

A CONSTANTLY CHANGING CALLIGRAM

Luca d'Atri, Andrea Delitio, Zachara da Teramo and Jacobello del Fiore are the people that Diego Esposito imagined in a timeless dialogue inside the Great Hall of the University of Teramo. The four names refer to emblematic artists that walked the Abruzzo's territory between the 14th and 15th century, and their siren voices seem to resurface in words and geometric shapes with flat, large areas of colour. *Scale di colore suono del tempo* (Scales of colour sound of time) is a site-specific installation with a minimal style, which is brought to completion by the presence of the observer, forced to look up to watch the work.

The installation is designed based on a direct relationship with the architectural features of its surroundings, and its title refers to the painted surface, to the ceiling declining towards the entrance, resembling a waterfall of light. The pictorial composition is vibrant and colours fade differently each time, also thanks to the sunlight. The work does not turn the architecture of the large hall upside down; rather, it is an invitation to stress the importance of the place or the value of the words that come to life there.

The names mentioned by Diego Esposito, besides recalling an important heritage of the Abruzzo region, enhance the harmonious relationship between music and painting, from which the past takes shape within a new cultural context.

In a perfect compositional balance, coloured diamonds and lines of 'empty' staves frame the names of Luca d'Atri, highlighted by an orange square, and Andrea Delitio, on a red square. The names of Zachara da Teramo, inserted between three quatrains from one of his love ballads, and Jacobello del Fiore, crowned by four coloured aces pointing at the four cardinal points (yellow for north, blue for south, gold for east and red for west), also appear. In this framework of countless quotes, evoking diverse cultures and worlds, light plays a prominent role as it works as the conceptual link connecting the past and the present.

Diego Esposito, who works and lives between Venice and Milan, was born in Teramo, and his homeland has accompanied him in his depictions, like a background noise you cannot identify: a silent symposium of artists far apart from one another both physically and historically, though with several points in common.

The Great Hall is the perfect location to portray the expressive strength of a tale that overrides the painted surface. The work actually assigns a symbolic place to the gaze, spreads in the surrounding space (the names are its propulsive force), involves nature and the territory. The artist creates perceptual spaces beyond architecture, where relational languages are processed thanks to the poetics of past testimonies. Luca d'Atri, Andrea Delitio, Zachara da Teramo and Jacobello del Fiore are the main characters of a mental landscape and refer to the impressions of a well-defined place. Diego Esposito's work shows no nostalgia; rather, it tries to establish a network of relationships in which we could recognise ourselves. It becomes a welcoming space where the aesthetic dimension flows into daily life, enhancing works from the past and the sense of

belonging to a place.

Scale di colore suono del tempo is an installation that highlights silence, rather than invading the architecture that hosts it. It is almost ethereal, but it triggers a process of reflection on the relationship with culture and the spaces of life. The subtle lyrical sensitivity and the attention for intangible purity turn into a marvellous conceptual operation about the individual existence and the meaning of the limit in the exhibition space. There is a tension towards transcendence in the work, and this is perhaps why the painting stroke is reduced to primary geometric shapes, as if they were icons, or even shadows resurfacing from the past.

The two-dimensional nature of the work maintains a specific environmental identity, as it is strictly linked to the architectural features of the hall, and its tale is lively, as it flows like the light flow of the surrounding space. Thus, Esposito's installation becomes a sort of device or mechanical grid, able to trigger a constant reflection on the relationship between space and time, becoming a combination of pulsating layers for a multi-cultural dimension. It is no coincidence that the concept of emptiness conveyed by the staves depicted and the idea of a boundary between physicality and spirituality would seem to be drawn from the principles of Zen philosophy, which have influenced the artist's research. Indeed, he has travelled a lot to the Far East. It is evident that different worlds and cultures get together in this installation, and the greatness of Esposito's work lies in converting the Great Hall of the University of Teramo into a corridor of thoughts and knowledge where every world citizen will feel at home. Art can be a welcoming place indeed.

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