

DIEGO ESPOSITO AND THE VOID THAT EXISTS BETWEEN OBJECTS.

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Observing the exhibition itinerary presented by Diego Esposito at Palazzo Fabroni (5 April -21 June) in Pistoia, critical perception is forced to seek out and identify the thematic instrument with which it is possible to motivate and resolve, with correctness of thought and process, that undefinable emotion and that condition of poetic alienation caused by the interaction between the plastic revision of the space and the re-creation of light through color. At the origin of this exhibition itinerary, in fact, to find a large cycle of works whose expression force is based here on the tangibility of the materials -mdf (medium although one that is difficult to express specifically, in the western sense. We can imagine that the rigorous design and intense realization of the exhibition itinerary -only indicatively anthological and characterized, above all, by recent works and by two new important productions- has revealed to Esposito, in all its problematic force, the reasons behind a complex aesthetic research, full of interferences and often dissonant shadings, and therefore also revealed, for the attentive visitor to this exhibition, a new indivisible relationship between space and time, grasped at its origin, inside that void that exists between objects, between the factors of different density (fibreboard) and steel- and elsewhere on the strong chromatic impact of blue and yellow. For each work we can sense the expressive need for a focus on design values, both in theoretical-formal and metalinguistic terms, and their positioning places them in a close relationship with, and constructive dependency on, the specification of an aesthetic conception of space and time developed in an Oriental sense, and contained in the ideogrammatic definition of the 'ma'. In the entire expressive career of Diego Esposito we can retrace the difficult attempt to achieve the identification of the 'ma' and the experiential values it contains as a global thematic instrument, cultural realities. In the light of all this, the significant title of the exhibition, *Passaggi*, cannot refer exclusively to the itinerary-installation through the separate plastic-chromatic works; it also has to do with the paced succession of contributions that combine in the definition of a cultural, philosophical literary and artistic-visual heritage, developed by Esposito along a path that begins in Venice and moves Eastward, that appears to be constructed on the comparison between the Mediterranean area, especially Greece and Turkey, and the heritage and values of Japanese culture; a patrimony of images and emotions that is expressed, at times, with force, while at others it is kept almost secret, in a sequence that contains clear communicative intentions. From the outset of the itinerary Esposito simultaneously presents both the action on perception of aesthetic-spatial values in extension through the installation of the large *Arco* in wood and gold leaf (1993) and the first blue segment of *Cascata* (1996) as a further underlining, and the situation of imploded-exploded energy in the monolithic verticality of *Dualita* ('89/'93). For the three distinct works, there is the shared sense of simultaneous revelation and concealment; the first seems to want to

preserve the preciousness of gold, the second introduces the factor of impeding its own use, the third displays a volume in reflecting steel. Emblematic of an organic aesthetic system constructed on the relations between the fractions and the whole, the cycle of works created in the 1990s is characterized by the use of surfaces in mdf; in terms of aesthetic results, what counts here is the contrast between the need to intervene with expressive rigor in the solutions of shaping, and, in relief, the action of analytical-symbolic incisiveness of color, and the analytical-spatial values of the wooden surfaces brought out by the muted warmth of the diffused monochrome planes. In this area of research characterized by constructed, boxy plasticity, it is interesting to compare Pozzo (1989), a declaring receiving container of light, with an initial multiplied system of relations introduced in extension in 1993 in *Giardino* and further enriched in '98 with the four elements of *Controluce*; a linguistic evolution that seems to foresee the controlled affirmation of formal data like the line and the relief, the articulation of planes and, finally, the structure can also be observed in the monochromes on the cultural symbolism of yellow, produced in the 1990s. Two installations, *Passaggio* and *Dialogo*, take on particular value for an understanding of the quality of the expressive action of Esposito, and were specially prepared for the show at Palazzo Fabroni. Focused on the complex -in metahistorical terms- and fascinating cultural value of the color yellow, in *Passaggio* weight and lightness, brightness and darkness seem to face off; through the energy of the light expressed by the spiritual vitality of the color, the installation clearly illustrates Esposito's effort to try to reach the essence of matter through the void. At the center of *Dialogo* we also find light in close relation to the arrangement of a filtering wall; thanks to this structural element, the light takes on the concrete value of the space, acquiring that entity, perhaps that 'ma' that surrounds things, that lies at the origin of the dialogue of two constructed realities.