissistic rhetoric: decorative decadence has already made its own historical course. The Surrealism of André Breton was sunk to an amphibious pictorialism ornamented to negate its own plastic essence" (Mario Salmi, *L'arte contemporanea*, Sansoni, Vol. III, p. 1036). I want to concentrate on painting the essence of reality and sublimate it through the use of its own matter: the colors, separating and uniting them in the manner of Paul Cézanne, by deforming the objects themselves (were it necessary) with the purpose of taking it to synthesis, to an absolute vision.

9. Having rejected any form of decoratism, every pictorial-fu-

chaotic and apocalyptic situations. Many times resorting back to the methodological technique of chiaroscuro, obtaining it through nuances and overlaps of complementary and primary colors. The objects evoked by the fusionist paintings through this original technique do not belong to this world, because it is difficult to discover them here and to find them in the reality once they are expressed on the canvas, but they belong to a world that exists elsewhere.

16. The artist has an inner light in himself which is born with him (poeta nascitur). That inner light cannot be invented or artificially given to people or to objects if it does not exist a priori in the artist (pintor nascitur).

17. Now, in my mature years, in a different continent than Europe, after a long pictorial experience which has remained faithful to Fusionism, I want to make the Manifesto known to the vast public. With my theories and my painting, I have exceeded both Realism or Surrealism, I proclaim that the omnipotence of dream cannot be divided from the use of thought and reason.

Fusionism is a controversial current that perhaps the academicians will not accept for obvious reasons. But it exists also in fashion and in architectural reality: an example is the pyramid constructed by the Chinese architect Ieoh Ming Pei in the Parisian grand plaza in front of the Louvre Museum. Such a pyramid, made in part of glass in a very modern style, contains offices and museums and is like a modern challenge to the traditional style, a historical and archeological residue of the Egyptian pyramid. This is how Fusionism poses also as a parody of reality itself, that which preexists and is created by man with a fantastic and truly original invention.

I started the fusionistic trend in 1956 with works and exhibitions which provoked much controversy and much critical pandemonium. During that period it was an Abstract Fusionistic Art, but then, slowly and gradually, imbued with philosophical-ethical-social ideologies, I have oriented toward the research of "liberty with reason". This artistic trend created by me (art as Abstract Fusionism) has never been exposed publicly, but during that time it was noted only by a few of my friends: Gustavo Lo Russo, Prof. Filippo Tintoretto of the University of Naples, Nicola Lupoli, Domenico Cotugno from the Academy of Fine Arts in Naples, Renato Bardone from the Academy of Brera in Milan, and others; they knew of my fusionistic art and supported it in one way or another.

This Manifesto does not deny any form of tradition; it does not promote the merciless denigration of the past and of history, because we learn from those who have preceded us, the experience of life and the message of honesty even passing through the tombs in the beautiful cemeteries where ancient wisdom is celebrated, where the silent marble headstones speak to the wayfarers. But the past cannot preach the coming of a new age and the triumph of a new era; in vain classical art wants to ambitiously lean towards the future; man of the atom age steps towards the universality of the planetary and metaphysical cosmos. There is no activist frenzy nor extreme nationalism that can succeed in obliterating completely and inexorably history and the arts in all the nations of the universe.

Fusionistic painting must be understood as power of the instinctive and primordial strengths that are controlled through

My poets have been Homer, Virgil, Dante and Leopardi, but I do not disdain foreign poets nor the Italian contemporary writers and poets. The fusionists learn the divine arts of painting and of poetry from the best artists and from the most heterogeneous materials: such supreme and arcane arts express the anguish of the modern human condition through the essential word (poetry), skyscrapers (architecture), impulsive chromatism (painting), vibrations of the light of conscience (religion and psychology), rebellion against the governmental establishment and capitalistic system (politics), without debouching into anarchism, in civil disobedience, in rebellion, in the "great refusal" (Marcuse, Adorno, Fromm, Horkheimer).

Signed by Ivo David, this 13<sup>th</sup> of October, 1989.

Signed by the Notary Public this 13<sup>th</sup> of October, 1989.

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