

- *L'opera di Gino Di Prospero: At sea ... in full force*

At sea ... in full force. "The "engine" of the "ship" of Gino Di Prospero roars in an open sea. On "pages" of the logbook, there are the 'adventures' with impulsivity pictorial. The seaman notes their daily vitality; the artist translates the colors and magic moments.

"The city that lives" is presumed to be the amazing reconstruction of a harbor view of the lagoon city. creative imagination plus the historical reminiscences and present human anxieties, the experience again and dreamed, the real and the poetic motivation. To jealously they stop shoulders: the vibrant classicism of Claude Lorrain (1600-1682), landscape painting by Canaletto (1697-1768), the lagoon areas of Francesco Guardi (1712-1793), the light of marine Eugène Boudin (1824-1898), the sublime and picturesque Joseph Mallord William Turner (1775-1851), the frightening realism of Jean Louis Théodore Géricault (1791-1826), the open air of Richard Parker Bonington (1802-1829).

Yet there is only memory. There is, above all, the evolution of figurative painting concrete, that of "contemplation", and of the events in the "open sea", (As they say the ancient Romans); stand out, then, "planned portraits" of a new day; instinctive formal assemblies, spatial views between objectivity and abstractions; "Descriptions", equivalent to "landscape from the" true ", the picturesque "with the imprint, implemented by artists of the eighteenth century, the irregularity or the pleasant disorder.

It goes from a certain memory to another potential. All this shows a solicitation connected with the School of Posillipo. In fact, it should not forget that the artist was born in San Felice Circeo and resides in the town of Latina.

How, then, in Gino Di Prospero it is in the wake of Giacinto Gigante (1806-1876), of Anton Sminck Pitloo (1791-1837), Johann Heinrich Wilhelm Tischbein (1751-1829), Gabriele Smargiassi (1798-1882), by Camille Corot (1796-1875) Jean-Baptiste Camille Corot (1796-1875) - besides the already mentioned Bonington and, above all, of that Joseph Mallord Turner (1775-1851), who stayed there in 1819, 1823, 1829?

As of the same school, they may have left their mark on the paintings of Filippo Palizzi (1818-1899), which have as their subject the sea, light and color, the transposition of the "true", the sense of infinity in the quiet air of the possible Marine landscape?

There are many questions that arise if you want to go in search of the background to be related to the language of our artists.

The paintings of Gino Di Prospero is, of course, gained from knowledge of the listed active movements and artists in the nineteenth century, in addition to general information, offered in large exhibitions, publishing, the network. The artist combines his work in seven thematic sections: "Figurative Sector", "Sea 2015", "2016 Ocean", "Mare 1", "Figurative abstract", "The Sea", "East". There are frequent trips to the Mediterranean. The artist also lands in the East and the brightness of the sky reflected on the sea. How can we forget, then, by Claude Monet lighting effects (1848-1926) in the "Cathedrals of Rouen" in 1892; the vibration of the pointillist Georges Seurat color (1859-1911) in "Summer Sunday at great Jatte", 1884; The "spots" by Silvestro Lega (1826-1895), "Pass the Viaticum" in 1864; the dramatic effects of color Domenico Morelli (1823-1901), the Temptation of St. Anthony ", 1878; the transparent fluidity of colors Lyonel Feininger (1871-1956) "Sailing Ships", 1917, allied with the American painter John Marin, both lovers of all that connected the sea with boats. A lot of memory shows the new day, with an atmosphere full of meanings, in a Mediterranean Solar Universe which illuminates the painting of Gino Di Prospero; marked by formal combinations remanufactured extolling the abstraction, the more the "apparent truth", tuned from / to the sea.

The reading goes further: "Cubism" by Georges Braque (1882-1963), that of "Violin and Pitcher", 1910 by Pablo Picasso (1881-1973) see "The aficionado", 1912; the "future" of Marcel Duchamp (1887-1968), that of "Nude Descending a Staircase", 1912 or "The ship to the island off Deer" by John Marin (1926) that could have left the field open to a 'dynamic-gestural

abstraction.

The "ship" of Gino Di Prospero is constantly in motion, or docked on the Tyrrhenian coast. When it sets sail, he does not participate in ordinary sports competition, as in "races" Venetian. The ship did not appear companions, subject to some work with a sports full crew. The "races" by the Circeo are extraordinary sports competitions, but pulsate with creative pictorial spirituality. Navigation is no shortage of evidence and the beauty of the untouched historic sites: the "promontory of Circe," "Torre Paola", between light and color, the progress of a challenge against himself and the adverse nature / sea.

In the work, "Virata between sky and sea", the unit disintegrates in an informal choir; painting is charged with "dematerialized vibrations", as would Kandinsky; It is located in a narrative strand that appears without pause. The images of experienced sea ignore the political and social commitment, in the spread of the mystic-cosmic hand in / sea; Picasso may provide details a process of "abstraction of form" in the infinite apparent vision figurative. In the language of rooms the same spiritual tension detectable in the Jean Louis pictorial transcript of the tragic shipwreck (1816) -Téodore Gericault, the "Raft of the Medusa".

Of course, in the "marine regattas" Gino Di Prospero the sporting enthusiasm tends to escape the presence of human and artistic vitality of which we have ample evidence of the twentieth century, see Vincent Van Gogh (1853-1890), "Wheatfield with crows" 1890; Wassili Kandinsky (1866-1944), "circumscribed", 1911; Oskar Kokoscha (1886-1980), the illustration for "Morder Hoffmung der Frauen", 1910; haim Soutine (1894-1943), "The mad", 1920; the gestures of Jacson Pollock (1912-1956), "The she-wolf", in 1943.

Already in 1907, the writer, poet, playwright Bohemian, Rainer Maria Rilke (1875-1926), observing a work by Paul Cézanne - "Still Life with Apples", 1890 - gave sharp definition of art that was taking shape at that age. "The apples of French master - he said - are elusive (or even unintelligible) yet they are tangible."

In our time, the "races" on the Tyrrhenian artist of San Felice Circeo make tangible the invisible; attest to the "beauty" creative, what Homer was the "brightness" (what shines and dazzles hitting life), the poetic revelation of the unconscious. In the paintings the spatial vision has no temporal and geographical boundaries. Gestures praises the composition of relived imaginary "in the sea ... at full strength."

The East, more than an occasional source of thematic figurative feedback, is another introspective adventure. Sooner or later it would happen: the landing was inevitable. In performer Gino Di Prospero takes the opposite of what sung by Petrarch sonnet in "Switch my ship full of oblivion" (Canzoniere, CLXXXIX, 12-14): "My sweet Celansi the duo used signs; / Dead among the waves is the reason and the art; / Tal ch'incomincio desperar to the port. "The image of the East reassembles disagreements, shows the transience of things, the need of the Absolute, the landing in which the human soul can find peace, reconciliation, serenity. his is evident in its many artists from the beginning of the nineteenth century, in search of escape and discovery of distant peoples, of a lost world and untouched by progress and rationalist positivist, not corroded by the western conflict.

It is travel and annotations of an idyllic "status social-work", serene, full of humanity, dripping of the "spiritual beauty". In this regard, think of the "Jewish Wedding Party in Morocco" (1839) or "Women of Algiers" (1834) by Eugène Delacroix (1798-1863), the "Grande Odalisque" (1814) by Jean-Auguste -Dominique Ingres (1780-1867), the "Odalisque in red pants" (1922) by Henri Matisse (1869-1954), figuration light the exceptional "...

... Where we come from? Who we are? Where are we going? "(1897) by Paul Gauguin (1848-1903), an artist who had the sea in the DNA at birth in the Marquesas Islands, and his subsequent commitment to" naval cadet. "

The East of Gino Di Prospero is also in this way. Live with and transpire pictorially the "races" that push the vessel into / over the Tyrrhenian Sea. Because according to Jean Favier "observation, information, formation, concourt tout à faire du récit du voyage a genre privilégié" ("Observation, information, training, everything comes together to make the travel story

a special kind"), in this regard, how can we forget the Divisement du monde by Marco Polo written by Rustichello of Pisa, to the starting pier in San Felice Circeo lands always a load of human and cultural wisdom result-finding of knowledge in the surf "into the sea ... at full strength" and in the heavenly world of the east. Like then remember the Latin poet Horace (65-8 a. C), in Carm. 1,3,11, the artist is right to press "committere pelago ratem" ("entrusted the boat to the waves of the sea").

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Emidio Di Carlo