

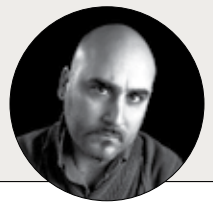


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AMERICAN
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COLLECTOR



*Also Showcasing
Glass, Ceramics & Wood*



SALVATORE ALESSI

Visual short circuit

Salvatore Alessi, born in Sicily, will present a new series of paintings this March 19 to April 7 at RJD Gallery in Sag Harbor, New York. The works touch upon a topic that is close to the artist, “the transformation and the coexistence of various worlds.” Each narrative painted refers to classic art and its styles, but the artist is interested in creating, as he says, “a fusion between madness of modern time and the classicism of these scenes and to cause a more or less violent short circuit.”

Richard Demato, owner of RJD Gallery, adds, “Alessi paints us a fusion, a visual short circuit, within a parallel hybrid existence, wherein two or more worlds may coexist, exchanging energetically in a continuous dialogue and pictorial display. His originality in composition, color and a new creative movement, draw one not only to desire his artworks, but to wonder wherein we lie within the context of his

unique artistic presentations.”

Among his 10 paintings for the exhibition is *Show*, which could be reminiscent to some of a magic act, as a woman is suspended inside a ring. The onlookers, however, seem to be in another place or time, faces obscured and observing other happenings.

“The painting *Show* had me reflecting a lot. Starting off in a Caravaggio-esque scene, I wanted to talk about today, the present,” Alessi says. “Movement is slow and mysterious like the films of David Lynch, hence another aspect of the painting, very cinematographic. The woman gets ejected from a television, from pixel to real. It’s like by magic she passes through a ring, like a game of prestige. An onlooking, yet distracted, man lets smoke out, smoke heavier than the floating woman maybe, or is it the same thing? Their faces change and transforming, as their flesh. It is a grand show of life.”

In another painting, *Eccebroker*, business suit-clad brokers float through the air. The work, the artist says, was “inspired by the financial disaster of our time,” with the figures “no longer on earth nor world, living in a different world. They simply exist.” He also explains that the painting’s recalling of the “Catholic icon *ecce homo* (behold the man) is clear, reduced to scraps by himself in order to save the world they have destroyed, and maybe due to this the world will be saved.”

Other pieces include *Nothing is as it seems*, which was inspired by “televized and photographic digital distortion,” and the painting *Persistent Traces* that came about from quantum physics and, as Alessi shares, “the idea that our tracks remain in the ether and our frequencies exist forever...The apparently lone man in the elevator is yet not alone as there are traces of a woman, maybe transmitting the day before, interacting in his reality.” ●



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- 1**
Persistent Traces, oil on canvas, 59 x 51"
- 2**
Eccebroker, oil on canvas, 78½ x 70½"
- 3**
Nothing is as it seems, oil on canvas, 47 x 66½"
- 4**
Show, oil on canvas, 51 x 59"



“I was immediately struck by [Alessi’s] masterly technique and fine detail of the figures and objects represented...The technique and attention to detail is meticulous and skillful, as it combines with the originality of the colors and the unique visual composition.”

—Maurizio Block, judge and art collector, Italy

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