

LA NAZIONE

SASSONE'S HOMELESS DESPARATE CRIES OF LONELINESS

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Two exhibits appearing concurrently, open as of today, present Florence with a broad pictorial spectrum bearing the signature of Marco Sassone. The most impressive, both in terms of space and for its theme, is the exhibit in the Cloisters of Santa Croce, dedicated to the homeless and entitled "Home on the Streets." The cruel phenomenon to which Sassone bears witness is one which the Florentine painter has confronted for some time, having lived in San Francisco for almost 30 years. His painting style which is powerful and disturbed, as expressionistic as that of Keifer or Kossof, in which the contemporary element is a distortion of the perspective that adds a sense of disconnectedness to the uneasiness that the images inspire. Men and Women, reduced to paltry bundles, invade the foreground, while behind them the brush strokes lengthen until they become one with the skyline of skyscrapers grown tiny in the background. The persistent theme however does not carry a denunciation of a social problem, but is rather the pretext to pour forth onto canvas the urgency of the brush strokes, heavy with color and light. This becomes more evident in the second exhibit, the one at Galleria Mentana, in the piazza of the same name. Here the subjects of Sassone's paintings are bright venetian panoramas and other seascapes at sunset, in which it is the water that becomes the turbulent element, troubled by vestiges and shadows resulting from the buildings that are reflected in it. It is here in these canvases that we find distant echoes of Sassone's teacher, Silvio Loffredo, who paints with similar, quick brush strokes, trailing onto the canvas a wake of vibrant color. A consistent part of the show is made up of preparatory studies in pencil and charcoal which document the work that takes place inside the studio, when the artist is preparing to establish on paper his own reality, his own personal way of viewing it — which is perhaps a little too emphatic, too dramatic, a way of composing that by its very forcefulness may keep the viewer from experiencing the subtle pleasure of discovery.

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