

Marcello Venturoli 1984

“The vitality of a painter can be measured by the way he realizes his prints, after his canvases or side by side, never a simple conservative projection of his oil paintings, but a development, an hyperbole, in the case of Giustino De Santis (an artist I followed with great passion since the beginning), of his whole vision of the world, of his way of looking at nature halfway between science and dream, of releasing like emblems sections of seeds, walnut-husks, of setting on fire and magnetizing enormous organic cells in spaces that seem drawn from the Genesis.

In his large sized etchings and aquatints, the painter shows a kind of levitation of his inventions on canvas, his fantasy gesture heavenly sets shapes free from the burden of matter and chromatic incidence, in order to lend them a new crackling quality, all in the sign.”

“Already in his solo exhibition in Rome, I celebrated wonderful drawings, where black and white kept on the cardboard, shining as a sinopia of the soul, the simplification of the imagine as regards chromatic elements and thickness, didn’t withdraw the fluttering grid of signs in the background, those haloes neatly defined by the white of the paper, inside edges or lashes of filaments, which were the sum of his pictorial act, wholly committed to the sensible notation of nature, without stressing – in those drawings - the naturalistic element. In his etchings and aquatints we witness an happy *blow up* of the drawings, shapes are tied to a mirror-like plate, they weave tangled planes, spaces, flat areas between silver and lace, symphonies of greys – which are the lymph liquids of those suns-seeds, walnut-husks-fires – obtained through “notes”, and every note is neatly in its own register, thanks to the happy way of “coloring” with dots, tangles, pothooks, smoke blacks of abstract silhouettes, the single “episodes” of the plate.

At these dimensions, Giustino De Santis reaches otherwise than by pictorial way the same sense of the landscape of cells he tried successfully to attain in a recent one man show. It’s therefore a new evidence, a confirmation of what this glamorous artist has been able to do up to this moment and how much his artistic course is personal and coherent.”