

Horizon

By Roberto Daolio

It may well seem banal, even if not completely trite, to reflect upon an oxymoron that attributes to painting in the 'contextual' terms of absence or presence. To be clear, the relationship between the possible evocation of a pictorial space defined and modified by the 'immaterial' perception of a technological nature, and the reversal of immediate virtuality within the digital 'body' is nothing other than a substitution. Or, if you prefer, a transitional fracture that is as ambiguous as it is paradoxical, one whose perceptive nature is subject to the referentiality of the 'vision' of a flat screen horizon. For many, the use of a plurality of languages aimed at laying bare the very act of representation continues to signify a repetition of the figure with two or more subtractions of the forces and tensions of the image. The image alone, in a period of its 'disappearance' as a result of its excessive and redundant use in the media, generates a real subtraction in the disquieting alternation of a 'switched on' screen of shadows, and a 'switched off' one of light. This is how the absence-presence, enchanted and disenchanting, permanent and temporary, veiled and unveiled surfaces of Flavio De Marco's work can become a way for opening up the interior of an inquiry that is almost logically paradoxical. And, at the same time, this might also be posited at the threshold of a procedural abyss where the site for artifice becomes the mental horizon within which the artist chooses to live and to save or safeguard the 'pure' reality of language. The return of such a horizon is seen in the difference between the margins and the 'measure' of distances, in a conventional distancing that reconverts the terms of the visible and the invisible. A real and worldly dimension, a genuine critical zone for the technical fusion of contemporary being and feeling (in an anthropological way too) can, and perhaps should, accompany the interiorisation of practise, even one as difficult and extreme as that of painting, and yet one that is perspicaciously and critically actual, as a result of the possible resources of a field in which a rigorous and flexible 'thought operation' can be undertaken.

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