

Gateano Maria Bonifati, 1988

“Giustino De Santis, born at Cansano (Abruzzi), takes his stand on this track, but at the same time he goes beyond the emotion and is more inclined to a picture of cellular units, conceived as patterns of interaction between visual space and pictorial modulation.

The form that here corrodes the flat planes of the background, is conceived as a materic fertility soil, with a germinating structure that fills, invades and penetrates the segments of signic richness. This richness doesn’t express itself in variety and dissonance, but in the denial of promiscuity of tones, in the numeric contradiction of modular dissections and in discrepant assonances of subjects assimilated to organisms of multiplicity. A multiplicity that is doomed to repeat itself, but is always a pictorial act aiming at bringing back the means of contact with the contrast of the raw matter of colour and the space of surfaces.”

“It’s really a closed field, a visual unit that denies its own extent in the same moment in which it recognizes itself as part of a wider field, without limits. The extent in the element itself of the “quantum” lives on the peculiar experience it assumes, featuring itself to its own morphology and to the colour that defines it as an expressive organic element.

In “*Quanti di natura*”, where forms confront themselves in a play of the dimensions between matter and surface, solid and liquid, as a lymph that crosses it, forcing a passage through the thick epidermis, and all formal autonomous elements contribute to simulate a naturalistic landscape, the intense green suddenly burning in the brush stroke, the scarcely uniform contrast of outlines, the magic atmosphere of becoming that imbues the picture with the smell of a real forest in movement. From a hint of the artist, who sows a seed, a sensitive idea, a whole naturalistic universe takes place, a sensation which is impressed, photographed, of a subjective dimension. That’s the tool of the pictorial research that settles modules as supports to be dominated and played in the artistic experience counterpoised to the univocal subject of creation.

In “*Blu*”, abstraction explodes flaring up and destroying cellular rings: here everything is matter at the organic state of the origin, dense body mass of the ethereal gaseous presence, an unrestrained vitality, which cannot be moulded and spreads fury beyond the boundaries of the surface it fills. De Santis research may seem near to the one of Leopold Stolba, but here moments are impulsive, disrupting in comparison with a sought-after, studied repetitiveness of “quanta”, they are legitimate for the painter only to the extent of an elusive awareness, temporal absences that are necessary to the dialectic continuity of the artistic course, that realizes itself in experiences, where signic constructiveness is indissolubly bound to the perception of the object as an object of the world, as a part of it and not only a simple artistic extrapolation as an intellectual operation. This evidence is enhanced in De Santis’ whole work as temperament and character of the form, which betokens transparencies and vicissitudes of a notable sensitive charge, through a picture that’s not sensitive, but instead orderly set towards criteria substantiated by a research of “form” as beginning and end of the painting. What is informal, if not the ultimate accomplishment of form as a tension towards change, or even better as aspiration to

recreate itself and be converted again into “thing”, at the original pure state in which all possibilities are present as latent predispositions of the possible visual. That’s true for De Santis not only as historical reality of an objectifiable becoming of pictorial matter, but as a reality already objectified in the thought and in the visual perception that generates it. Abstraction and informality are not defined historic stages or points of arrival of art in its sublimation, but actions necessary to the artist as a way of the mind to take possession of the phenomenic reality and therefore means of transition in the quest for a form of its own, which can eventually be recognized as pure expression.”