



Dyssomnia

Francesco D'Adamo

Dyssomnia
May 2023

Published by Eye Contemporary Art Gallery Ltd.
Hong Kong - Flat F, 3/F, 76 Hung To Road, Kwun Tong
Italy - Viale Como 40, 20833 Giussano, Monza Brianza

eyecontemporaryart.com
info@eyecontemporaryart.com

Curatorial text by Cammie Colombo, Art Critic text by Anastasia Zio
Photo Copyright by Francesco D'Adamo
Live photo by Kim Song Sternkopf

All rights reserved.

No part of this publication can be reproduced or transmitted in any form or by any means
without prior permission.

In the deep night where the painter is not sleeping, being a musician as well, with musical notes inside his mind he starts, instead of writing his songs, painting... hence Francesco D'Adamo created the Dyssomnia Series.

In the European art world Francesco is praised as the Painter of Music. Francesco employs quick brush strokes and applies layers to create the fundamentals of his paintings. The essence of musical movements is captured in his works in an abstract way and by his subtle use of colors. Very often he insists on mixing colors by hand-grinding pigments himself to attain those particular and unique color tints he desires. A pertinent color element - the opaque and intense black pigment prevails in all his paintings in form of vividly twirling strokes, these remind us of musical notes that dance all over the canvas. One can observe from his works the rhythm of movements with quick black lines and the flow of rock energy, which is a synergy of fine arts and contemporary music. Each painting in this series is a moment of time, and a piece of music in the form of fine art painting.

Francesco expresses his sentiments through the strength of diverse colors that combine sounds and images in his particular and unique synesthesia.

Eye Contemporary Art Gallery
Curator



Francesco D'Adamo's first personal series *Dyssomnia* integrates the artist's first research in creating a dialogue between music and painting.

Contradictions and trembling intervals inherent to human nature are at the core of the artist's work, which he conveys in a whole two-dimensional rhythmic construction. By focusing on the emotional synesthetic properties of the composition, a leitmotif in the artist's oeuvre, he evokes associations with music in order to explore contrasting existential states and impulses in his personal inner world.

The principle of variation, which consists in deducting the melodic lines into elements that confer time and space, is created by material colours, lines and forms. They glimpse out from a dimensional space where black brushes dictate the rhythm's pace and pigments are masterfully arranged onto the white canvas in an artistic gesture reminiscent of Futurism and Abstract Expressionism.

The work is concluded when the dialogue has finally found its own balance and crystallized identity. The gesture is considered as a point of arrival of the whole work and it results in a lyrical and idiosyncratic visual language at the confluence of life's most fundamental impulses.

Anastasia Zio
Independent Art Critic



Antifona
Oil, acrylic, acrovilico and enamel on canvas | cm. 90x130, 2023



Crescendo
Oil, acrylic and acrovilico on canvas | cm. 90x130, 2023



Periodo
Oil, acrylic and acrovynilico on canvas | cm. 90x130, 2023





Tema
Oil, acrylic and acrovilico on canvas | cm. 90x130, 2023



Temperamento

Oil, acrylic and acrovilico on canvas | cm. 90x130, 2023



Romanza
Oil, acrylic and acrovinilico on canvas | cm. 90x130, 2023



Madrigale

Oil, acrylic, acrovilico and enamel on canvas | cm. 90x130, 2022



Contralto
Oil, acrylic, acrovilico and enamel on canvas | cm. 90x130, 2022





Quadriade
Oil, acrylic and acrovilico on canvas | cm. 90x130, 2022



Pentafonica

Oil, acrylic, acrovilico and enamel on canvas | cm. 90x130, 2022

Private Collection Dallas US



Volta
Oil, acrylic and acrovilico on canvas | cm. 90x130, 2022
Private Collection Hong Kong



Staccato

Oil, acrylic, acrovilico and enamel on canvas | cm. 90x130, 2022

Private Collection Hong Kong



Punctum n. 2
Oil, acrylic and acrovilico on canvas | cm. 90x130, 2022
Private Collection Naperville US



Respiro

Oil, acrylic, acrovilico and enamel on canvas | cm. 90x130, 2022

Private Collection Chengdu CN



Punctum
Oil, acrylic and acrovilico on canvas | cm. 90x130, 2020
Private Collection Hong Kong





Refrain

Oil, acrylic, acrovinilico and enamel on canvas | cm. 80x80, 2022



Corona
Oil, acrylic and acrovilico on canvas | cm. 80x80, 2022
Private Collection London UK



Rivolto

Oil, acrylic, acrovilico and enamel on canvas | cm. 80x80, 2022



Diade
Oil, acrylic and acrovilico on canvas | cm. 80x80, 2022



STORM

Marshall

Music and painting

I like to think of music and painting as two sisters. They are not twins, yet they can look very similar. Often, they wear each other's clothes, especially to introduce themselves to people who are not familiar with one, or the other. Both deal with highly abstract material and have always been elusive to our language and our need for analysis. And that is precisely one of their strengths: they are never completely reducible to the description of the signs that constitute them.

Yet, let us not be fooled, they remain two quite distinct phenomena. Music is made of sounds, vibrations that propagate in a medium; images are made of reflected and refracted light rays. The former is processed by hearing, the latter by sight. So what could be the meaning of trying to establish a dialogue between them? I don't think there is a single answer here, and I can only try to briefly report what it means for my painting.

Let us return to the two sisters' example. We are not surprised if in describing an image we say that it has a beautiful rhythm, a certain color harmony, a fast tempo, that it is loud or terribly quiet, that its colors appear vibrant, in tune or very dissonant. And of a piece of music we can say that it has warm tones, dark hues or bright intervals, chromatic passages, colorful phrases or monochromatic timbres. It is very common for them to change their look passing through our words. And I think it can be very interesting to take the elements and formal values of one discipline and try to translate them into the other, questioning what might be the most effective means of doing so.

In this collection of works, which in these very months celebrates ten years since its first painting, the focus is on how certain musical gestures, certain movements necessary to generate a sound, can fall onto a canvas, through a distinct black stroke, going on to delineate spaces, rhythms and visual structures. Of how certain acoustic phenomena, like that of echo for example,

can propagate on the two-dimensional surface of a painting, and how an extremely small number of colors can lend themselves to countless variations, as is the case with the five notes of the pentatonic scales that have spanned all the musical cultures of the world. This allows me to keep music and painting always together, to seek a balance, and hoping that one will contribute to the progression and renewal of the other.

Francesco D'Adamo
February 2023

Musica e pittura

Mi piace pensare a musica e pittura come a due sorelle. Non sono gemelle, eppure si assomigliano molto. Spesso, indossano una i vestiti dell'altra, soprattutto per presentarsi a persone che non conoscono bene l'una, o l'altra. Entrambe si occupano di materiale estremamente astratto e da sempre si mostrano elusive e sfuggenti al nostro linguaggio, alle nostra necessità di descrizione ed analisi. E forse è proprio questa la loro forza: il non essere mai completamente riducibili alla descrizione dei segni che le compongono.

Eppure, non facciamoci ingannare, rimangono due fenomeni ben distinti. Per semplificare, la musica è fatta di suoni, ovvero vibrazioni che si propagano in un mezzo, le immagini di “segni” che riflettono e rifraggono raggi luminosi. Dei primi si occupa l'udito, dei secondi la vista. Cosa può significare allora il cercare di instaurare un dialogo tra loro? Non penso esista un'unica risposta e qui posso solo cercare di riportare brevemente cosa significhi per me e per la mia pittura.

Ritorniamo per un attimo all'esempio delle due sorelle. Non ci stupiremo se nel descrivere un'immagine dicessimo che ha un bel ritmo, una qualche armonia cromatica, una certa andatura, che è rumorosa oppure terribilmente silenziosa, che i colori appaiono vibranti, intonati o molto dissonanti. E di un brano musicale che ha tonalità calde, tinte fosche o intervalli luminosi, passaggi cromatici o timbri variopinti. Penso che possa essere molto interessante prendere gli elementi e i valori formali di una disciplina e cercare di tradurli nell'altra, interrogandosi su quali possano essere i mezzi più efficaci per farlo.

In questa collezione di opere l'attenzione è rivolta a come certi gesti musicali, certi movimenti necessari a generare un suono, possano cadere su una tela, attraverso un tratto nero e distinto, andando a delineare spazi, ritmi e strutture visive. Di come certi fenomeni acustici, come quello dell'eco per esempio, possano propagarsi sulla superficie bidimensionale di un dipinto, e di come un numero estremamente ridotto di colori possa prestarsi a numerose variazioni, come accade

per le cinque note delle scale pentatoniche che hanno attraversato tutte le culture musicali del mondo. Questo mi permette di tenere musica e pittura sempre assieme, di cercare un equilibrio, e sperare che una contribuisca al progredire ed al rinnovarsi dell'altra.

Francesco D'Adamo
Febbraio 2023

About

Painter and musician, Francesco D'Adamo was born in Siena, Italy in 1979 and grew up in Termoli. His first approaches with painting came during his childhood by taking private classes, but it was only after 2006, when he moved to Bologna, that painting came back as a constant and fundamental presence in his life and over time became his main activity.

The following years saw his first exhibitions and the participation at various art fairs and events over Europe and Asia. This first decade of painting research brought on Francesco the interest of collectors and art lovers from all over the world and culminated in the prominent solo exhibitions *Chimere* (2017), *Discanto* (2018) and *Dyssomnia* (2019, Hong Kong). These first ten years of work came together in the book *Decade*, published in 2021.

His painting research is rooted in the Italian informalism and American abstract expressionism, with particular emphasis to a continuous dialogue between visual and musical language. The sign and its rhythm, layered surfaces, a strong palette and the use of different techniques, they all flow together to create a lyrical and yet deeply concrete image.





Exhibitions

2022

AAF Art Fair London Battersea
Battersea Park, London (20-23 October)

AAF Art Fair Hong Kong
HKCEC, Hong Kong (4-7 August)

2021

Discovery Art Fair
Messe Frankfurt, Frankfurt (4-7 November)

AAF Art Fair Hong Kong
HKCEC, Hong Kong (26-29 August)

IMAGO – virtual exhibition by Dobe Group, Sino Italian
Design Exchange Center and Comune di Firenze
(19 March - 20 April)

2020

AAF Online Art Fair
(6-30 November)

AAF Art Fair Milan
Milan (7-9 February)

2019

AAF Art Fair London Battersea Autumn
London (17-20 October)

Arte in Studio
Curated by Arte Mea and Serena Cassissa
Milan (25 June- 31 December)

La mi porti un bacione a Firenze?
Macelleria d'Arte Gallery, St. Gallen (21 June – 20 July)

Coolstreet Tour 2019
Via dell'Inferno 22, Bologna (17-30 June)

AAF Art Fair Hong Kong
HKCEC Wan Chai, Hong Kong (17-19 May)

AAF Art Fair London Hampstead
Hampstead Heath, London (9-12 May)

BIENNALE SOLIERA – prize exhibition
Castello Campori, Soliera (25 April - 1 May)
Winner “Giovane Artista” Prize

DYSSOMNIA – Solo exhibition (13-26 April)
Muse ArtSpace, Hotel Stage – Kowloon, Hong Kong

AAF Art Fair Brussels
Tour & Taxis, Brussels (14-17 March)

AAF Art Fair Milan
Superpiù Studio, Milano (24-27 January)

2018

DISCANTO – Solo exhibition (8-16 December)
Spazio 212 – Via Galliera 2/B, Bologna

AAF Art Fair Amsterdam
Amsterdam (1-4 November)

AAF Art Fair London Battersea Autumn
London (18-21 October)

AAF Art Fair Stockholm
Stockholm (11-14 October)

Art Bodensee
Messe Dornbirn, Austria (13-15 July)

AAF Art Fair Hong Kong
HKCEC Wan Chai, Hong Kong (18-20 May)

AAF Art Fair London Hampstead
Hampstead Heath, London (10-13 May)

Harbour Art Fair
Kowloon, Hong Kong (23-26 March)

AAF Art Fair Brussels
Tour & Taxis, Brussels (15-18 March)

Paratissima Bologna – Animalì Notturmi
Sede IAAD, Bologna (2-4 February)

AAF Art Fair Milan
Superpiù Studio, Milano (26-28 January)

2017

Trame di Carta – Solo exhibition
Mondadori Bookstore, Cesena
(16 December – 14 January)

CHIMERE – Solo exhibition (13-23 October)
Palazzo SS. Salvatore, San Giovanni in Persiceto (BO)

AAF Art Fair Stockholm
Stockholm (12-15 October)

Antwerp Art Fair
Antwerp Expo, Antwerp (5-8 October)

When Classic meets Rock – Solo exhibition
Habitù, Hong Kong (1 March – 30 May)

21° Biennale Nazionale di Pittura
Castello Campori, Soliera (23 April – 1 May)

Perlarte
Loggia della Fornace, Rastignano (25 March – 4 April)

Around the World in 7 Days
Great Banyan Art, New Delhi (22-28 March)

AAF Art Fair Brussels
Brussels (16-20 February)

AAF Art Fair Milano
Milano (9-12 February)

2016

Lux Art Fair
LuxExpo – Luxembourg (13-16 October)

AAF Art Fair Stockholm
Stockholm (13–16 October)

AAF Art Fair Hong Kong
Hong Kong (13–15 May)

2015

MikroKosmos – Solo exhibition
Moliendo – Bologna (11 December 2015 – 30 April 2016)

Quinta Rassegna di Arte Contemporanea – group exhibition
Ca' dei Carraresi – Treviso (5–13 September)

Limbico – Solo exhibition
Black Market Studio – Bologna (27 February – 25 March)

Preludi – Solo exhibition
Sancini Laboratorio Orafo – Bologna (19 – 26 January)

2014

Sinestesie – Solo exhibition
Moliendo – Bologna (1 October – 30 November)

Dissonante – Solo exhibition
Der Standard – Bologna (1–30 May)

Diffrazioni – Solo exhibition
Mani di Forbice – Bologna (5–20 January)

