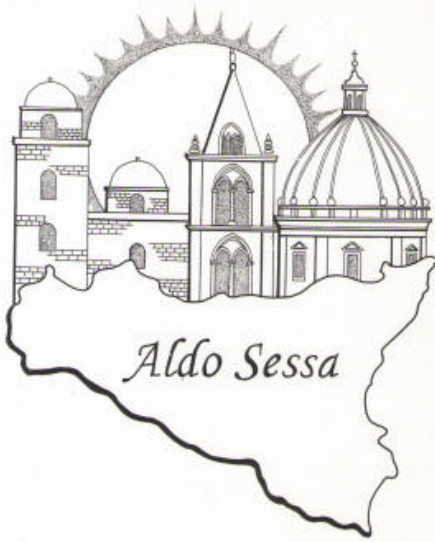


## The visibile irrealities of Aldo Sessa



“Art always wants visibile irrealities”. This is said by Borges, an author seducing for the sharpness of his insights.. convincing as always... sharing the simplicity of his words.

These images by Master Aldo Sessa seem “Visibile irrealities”, telling us about his visions of the historical centre of Palermo and Trapani, on parchment paper. These are among his most emblematic places and monuments, courtyards and snapshots of a rather old town, beyond the

line of time.

Here, then, “the irrealities” Borges is referring to, with his words: places narrated on the trail of memories, rarefied atmospheres, motionless spaces, lifeless yet full a silence almost tangible, spilled with glow: signs that tell with precision and profusion of details even the smallest spots of a territory that are recognizable even if they exist not in a physical reality but better in the enigmatic dimension of the soul. A dimension seen only in your mind..... so at the same time “visibile yet unreal”. Whatever is visible - even if outside history, even if inanimate, (or marked maybe by the immanent presence/absence of man) seems full of a strange life.

Maybe it’s because of the richness of details, maybe for that detailed description of the stones, stuck one over the other in the constructions, or maybe lined up in the elegantly paved streets, one different from the other as far as colour and dimension are concerned.

Maybe it’s because of those sudden whites, springing from white walls ..... precious pieces of architecture,.....described in the curves or in the smallest volute.

Or maybe it’s in the plants, sensual, fleshy, sometimes with large white leaves, more often green, striped, with small leaves ...or with little round domes.

Or maybe it’s the tale of a country architecture, or monumental signs of different civilization, layered one over the other or blended together, of different manhood, together in one time only, which, again, is outside the timeline.

Or maybe it’s in the motionless bells or the yellow moorish domes, that suddenly appear off the walls and the green foliage, or tracks of a sea far away and yet near at the same time, and a line drawn between the ground and the sky.

The sky of pale blue full of dots, white-spotted, with white peaks... showing an uncommon taste for composition, a thoughtful application: a culture of design that you grasp at every corner, in the arrangement and the rhythm of each individual item. All of this, maybe, and even more, transforms all those motionless and lifeless scenes into places full of life: a life which is rather an emotional experience, almost mystical.

The effects are achieved by the use of the "Pointillism technique", a pictorial technique that represents the major skill of Master Sessa, recalling that of Divisionism and that of Neo-Impressionism: juxtaposed on the canvas or on the parchment paper or china paper with minute strokes of pure and complementary colours, that blend only in the eye of the observer, producing thus a result brighter than with the use of normally blended colours. Hence, indeed, the irrealities of those images, unnatural, and because of that "visible irrealities" out of time.

That's where those snapshots, those corners, come from,: pieces of a town, in Thompson words, that are only "fragments copied from our hearts" soul songs of an artist. It's this attitude of the "pure seeing", of showing to whom is able see.. by his knowledge, the real world in a more significant manner, even more real, being more meaningful than what normally is. It's that attitude, that conception, that in Cezanne words, it's the task of an artist.

And, then, there is, as it increasingly happens in contemporary art since the end of the neo-avant-gardes forward, the return to the simple drawing, as essential tool for man to gain reality back: the design as a project and, therefore, as connection to reality, with the world, with others, but the design also, as the exaltation of the unknown, which means the possibility of cross openly, despite its profound point escaping mostly.

In these works, there is also another important sign of our times: the need to return to the Center, not only in the urban sense, but also historical and cultural. Novalis, in his time, was stating: "We must be aware of the need for an inward journey."

The work of Sessa, and not only that which is the subject of this exhibition, but the one that finds him involved as an artist and a member of civil society, is to seek to reassess the urban center, in a cultural sense, responding to the renewed urge for aggregation of civil society in a growing city. But it is also an attempt to rediscover and reinvent those spaces that man, in his history, had conceived and destined to the thought, the culture, the civilization, his relationship with God and to his live together with other his fellows.

For modern man, who had lost the "Center" , all this means rediscovering his own history, his own time, his own identity.

Dino Ales