

## **A proposal for a reading of the work by Giovanni Robustelli**

Il più Cretino, Lo Magno Art Gallery, Modica 2015

*[...]To understand a poet, an artist  
unless this is not only an actor  
it takes another poet, and it takes another artist[...]*

**Carmelo Bene**

To what extent the pictorial language by Giovanni Robustelli is inspired by the figurative culture or, on the contrary, can be interpreted as something ascribable to the context of abstraction, it is a question that suddenly arises in front of the magnificent and rich in chromatism surfaces of his works.

Since it is undeniable that Robustelli has a great texture of colours as a mould of form opening to the echoes of energetic lyrical sensibility, anyway it is true that, thanks to the use of coloured halftone screen attached to the frames of his works, to create a visual barrier between the work and its reader, the author is projected towards new purposes both spatial and of colour.

Only a close range distance, (according to the author's indication it is not strictly necessary), consents to the regarding to glimpse through the weft of the score of the colours, the features of the face of Carmelo Bene.

Technique and inventiveness as well dissolve in an experimental process that releases Robustelli from fragile schematics, it frees him from the quagmire of representation agreements; their work together and meet in a continuous writing, in which it appears impossible, as well as infertile, identify where one starts and the other is consumed, allows an articulation of the author thought, an expansion into new areas, the growth of unique energetic power, suggesting new readings and interpretations.

The impetuous expressive rapture decipherable in the series of watercolors by Giovanni Robustelli, declares a tension towards spatiality in constant becoming; the vision of his works continually alters and reveals, in fact, a process captured in its evolution: the cuts sensitize distances, offering distances, are lost in the new horizons: so the line fabric and colour you have in an abstract landscape, ensure that comes from the sensible reality of form, but immediately, with his show, no longer belongs.

It arrives, as well, to a contemplativity made of drafts progressive, suggesting the presence of multiple levels of knowledge of the work, conducted to lyrical abandon and openings to the unpredictable expressive potential that only a writing as free and independent may return.

Writing that does not follow - neither must follow - a prearranged pictorial party, marking a junction point with the clear desire of the non-representative of Carmelo Bene theater. Or otherwise it might return the loyalty of the exploration of a pictorial territory absorbing space, time and movement, opening up to the trespassing in the field of abstraction. It is, therefore, a challenge synthesis between painting and improvisation that the painter tries to bring out in each composition: of the first, he retains the importance of the gesture, linked to the lyricism of form; of the second, the echo of the movement and sound, as bearers of overwhelming values. Their meeting comes a meaning concert, whose impressions are referred to each other in a crescendo of variations and cracks, that the public will be invited to live in full freedom of interpretation, appreciating the search for an author so not in the finished painting runs out the creative effort, but from this, it all begins.

**Elisa Gradi**