

TRA CIELO E MARE DIEGO ESPOSITO

by DENIS ROPP-ZACHAROPOULOS

In his last exhibition Diego Esposito raises again the question of the singular art piece, and of the exhibition as continuous space and as art work. All of the elements of such work come, each in its own entity, from a well-defined domain of art (painting, sculpture, drawing, photography, etc.) and all together, without any one losing its own identity because of that, they make up first of all an exhibition-course space. This physical space rests on a background made of concept-elements, such as the triangle, the light, the eye, that underscore the passing of the visual, just like the space makes use of the volume of the room as an interiority, as opposed to the exteriority of the small garden at the end of the court yard, where the yellow light projected therein is a shift (a metaphor) towards the oneiric. This space, which turns into form and matter, becomes in turn image, legend, theme and history, memory and event, which are depicted in the trait (the graphite and the axes), the drawing (the «Siren of Symi»), the incision (the streaks of color on the wall). The fluidity of the inner look - which however is not introspective - begins from the brightness of the yellow canvas resting on the floor, and crosses the space, merging with the «liquid» movement of the blue canvas undulating «tween sky and sea». Sky and sea that let themselves be discovered, from the ground where they wait wrapped in the colored canvases, thus marking the space as a background of what is experienced, background of the image: photographs and painting and color and space. Thus, they also rise, simultaneously, towards the end of the glance that directs the movement of the spectator through space, a glance enveloping the real space while developing the image in the work. Just like that sculpture coated with graphite which rises up from the ground or from a triangle which marks (all the while being marked by) the axes of the movement of the exhibition as artwork, and fills with physical presence, with volume, convexity and curves, smoothing the real space in the roundness of experience. Whether it belongs to painting, sculpture, photography, drawing or cutting, each element is defined in its own singularity which, at the same time, opens into an inner space, making up, being made up by, and constituting a continuous development of the phenomenon and the work.

Diego Esposito: «The flight of the night-bird»

«The yellow painting on the floor is a light source for the work laying in front of it, the *flight of the night-bird*, coloured pictures each one enveloped in a coloured piece of canvas. The yellow painting's reflection on the floor defines a space within which the ritual closing and disclosing of the canvases takes place.

The *graphite coated sculpture* on the floor, a shining mountain, mirrored and mirroring, has a triangular base (the triangle, the symbol of thought, corresponds, in Goethe's theory of colours, to yellow).

The *wooden sculpture* on the wall, a dynamic element, leaves coloured streaks on the wall ... The «*Siren of Symi*», drawings plus a *blue painting*. And the blue painting, together with the yellow painting, represent the sun and the sea. Outside, beyond the gallery court, the *little garden lit by yellow light* is like a painting, the yellow light corresponding to the yellow painting inside ...»

D.E.