

Each colour expands and stretches out

Into the other colour

To be the more alone if you look at it

(Giuseppe Ungaretti. *Carpet*, Selected Poems, Penguin 1971,
translated by Patrick Creagh)

Abstract forms, or is there a connection with reality? Smooth and plane pictorial surfaces, or is there a textural thickness? These are the questions Giuseppe Adamo provokes with the sensuous scores presented in this exhibition, identifying in dissimulation, ambiguity, and mimesis the elective territories of his creative act and his interfacing with the world. The young Sicilian artist's treatment of the canvas puts the beholder in front of an intriguing perceptive synthesis where everything merges, urging us to search for a highly personal and stimulating visual synthesis.

Even the choice of the title, *LANDING*, betrays an inspiration that gleans in ancestral genetic recesses Nature and landscape from which he immediately withdraws however, freeing himself from the urgency of narration and migrating toward a hybrid land of conflict between figuration and abstraction. Even these acrylic paintings dwell on an extremely Gestalt-like perceptive ambiguity, exhibiting close-set webs with a vaguely organic but proudly aniconic imprinting, voluble traces seeking identity between color and light. Just like the works on paper, where the backgrounds expand but the pseudo-organic mood remains, again seeming to suggest microscopic hematological scenarios.

An original approach, impossible to connect with evocative models. For at least a century painting has been seeking its identity and its synchrony – from the point of view of Saussure's structuralism –, torn between the everlasting diarchy between Apollonian and Dionysian that the synthesis of the creative act then expresses in the choice between Abstractionism and Realism or, if you like, between formalist demands or positivist pragmatism. In a certain empirical (but actually not unfounded) alternation that in some aspects can call to mind Giambattista Vico's "historic courses and re-courses", when painters privilege the formal aspect of the work, in keeping with the idea of pure visibility proposed by Konrad Fiedler and then carried further in the studies of Wölfflin and Riegl, times come when painting seems to suffer from the nihilism of forms only and seeks shelter in life, connecting with the narration of something real.

In recent decades the two cases were often surpassed by the irruption in the painter's vocabulary of a component taken out of context by esthetic or social vogues sanctified by the critics and the market, as perhaps the uncontrollable Ego that succeeds in guiding and overwhelming the artist's choices, designating on his interface the deep Ego of the beholder. Unconscious solicitations whose roots delve into the remote Freudian prospects that are the grounds of Gestalt theories, focused on how reality is perceived, rather than what it actually is.

The dialectic conflict, metabolized by the artist's authenticity, anxiety, liberty, is what now gives new meaning to the form/content dynamics. Giuseppe Adamo's painting finds its meaning in the very indefiniteness of its origins. An estrangement from reality that leads him to build another and superimposed reality. Where "*Each colour expands and stretches out Into the other colour. To be the more alone if you look at it*"...

Massimo Mattioli