

GIUSPPE MASI, 1981

“That’s by no means unusual that an artist starting from figurative pictorial experiences, could later come to non-figurative art and lean towards absolute expressions aiming at a clean structure of composition. But it’s even more unusual that from an expressiveness of narrative content, that could be even defined paradigmatic of a certain figuration, an artist comes to a language that without borrowing from the significant sign, nevertheless avails itself of signic tracks, in order to refer to a logic, scientific, existential question. It’s rather a matter of esthetical solutions that bear a metaphoric interest towards nature, objects, actions, feelings and give raise to noetic performances that in a conceptual operation stir up images linked to vital essences, and enlighten situations that can find a match in events, but usually stimulate the beholder to the creation, in a relationship with action, repetition or reaction.

It pours into shapes, whose perceptive impact, non only visually meant, because of its different purposes, can unveil a degenerative individualization according to subjective visual-verbal speculations of the occasion onlooker. Anyway, from a proper angle, the wise beholder can easily find a new and more correct exegesis, on condition that he understands that in Giustino De Santis works, a regular discriminating element is their “non-objectual ” peculiarity, reluctant to give the iconic aspect of things and therefore unconcerned with relative aesthetic effects. Into those works, things enter in so much as existences “without matter”, whose importance is exclusively tied to the activation allowed in the context thanks also to graphic-chromatic signals.”

“In an “extra-Euclidean” dimension, colors are displayed on a ground without recesses but also without localized violent rushes and plunge into a potentiality which doesn’t limit itself to a completeive function of sign; colors are not simply borrowed to realize the graphic development; they give substance to the whole structure and capture value of note in the correlation between nucleated parts, acting as a communication means between zones and as ideal spatial continuity, shattering by their own presence the volumetric limits that echo the sign, and sharing the sense of indefinite in the counterpoint of circumscribed surfaces which, vibrating with esoteric substance, push the thought beyond any bound of time.”