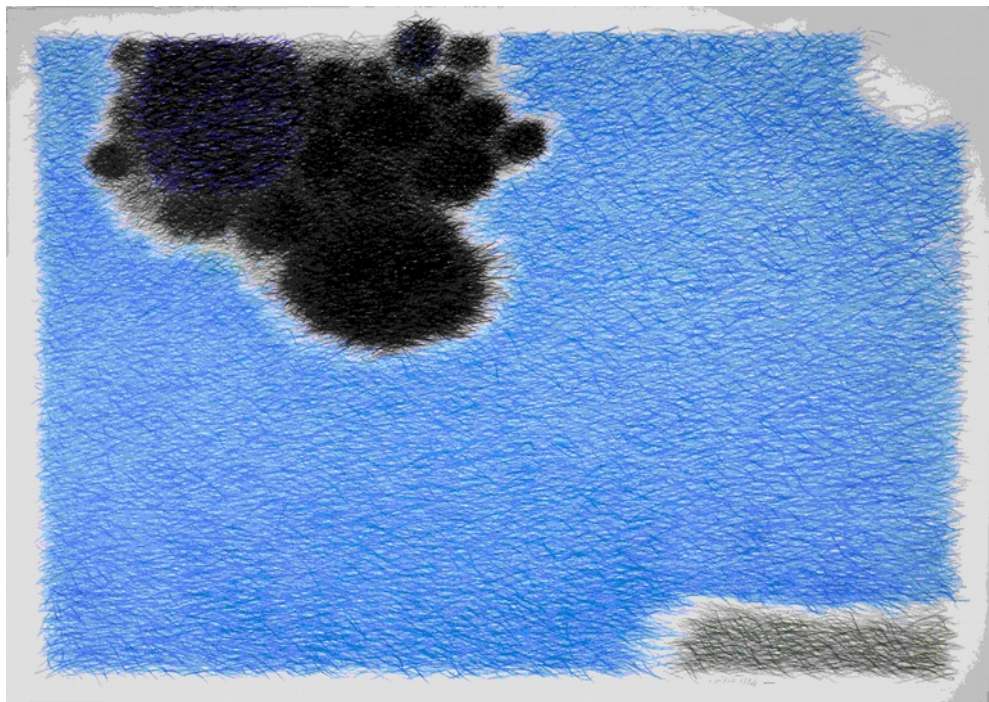


SALVATORE ESPOSITO
..inside the painting..

SPAZIO E_EMME
9 – 25 ottobre 2019

SALVATORE ESPOSITO
...inside the painting...

vernissage
october 9, 2019
at 18,00



subacquea, 1994

Backfire

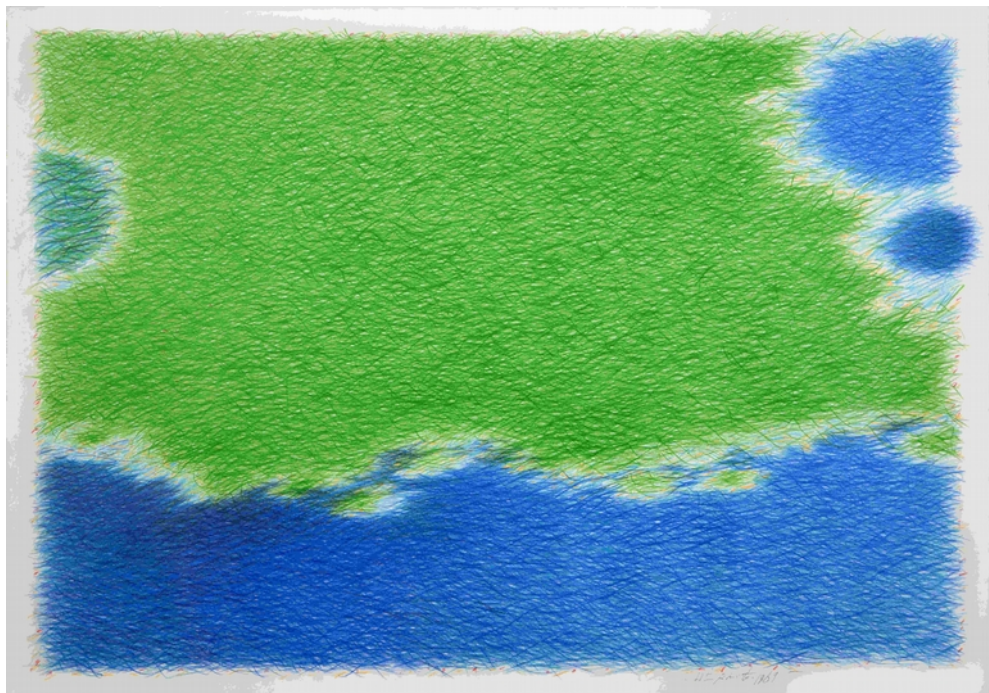
(from the chronicles of the bar "at the bottom of the soul")

A painter client of ours saw a preview of the works that Salvatore Esposito will exhibit in Cagliari, where he will return after forty years.

He talked about them at a bar, where a discussion arose: "Above all, at first glance they're landscapes, in which the artist tries to give an idea of how the surrounding scenery looks through a diving mask whose glass is wet, right at the time when he's re-emerging from his exciting underwater explorations.

Let me explain this concept to non-divers: it's a bit like looking at a landscape through the windshield of a car while it's raining, watching drips flowing without operating the wiper."

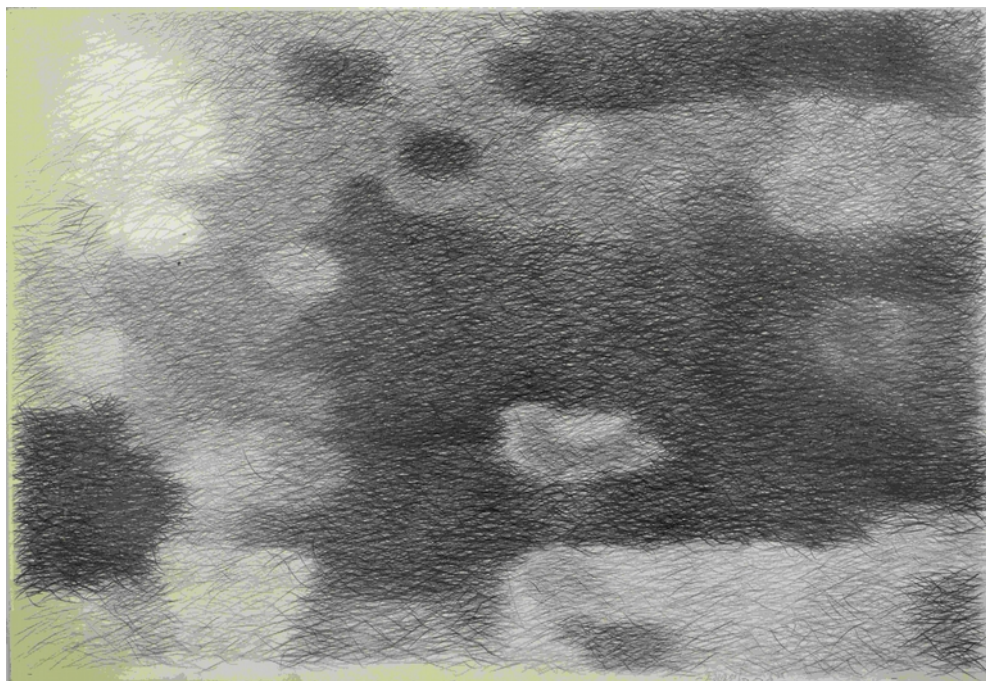
Our cashier quickly interjects: "Esposito, yes, I remember him in Sassari in the mid-sixties, he is a very refined painter, endowed with great manual and technical skills, whose influences, on one hand, are the French Impressionists and, on the other, post-war New York abstract expressionists. He combines those sources in an entirely original synthesis."



subacquea , 1969

An encyclopedia salesman was also loitering in the bar and said: "I remember him, I also had the pleasure of knowing him personally. It's true, he has great technical skills. In this regard, I must say that, in my humble opinion, he has never let himself be tempted by sterile virtuosity, but he has always tried to control and put these qualities at the service of poetry. I also remember that, since those years, he had established relationships of confrontation and friendship with various artists and other protagonists of the city's cultural life."

The owner, an empiriocriticist, mused: "To me, his work seems to perfectly adhere to the first historical definition of modern art, formulated at the end of the 19th century by the French painter Maurice Denis. It's something along these lines: remember that a picture, before being a nude or a warhorse or the representation of some anecdote, is a flat surface with colors arranged in a certain order. With this reference to the physical-material aspect of the painting, the French artist (perhaps more celebrated for this definition than for his work) anticipated a concept that would have found full development later, in the following century, the idea of a self-referential style of painting, of being able to paint painting itself, free at last to abstract real subjects or to completely disregard the relationship with them.

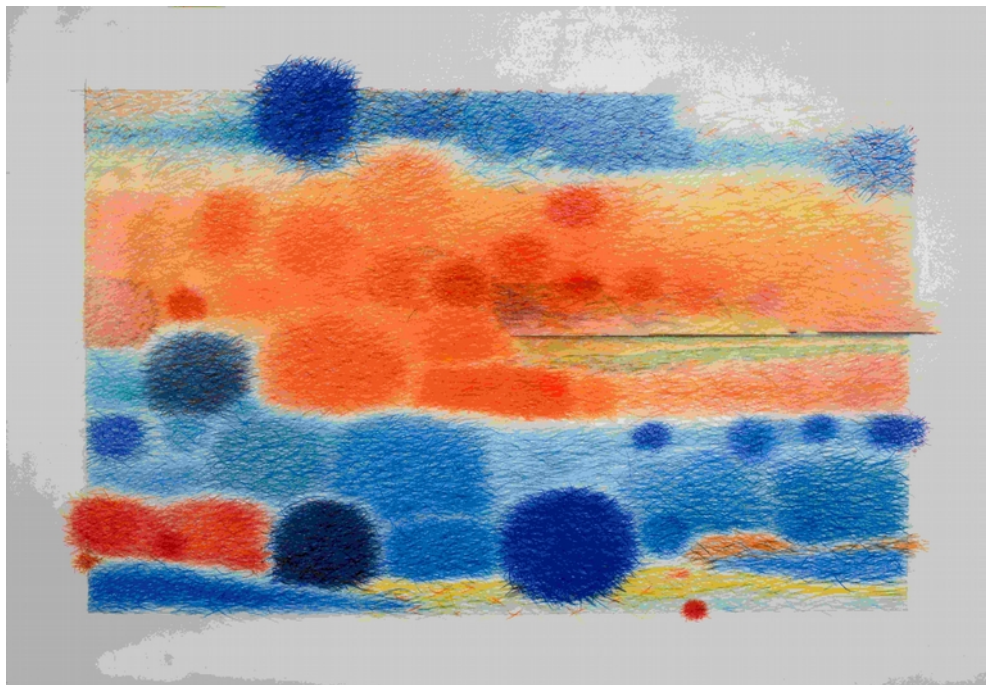


momento subacqueo, 1964

Another one of our clients talked. He's a retired Art History professor. He pointed out: "Salvatore Esposito's main idea is using pictorial metalinguistic solutions that constantly swing between lyrical-referential abstractism and analytical minimalism. In this second case, especially when a dense multitude of signs laid on the canvas is organized following basic geometric-modular grids (as those who have seen a splendid collection of great works in this analytical style, painted with black dominant colors, made by the artist in the '70s, if I'm not mistaken, will recall), following a practice that only those who are able to think with their hands can master. All these are pretexts for exercising an excellent approach to painting, without falling into the coldness (which, nevertheless, should not be considered a negative value) of modernity that our artist seems to willingly avoid."

We could have discussed further, but we were thirsty, so we concluded with an inevitable toast to the Master.
An American for everyone.

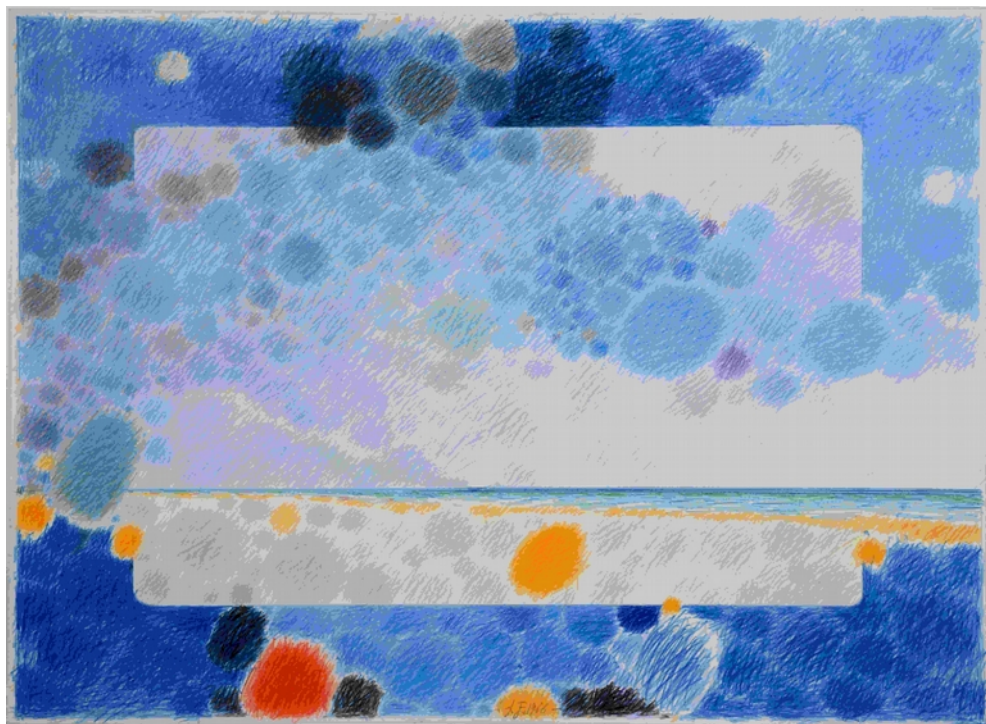
Igino Panzino



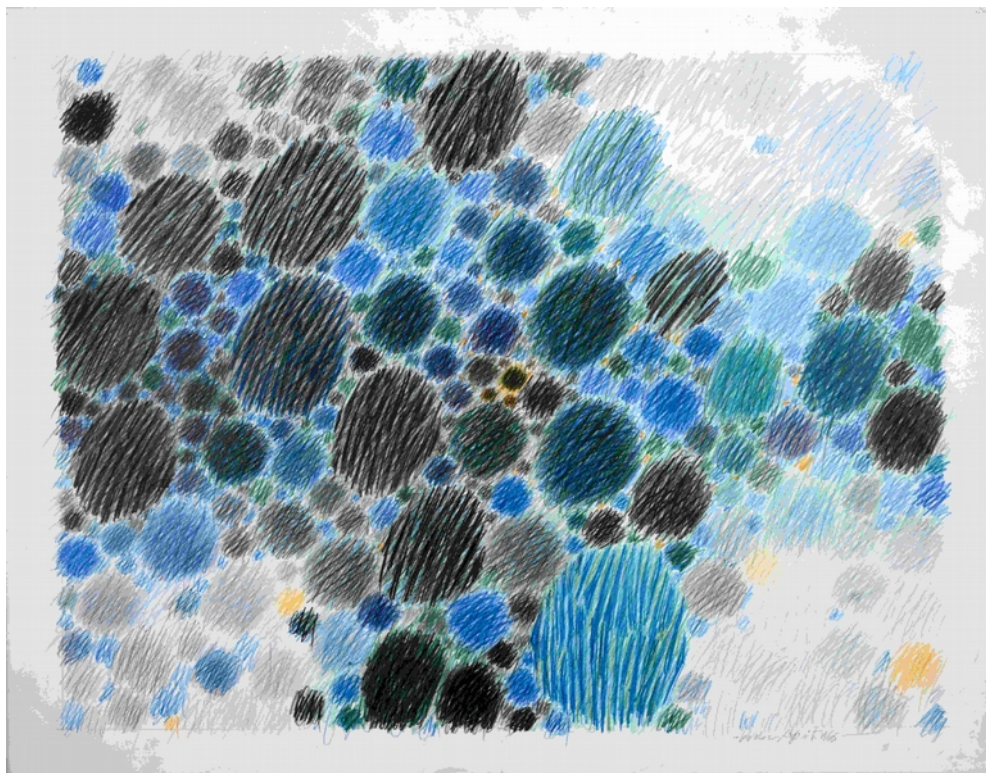
a capo marrargiu con M. Staccioli, 1973



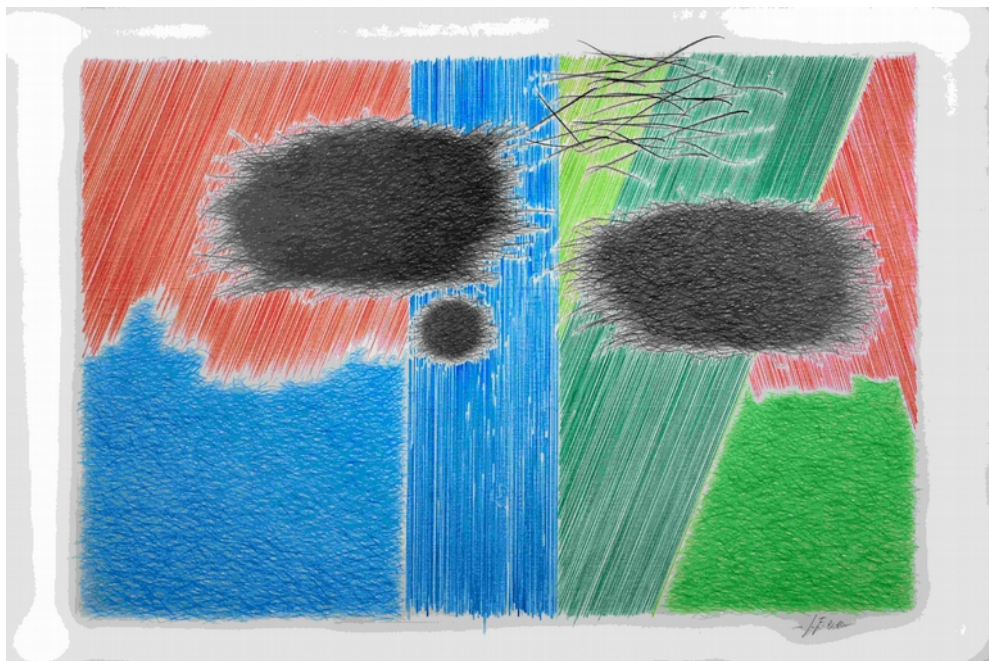
a capo marrargiu con Trota, 1973



a capo marrargiu, 1966



subacquea, 1966



nel sole subacqueo, 2010

Works on show (crayons on paper):

a capo marrargiu, cm 82x61, 1966

a capo marrargiu, cm 87x66, 2001

a capo marrargiu con de Filippi, cm 94x64, 1971

a capo marrargiu con Trotta, cm 82x72, 1973

a capo marrargiu con Staccioli, cm 98x68, 1973

verso capo marrargiu, cm 94x64, 1975

verso capo marrargiu, cm 100x70, 1973

nel sole subacqueo, cm 94x69, 2010

momento subacqueo, graphite on paper, cm 94x65, 1964

alle vasche con Marina, cm 99x68, 1988

subacquea, cm 90x70, 1966

subacquea, cm 91x70, 1969

subacquea, cm 100x71, 1969

subacquea, cm 90x65, 1984

subacquea, cm 100x70, 1994

subacquea, cm 80x60, 1999

front cover Subacquea, 1969

Salvatore Esposito (Gallipoli 1937) lives and works in Milan and Alghero.

text of
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