

At the beginning Gino Di Prospero showed in his paintings a very strong power mixed to a steady experimental research.

Today this artist presents himself to the public and to the critics with a production that overcome the research period and has achieved since then a high artistic calibre, showing at the same time technical chromatic and figurative improvements.

It's obvious that the artist has made use of the study and the observation of the Bigs of the past, catching formal values and abstraction's motif.

Clearly the pictorial process has followed its 'iter' well planned towards the overcoming of obstacles, aiming to a remarkable artistic quality.

The artist owns a rush, a brushstroke that must be sought in memory of the great manes of the past.

We can observe an evolution of impressions, movements and suggestions that can be realised by Soutine, Braque, Boccioni till Jana and Yaria the two higher representatives in 70s and 80s.

Gino has imposed to his painting technique a particular and definite brushstroke that become his own work as well as the values of the Big.

Di Prospero has also observed with attention, through years of work, all that could arose in him an emotional interest, studying sensations exhaled by common things, people and landscapes seen in a particular prospective.

The artist with unusual ability and determination has drawn from these subjects the motivation for a creative boost.

This has been the start evolved through the ability of observation of the lived reality.

Nevertheless anything has remained latent, the artist has been able to transform any lived object as a cause in personal effect.

Again the artist in this achievement, has acquired a considerable knowledge of all that values that are the basis of this 'profession' as Jean Clair said, without which you cannot access to a serious job.

The artist suggests a personal abstraction not forgetting the personal effects of objects.

Rather objects though a process of transformation are filtered and highlighted in a evolution to abstract.

All is emphasised with elegant designs, chosen with care, like essential pieces.

Veiled pieces and built in a logical composition. Above objects, supported by mentioned process, are analysed from near and far to be included in the context.

Observing the composition you feel that are the shapes that give a creative and energetic push to the composition that becomes the whole, in the context the shape is the basic concept.

Everything becomes rarefied, the composition tends to highlight shapes vaguely geometrical, the scenario becomes fantastic.

Everything seems unreal, almost resulted from a virtual breakdown.

Overlapping evanescent objects come alive, dance and follow each other in an imperceptible but continuous movement.

Almost a sort of alchemy that has changed an expressive reality into endless abstract emotions.

The alchemy process ends and manifest itself though the veiled mixture of colours.

Shades are deliberately overshadowed, but showing soft light effects in harmony with all, bright lights but also faint, almost unreal but alive in the movement of shapes which gave the start.

.....hardly all is an experience, lost , impregnable

..... dreamlike and away

G. De' Focatiis