

In an essay written in 1977 Giuseppe Marchiori, who was my teacher, clearly understood that the works of Giovanni Paduano was not to be read as an informal expression "because he does not intend to reach absolute schizophrenic liberty typical of the informal being free of pictorial schemes as for example the composition, more or less rigid.....". Nor, on the other hand, does his work appear "abstract, free of every reproductive or narrative element".

Infact Paduano follows an expressive path entirely personal inside of which it seems possible to trace many attempts and tentations that the marchigian artist manages to put together, in a sort of great mystery, as Virgilio Guidi said. Substance and signs, colour and readable traces, pictorial and written gestures, do not contrast in his imagination which seem inspired by a universal dimension, inobjective and recognizable at the same time, abstract and communicative at the same time.

Everything seems possible because Paduano is deeply lowered in the great "ambiguity" of painting and seems to interrogate himself continuously regarding emotional questions rather than questions on cold and distant rules on aesthetics.

The marchigian artist, I mean to say, knows instinctively that the season of freezing beautiful forms on cloth is finished so he searches for existential answers turning to himself, inquiring inside himself, in a difficult match that does not allow easy formal loopholes but forces one at a pityless face to face, without escape.

Evidently it's a risky road that Paduano faces, fully aware of the danger he meets, of traps and boobytraps laid along this way.

In this adventure he is aided by the genuine imaginative proposition that he possesses, the full character of the inevitable. So a continues and persistent thread, discreet and underground but also tangible and noticeable at every moment of the reading as well as appearance of his works: a vivid and splendid thread of poetry.

Critic Prof. Enzo Di Martino from Venice

Paduano Giovanni, was born in Macerata on the 16<sup>th</sup> August 1935 and after having attended non artistic schools, marries very young and goes to live in Piemonte where in 1964 starts to externalize his painting activity. He roams throughout Piemonte living on art and other showing up in some collective exhibition. He then returns to the Marche in Ancona and makes friendship with the young painter Cucchi Enzo who shares the artistic doubts of that period even if in a personal way. Cucchi and Paduano separated because instead of success Paduano prefers silence, peace and its happy truth in an existing quiteness profitable amongst the hills of Macerata near Recanati and Monte Vidon Corrado birthplace of Osvaldo Licini. In the 1970s he meets Master Virginio Guidi who invites Paduano to his house in Venice where he will go often. Then in 1976 guided by Luciano de Vito he attends the "Accademia delle Belle Arti" in Bologna achieving a Diploma in artistic decoration. After having displayed in various Italian cities obtaining critics attention Paduano decides to work in hermitage as now happens in Montelupone.

During the Years 1975-76-78 he appears with artistic fantasy presenting bags of earth to be sold together with paintings during Arte Fiera in Bologna and in 1978 he invites himself to the Biennale d'Arte of Venice giving the artists a topic: From nature to arts and viceversa and participating himself showing on folders sponsored by Galleria Il Traghetto di Venezia: IL CIELO DIPINGE.

*From the first article published in "Piccolo" in Alessandria dated February 1964:.....the Prof. Zavannone so writes.....his painting is founded on risk for reality, search for truth and poetry of things.....*

*From an article of critic Salvatore Sicilia on "Miliardo" 1968:..... One could say that Paduano is a born storyteller and each piece of his work is a page from his long lasting story without end..... Paduano's rule is to live his way of painting making essential way of living, awfully pure he does not reproach himself.....*

*From catalogue of Galleria Centro di Iesi of 1969 so writes the poet Prof. Franco Scataglini from Ancona ....Paduano's painting starts from a long meditation from the classic abstractionism....above all Paduano's graphic arts and the same superficial articulations and colours are intended in terms of indirect transcriptions of perceptive details of lyrical intentions to acquire visual equivalent of a pure form of the same perception in its originality.....*

*In "Messaggero" dated 31<sup>st</sup> October 1968 the critic G.M.Farone writes. Paduano's speech is casted towards immense continents that Muster Klee has opened.....*

*On "Gente" our painter Luciano Lattanzi author of "manifesto semantico" writes: the paintings hold many tendencies amongst which abstract naturalism and one can vaguely grasp semantic tendencies.....*

*At the presentation of the exhibition in Milan in 1972 at Galleria La Porziana the critic E. Pietraforte writes: Paduano works in hermitage..... his problem.... is not to resolve in forms the parts of his fantasy as that to express and give life and form to his dream transferred by surgical coolness on canvas....*

*At the exhibition in 1972 in Recanati the critic Marco Carloja writes: Throughout many experiences Paduano reached a present elaboration of an idea closely connected to underground irrationality on pure intuition, in him all is meditated.... his work is not for the work itself but intends to represent a true and real independent point of arrival which goes farther than perceptible....*

*From the exhibition at Galleria Il Traghetto of Venice the critic Prof. Buda writes.....nothing in his pictures is conformist, his research does not finish in determination of formal principal nor in coloristic literature.....the colours for Paduano are the same thoughts that develops an indefinite form where idea-form, idea-nightmare, idea-concepts, are superimposed, create thoughts, art creanda and never a still moment.*

*From the magazine Ages n°1 of 2nd July 1975.....Paduano paints figures that fades in the abstract, new figures that flow to and fro and materialistic metamorphosis: images that come and go in between reality and illusion along an eternal walk in time. Paduano draws the human thoughts in a decomposing manner....*



From a presentation of 31<sup>st</sup> July 1969 the Prof. Umbro Apollonio from Venice ex-director of the Biennale of Venice writes:.... I can say the pictorial of Paduano testifies how the truth cannot be reached without a tortuous deviation which is the deformation .....the instable pictorial structure both in the figure (which is figurable) and in informal negative gestures in a problematical affirmative which can also be explained in the light of the affirmative existential of his selections so that while he projects art as a selective social activity and revolutionary, he shows that he intends to live outside urban contests in isolation, an active isolation acting as a bridge between art and life in-order to reach the root of man.

There is no excessive speculations worldwide that is intellectual reflexions that in the long run finish damaging artistic formulations.

From a letter of presentation of 31<sup>st</sup> Jan.1970 of Prof. Franco Russoli ex-director of Pinacoteca of Brera in Milan....one could indicate the fervant wondering of the painter amongst proposals before 1970, having gone through condradictory experiences from expressionism in Piemonte during the years 1962/66 to surrealistic inventions and dada upto 1970 illuminated by an informal excitment later following a fervant abstractism form. These last paintings leave an easy vision and open a new prospective to abstractism. The immediate relations of this isolation in his hills is compared to Licini and Leopardi even though Paduano needs are different. The thrilling affirmations of liberty irreducibility, the rigour and moral reasons are in common with Licini but Paduano is not interested in arguments regarding art controversy for him surrealism, dada expressionism and abstratism are only ways of communication and everything is valid in-order to obtain the best way to communicate ones message. His searches for a meeting point in his irrational and spontaneous gesture in a liberal creativity and this is perhaps utopia but now our vision is richer thanks to his work which I cannot deny it being abstratism for future proposal to be examined better in the future.

From a presentation of Prof. Marco Valsecchi critical journalist from Milan dated 5<sup>th</sup> April 1971;.... Paduano mixes art and life so tight along a line of antique romatic traditions that it is difficult to disentangle which tends to cancel in paintings which for him has an absoloute total dimension.

Some titles of his paintings: **Why the why of why? Liberation from self-preservation - Self-portrait without mirror - Old shoe in a cage - Corn field in a dining-room - Feet of the sun.**

They are piantings with tarmac and sand and rags and other evasive figures unrecognizable with expressionistal dynamism typical of paintings of action. He has two inclinations: one which refuses artistic value, the other which considers art an excuse for own image making visual communication.....it's this conflict that makes him walk along a tightrope across a ravine dividing two sides: one figurative, the other abstract which only future will give a clear answer. He was surrounded in the peaceful low hills of the Marche with a view of the sea.

Venice 13<sup>th</sup> September 1977 - from a letter of Prof: Giuseppe Marchiori from Venice, critic of art: .....Paduano lives of art amongst the hills near Monte Vidon Corrado in Montelupone dense of mysterious lost times:The furtile Grounds of Paduano has roots in this choice, the refusal to accept reality owing to the essence of social symbol, moral, religion, myth etc.....deciding for natural organic reality of self-sufficiency art just as they are in natural organisms.

He navigates in dualism, between the need of expressiveness of pure forms ideas always in his mind which is Symbolism and the necessity that artistic forms must possess a sense without any reference to anything, exactly for this reason that he structured his own alphabet. It's physiological that he had to introduce that magic value ideogrammatical present in the most antique art in the world which is the expressive gesture of throwing instantaneous projection but this had nothing to do with abstract expressionist painting nor has any reference with the informal because he does not intend to reach absolute schizophrenic liberty typical of the informal being free of pictorial schemes as for example the composition, more or less rigid.....as there are no references with abstract forms freed from all elements both reproduced or narrative, that is he does not bother about denying or finding figurations rather than adapt those dynamic elements that alphabets time that is the line. His paintings show this necessity by fantastic use of colour even in different periods of the year and in organic evolution which is shown from different paintings where the formative process which has brought and taking him towards forms of today. Gesticulation that produces hieroglyph forms as if they were instant thoughts together with archetype forms which reveal their secrets in coherent routes whose meanings are entrusted to preconceived stages to whoever was born. It's true that he took from Dada and Surrealism but I see him closer to Klee rather to Mirò because he obsessively enquires about communication.

**From a catalogue of October 1982 exhibition sponsored by Province of Ancona.....The prof: Emanuele Bugatti responsible of the Museum of Senigallia:.....**I remember Paduano together with Enzo Cucchi as one of the most active Marchigian painters, amongst the Marche Documento Exhibition. Paduano lives exclusively for art and except for visits to Venice looking up Virgilio Guidi who greets him like a son he lives for Montelupone. During the end of the 60s he was a youngster excluded who preached important things, the standard-bearer of the unheeded, Enzo Cucchi was also in this underground cultural movement as I remember Paduano always present. Then he disappeared as I imagined him swallowed up by the arid earth of his cloth as more or less so it was, apart from his appearance in Venice visiting Guidi, Paduano suppressed his paintings closer up in Montelupone conformed by colours and by a chalcographical press which handed to him coherent obstacles (like Fichte) of a trench of silence, black points and pressures at each turning of the roller.

Looking at his works now on show with after thoughts, we can say that Paduano's choice of hiding away was right in the sense that the artist seems to have reached a meeting point within his world. The cracked earth, the interior fissures of substance and landscape tie together with slits that thought proposes and that hurt feelings, that imagination register in automatic writing.

Anagracic and mental landscape coincide. Without ironic enlightenment Paduano lists the world, he numbers it, he side-notes, unites the imagination to get the hang of things. Clouds, stars, night, earth and trees float like islands of substance within unknown infinity of space. Behind the universal order that maintains solid balance of floating islands in outer space where the perfection of chaos is hidden discovered after examining the smallest part of a stone, a turf which breaks-up like a soul corroded from inside. It's also true that the artist is near or even reached maturity but he does not abandon his initial period of stormy experiments. Amongst the artist issued from the period of stormy painting experimental formativity of the 60s here in the Marche, I believe that Paduano is one of those that has reached more convincing limits.