

CORRADO DE BENEDICTIS: PAINTING AS A SYMBOLIC ENERGY

In this last research by Corrado De Benedictis the turnings of the painting forms and the essence of the languages lead to new substantial inquiries inside and outside the artistic context. A reasoning drives us to redefine those mental spaces which mingle between the cognitive and the introspective reality.

According to Corrado De Benedictis, making paintings isn't only a practice of description or rather of denotation related to the painting properties, but it essentially remains a complex mental exercise as well as a cultural one.

A world of symbolic availability where sign and representation become the ineluctable substances of thought, as in gestures the hand always follows the reasoning that develops inside the picture and the action, of doing and of composing, it remains an unequivocal dimension of that complex structure of thought where the points of reference, or of postponement, spread according to the existential question of that moment.

Therefore the picture (as artistic work) becomes an exegesis of thought and is structured as an essential element of knowledge, so the symbolic substance reconciles with the structure of colour or whatever material used.

In Corrado De Benedictis the reflection of thought becomes substances of painting, as in a long dialogue where the silence of things surrounds the full consciousness of one's own being. A metaphor that takes shape inside the true substances of painting, and the plots of thought become the significant articulations of the overstructures of colour.

A significant passage in the work that has marked for a long time Corrado De Benedictis's activity and that represents the new significant dimension of colour inside the space of the canvas as well as of the mental dimension; a double meaning that mingles in one only context: the idea of the work's symbolic dimension and the imaginative reality that it carries in its meaning.

A phenomenological aspect that refers to Husserl's thought and somehow even to Merleau-Ponty when he talks about the "visible and invisible"; certainly Corrado De Benedictis's artistic journey points out the thought that reveals only in the work's contextuality and essentially in that loneliness of working that implies deep reflections which materialize as for a magic inside and outside the work.

Corrado De Benedictis's iconographic universe starts with a determination of parts, which within the picture, colour and shape assume to determine its proportions, today these realities express a substantial alteration of that need to communicate which has become the conceptual hyperbole of the art's context.

An iconography which has become true material and pictorial substance, leaving to memory the past traces of the observation of nature-matter and of form-substance.

The long passing of time has changed the way Corrado De Benedictis observes the external matter with a more introspective interpretation and maybe it is more linked to his existentialism and to his every day living.

This aspect of Corrado De Benedictis's work were already put in evidence, but certainly in the light of these new significant researches the contexts of the new work

have developed in dilated substances and have faced new significant developments not only of the work but also of that feeling and seeing that are the true essence of the artist's activity.

New chromatic elements and new modelling represent the substance of the symbolic construction that Corrado De Benedictis has committed to his place of becoming and to that symbolic process that his work of art symbolizes.

This certainly becomes not only a journey around art but a writing of art, which through the contextuality of the work defines the structure of the evolutionary process and thought itself that the artist describes in his operating.

Certainty, the dimension where Corrado De Benedictis determines his ideas becomes a fertile land for rich debates, but they are part of those reflections that demand a comparison from everybody and a deeper valuation of the significance that we are tracing and that substantially we try to state.

Corrado De Benedictis's research appears in this wide view that deals with the concept of thought and the context of its development; a comparison that evolves and defines new roads where the work of art's significance occupies a larger space, both conceptual and interpretative, of feeling the significance of art.

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