

## **GAETANO MARIA BONIFATI, 1980**

“Overcoming the obstacle of perfection and the emotional truth of feelings as well as of immediate instinctive reactions, thanks to the intrinsic stillness of his themes and artistic form, Giustino De Santis aims at an absolute simplicity, at the risk of looking absolutely devoid of fancy and inventive power. Anyhow, entering upon the domain of visual directories and pictorial properties, the artist carries out every day objects, granting them expressive power, as if they were the outcome of an harmonious melting of colors and of one happy distribution of module: almost a “transfer” of the present object as an already wholly accomplished model. The module is built in severe taste, in geometric shape and with a strength of steadiness which bestows to the artwork a monument value. The composition unrolls with little rhythm but in a unity locked inside a very strong matter.”

“The matter is sometimes even and sometimes rippled, like an old wound that reopens, and beyond the fringes, the background is looming with its thick paste and its powerful colors. It’s not hard to read behind the artist imaginative effort, his troubled wish, aiming at catching the real content or the truth of a situation, as if they were subtle mental transpositions of an endless forever, of a breathless life that compels man to an endless repetition of gestures and to a monotony of action. Mostly interesting is the way in which De Santis conceives the derivation, i.e. the element as the object of our world, that has become mechanical, obsessively iterative, but with the maximum of originality and individuality, in as much as it renews and invents, by creating a multitude of objects and/or crowd in their easily guessed essence of abstract form, on the truth of a visual and emotional experience.

A typical quality of De Santis is his awareness, his prideful ability to understand the things of the world, keeping himself clearly aloof from visual reality, being driven by a strong emotion towards a kind of rigorous order of nature; able to match and concentrate, able to express no longer through the mediation of simplifying figures but through the color itself the beginning of life. We can’t speak of insincerity in De Santis, nor we can challenge his calling, his deep and true pictorial religiosity, interested as he is to objects and to peculiar relations that he can perceive by intuition.

This prevailing interest in objects in relation to the world, is always addressed to man with his limits and his way of using his own mind.

We must also notice that the creation of sloping, diminishing circles instead of objects and/or crowd, becomes a means to build a thought that the artist considers essential, because it comes from the habit of painting things that condition the deeds. De Santis is perfectly aware of that and regulates on the single module that repeats and modifies itself, the iridescent changing nobility of its color in a simple, unitary warp, that underlines his personality and the strength by which he shows his passion of the new and of the old, giving to the artwork a pleasant feeling beyond any justification that could be devised.”