

Thursday, November 14, at 19:00, Prometeogallery by Ida Pisani opens the first solo show of Dim Sampaio (1975, Sitio Novo, Brazil) in the spaces of the gallery in Milan, Via Giovanni Ventura 6, giving voice to a thinking anger through a stubborn figuration and able to trigger reflections and suggest questions.

*Trasfigurazione. Carne, pulsione, colore* is the title of the exhibition, intense, dynamic and furious, which originates - like the artist's research - around the epiphany of the figure that vehemently breaks into the canvases. The humanity that Sampaio derives from the chromatic effusions, constructing their features without ever losing the datum of immediacy and, on the contrary, preserving the iconographic ambiguity, is ferocious and fragile, it is unleashed in the torments and it is always evoked in an ambiguous and singular state, suspended between the emergence condensing and the disappearance dissolving. His figures, which do not wear recognizable clothes and come out of the color partly formless and partly strongly expressive, fight, subdue, clash, dance, gesture, cry, love, read, shout, wander, sit, deny any possible place in space-time, and appear as unknown energies yet compromised with our destiny and our memory.

As a sort of return to the repressed that manifests itself with the accumulation and expenditure of an energy that is at the same time psychic, existential, technical and physical, Dim Sampaio's openly transfigural painting expresses the urgency of arousing and visualizing archetypes that are never extinct. We perceive the cathartic value with which it drags the observer into a flow of liberating consciousness so that he follows the wave of impulses and finds something of himself in the gesture on the canvases. But also ethical tension and moral aspiration are components that distinguish it. Sampaio's works scream loudly to unleash vital energies through a sign language, the result of a categorical imperative. The hyperbole of the gesture triggers calculated reactions directed at striking respectability, conformism, political correctness, hypocrisy and the culture of appearance, daily spectres of our contemporaneity.

The works on display are tangles of vibrant, intricate and precise signs that produce and trace the complicated topographies of life. The selection comes from a heartfelt historical awareness that immediately becomes autobiographical suffering. Operating as a big-bang of explosions and implosions, where the power of living, fluid colours overflows and invades the surface, revealing thicknesses and fragility and constructing the space-time conditions for a spasmodic universe of forces and impulses, each work contributes to a coherent meditation on the language of painting. Medium of a deep and reasoned thought, able to filter the impulses and return them on the canvases with a wise and conscious control of the material, imbued with visionariness.