

## NON-IMPOSSIBLE RELATIONSHIPS

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Any organizational structure is a vital system. It is vital because, beyond its particular aims, its ultimate one is its own survival. An organizational structure is an artificial vital system. Any live organism has opportunities to grow, to evolve, to adjust and to master its environment: nevertheless a vital system can either succeed, fail or be in an evolutive stage. In art, each innovation often produces many others that have unpredictable side effects. Encountering this increasing flux of innovations, man can hardly discern between what is relevant or irrelevant.

Man must change his attitude toward what is new: he must try to adjust to the rhythm of evolutive change, as opposed to just change itself.

The solution to problems may not be found merely through a new approach. What has to be found is a new attitude that may very well be contradictory to any preexisting scheme.

Diego Esposito's research concerns the self-consciousness of art: it must, in other words, suggest its own stimuli and develop its meaning along its primary aim. Stimuli may be gratifying or depressing, may grow from the external environmental context or from the work itself: the variety, obviously, is enormous. These elements must all be considered, and it is necessary that the degree of perception corresponds respectively to its different stimuli.

Man is not capable to distinguish spontaneously between different visual situations which correspond directly to highly changeable patterns. This careful directional channeling must be implemented by the artist in order for it to be realistically comprehended by man.

The art system is too complex to be analyzed in detail: art is an unthinkable system.

The ultimate goal of any artistic activity cannot be achieved using a pre-determined working scheme. It is therefore necessary, in an analytical process, to single out what is most important; in other words that which has less chance of becoming prematurely obsolescent. Esposito achieves this through a process of continuous control of artistic variable means. Art is not an analyzable system: it can thus exist merely by indicating a general direction or aim outside of any restrictive rules.

The best natural system is the natural system itself: in other words, nothing is clearer than the work of art itself.

The art system is an autonomous organizational system: it is the ultimate reality far beyond any elaborate descriptive program or plans.

Esposito does not analyze the art's structural system: he analyzes its dynamism. Artists cannot analyze all possibilities and choose the best efficiently according to any definite criterion, it is impossible in art to define the aim and therefore consequently suggest a specific law. Instead, a series of aims should be considered to help ultimately to reach a plateau of a more aware understanding. In this position, a pattern may be discerned which exhibits to us clearly its complete orientative definition, and the system dynamics may be followed

to its ultimate resolutive aim.

In the final effort, the artist must find means by which to create and preserve, in a conservational manner, an ultimately realistic resolving dynamic system. Questioning a language, using an already tested abstract reality, is like adapting assumed abstract values without taking into account their contingent motivations. Esposito, unlike many other painters, avoids this misunderstanding in his own work. The use of canvas and color does not mediate any other events he them past or present: it is the event itself. The display takes place in a media of space rather than in a media of time. What is still to be established is the tension of the entire system.

At the end of Esposito's research on canvas and colour to occupy a space in tension, the total independence of the different elements is defined by an hypothetical structure, whose parts are subject, in the same measure, to any external action. In other words: all identical elements perform identical functions.

Form and canvas, painting and colour are free to interact; Esposito can let the canvas freely follow gravity operating carefully on distribution. He also shows that the same elements can be mounted in different ways. The distinction must be clear between mechanical causality and causality as a type of order. Primary redistribution of matter is followed by a secondary redistribution; the passage is from the homogeneous to the heterogeneous where the latter stands for the passage from indefinite to the definite. Development involves an expansion into different parts with very precise individual characteristics. Order has other function to show the process of stimulation. Regularity becomes a secondary characteristic.

In Esposito's work variety – form, tone, tension, material – is more than a mean to avoid boredom. Perceptive order is rarely self-contained, it generally evolves from an internal order or is a representation of a significant order existing elsewhere. In this case the strength of the structural theme is reinforced by the structure of the human condition.

Painting focuses on man and the world relatively to their respective structures. Esposito's work concerns inner qualities and textures of canvas which are dyed in different colors. The image, is the colored canvas, dyed in a hot bath of vegetal organic pigments; the canvas represents itself. The challenge is between the idea and the practice: it can be verified through the way the work has been executed. Different types of canvas absorb color in different ways, the same color can have many tones. All these variations interact with and within the canvas.

Form is determined logically, beyond the perversion of normal learning processes that need to look backwards in order to go forwards. Form is determined by program and structure, with the help of intuition.

The image is underlined to state that the painting is made and perceived by experience and emotive associations, and that these symbolic elements can be contradictory in shape, structure and program.