

There is a work by Latium Gino Di Prospero, Regatta No.1, but also some of the same type, which could be seen in two different moments, causing reactions even contrasting. Let's look first at the top, more or less from half in on: It would seem to have something to do with a painting of orthodox language informal, with strong and squared signs pointing to the United States for about sixty years does, in particular, to Kline.

Let's look down now: the signs above intertwine, in some places they amalgamate, to the very definition of a hull thrown by the waves. The Informal evaporates, and if it is just a surviving America, it is not in the painting in question the revolutionary one after 1945, cutting edge in the world, But that, still in the local dimension, by Winslow Homer, a colorant of undoubted talent, but never able to fully understand the Impressionist reform, he too lover of seas and navies in prey to sustained winds.

What happened between the top and bottom of the picture?

Nothing really upsetting: just a different organization of structural weaving. Above, free to explain, without purpose other than making the sense of an extremely energetic chaos in its triggering forces, and in a way who, trusting in the combined grammar of sign, gesture, and color, gives enough space to expressive free will. Below, subordinated to the need to represent something less generic, so that what you see is comfortably comparable with the baggage of our most common knowledge. More roughly, one might say that above is abstract, under figurative.

Would be, however, excessive simplification that would probably end up misunderstanding the the most interesting sense of the pictorial work of Di Prospero.

That is precisely what, I believe, does not exaggerate dichotomies, perhaps old-fashioned contrasts between abstraction and figuration, but on the contrary to minimize the their distance, when they can share a common construction criterion formal.

After all, finding one or the other is not so much in the diversity of what you are sees how much differently it is to be compared to it.

Prof. Vittorio Sgarbi