

## CORRADO DE BENEDICTIS, OR OF PERSUASION

Corrado De Benedictis's painting is well-tested on all levels, not a foolishly ambitious plan but as a result of a research to affirm the principle which is essence and merit of the hidden Ego, which one's own existence is to be founded on.

We met in a paradoxical moment: the more Corrado worked on art's absolute values within the bounds of merit, the more I felt detached for personal reasons; since I have worked in the art's field for forty years and facing its problematic aspects (critical, historical ones but also of organization and of the content) I wasn't able to recognize the true values so, despite the countless requests to begin again, today I'm determined to stay far away.

Art's universe has become speculative, no more outstretched in the research of pictorial values which are important for the artist's journey: today what we call artist is someone who has no schemes nor rules to respect, so he throws himself into the sensational field with the consciousness that only in this way he can find a space of vision (newspapers, exhibitions, public authorities that buy the works); this doesn't justify, in terms of values, the importance of the operation but puts in evidence its shallowness and its speculative aspects.

I have noticed that Corrado De Benedictis's artistic universe recovers the existing values of the painting language in order to revalue the continuity and, in its formal aspects, the contents that the artist wants to convey to us; these contents are principally based on two aspects, on one side the language of light which underlines what the artist wants to tell us; on the other side, the mixture of different painting styles creates works that the artist defines preliminary to other artistic masterpieces.

Corrado's subject, which is the story of the existence related to his life, can be easily identified if we consider all the works that inspired and still inspire the artist. A very peculiar artistic world, which is inclined not to amaze but to legitimate estimation of its resolution.

A universe that, today, through all its freedom, becomes a genuine way of being and of expression as well as a procedure resulting from all the information gathered during his continuous roaming about in the artistic world.

A world that has fascinated him, not only for its aesthetic values, but especially to understand, in logical terms, the procedures for a direct communication of one's own thought through the painting means which becomes the instrument and vehicle of a talkative inner life, which is very problematic indeed.

A crossing of styles to grasp the basic ideas that the artist wants to communicate us. Obviously today, after forty years of silent experimenting, his expression has become refined and the artist's acquisition of styles gives the author greater liberty of operating in order to tell his own existence in a time when learning belongs to the past, the becoming of every day events and things permit Corrado to express more consciously his own painting thought and consequently the contents of his inner life through a suggestion of signs and colours.

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