

DIEGO ESPOSITO

Diego Esposito's oeuvre can be placed within the new artistic experiences that tend to lead painting back to its *elementals*. The words say what they mean: painting-painting, new painting, reflection on painting and the likes. What matters is Esposito's attitude of resetting as regards his own work: reference terms are support and color, and the artist allows them the greatest possible range of action.

As in the most coherent modes in which the new painting appears - painting that investigates its own elementary structure and for this very reason strives to define its own area with respect to abstraction in its new, most up-to-date garb -, in Esposito's work also we note a sort of zero degree of language, we observe the exigency to anchor formative processes in physically concrete facts, to entirely eliminate illusionism and symbolic references.

So we then understand the artist's preeminent interest in the surface, or rather the support freed from the usual spatial limits, as well as in color, primarily meant as dye. This is why Esposito's intervention is intentionally reductive, identifying itself with the simple archaic gesture of immersing the canvas in color.

Painting, in view of the new, rediscovers remote materials and processes: raw support, color-dye, impregnation. The elementals of painting are thus retrieved with a significant shifting of the work plane from the high, cultured level of the grand modern tradition to the "low", primary level of ancient artisanal processes. Even the presentation rejects the canonical rules for pictures, with or without a frame: the compact and wrinkled clot of the canvas steeped in color slowly unravels, grows upon itself like a natural, organic form; it is grasped by skilled hands, spread, with gestures layered in the individual and collective memory, on the wall, like a sheet just washed. Mounting abides by the material's dilatation and occasions offered by the surroundings.

Should we add that processes and results reflect mirror-wise the image of the artist? Endowed with an attentive and far-seeing sensitivity, with behind him experience directly acquired from the prestigious models of the American cold informal, a tireless traveler, Diego Esposito is a dynamic, unconventional metropolitan temperament, while always carrying with him his own roots. And these roots were born and developed in the severe and intense soil of one of our most remote, most archaic regions.

Filiberto Menna, 1974