

"The object of introspection is the internal sign, which as such can also be an external sign. The internal discourse could also be heard. The results of introspection in the process of self-explanation must absolutely be expressed externally or at least approach the external expression stage. Introspection as such moves in a dimension that goes from the internal sign to the external sign. Introspection itself thus possesses an expressive character" (Valentin Nikolaevich Voloshinov). Moving and aligning on the level of these authoritative conceptual reflections, one can place and dissect the creative path of Marco Raimondo, path that engages and evolves within the variegated and multi-faceted structure of the modern and innovative Digital Art, a form of artistic expression of experimental, unconventional, futuristic footprint. Marco's production manages to communicate with great incisiveness, captivating and conquering even those who are not art experts and introducing the observer into a world of colors and sensations, whose interpretation is left to our minds and to our imaginative imagination. His works, like a microscope slide, introduce us to a living, plastic world full of sensory perceptions, shades and chromatic nuances, making us investigate, probe and analyze the depth of the founding values that support Marco's work. Then each one poses his own questions and develops them in his own visionary and existential dimension. "I believe that nothing can be more abstract, more unreal than what we actually see. We know that everything we can see in the objective world as new beings does not really exist as we see it and perceive it".

These far-sighted words of Giorgio Morandi offer us an interesting starting point as a key to understanding and approaching the artistic and emotional world of Marco, who recovers some themes already covered in previous eras and enriches them with new accents, inaugurating a unpublished and surprising personalized and exclusive research. In the compelling retrospective perspective view, the substantial meaning and the content value of the works can be best understood in its intrinsic fullness, if conceptually and technically one manages to find and capture a common thread, which can be put together in symbiosis, a connection reference, which acts as a trait d'union to define and outline a cohesive weave in perfect fusion, a common trait, a common and characteristic motif in a qualified and distinctive way. It is therefore a matter of grasping the supporting elements, those points of pause and suspension,

coded and coded, sometimes enigmatic, that mix of references, underlying allusions, postponements, overlaps, interventions, which make up the fascinating orchestration of the narrative scenario.

As Alexandre Kojève wrote in an essay dedicated to his uncle Wassily Kandinskij: "The painting represents a space and its carrying, that is to say its beauty and its artistic value, is constituted by the balance of shapes and colors. The beauty of the painting is therefore the beauty of the surface, that is to say of what remains of the beauty of a body if its extension in depth is suppressed". Compared to this general definition, Marco's creations can be placed and grafted, highlighting his predilection for movement and dynamic sequential scanning. In fact, the works have a privileged relationship with time and movement. The distinctive and connotative character of these works is the intent to continuously and constantly correlate the essence of a state of mind or an emotional state, with their tendency towards external external ramification and their development in time. However, there is no primary need and the main intention to give a final form with a certain psychic or emotional content, but the desire to impress a certain movement, which expands and expands over time and space. He wants to guide and accompany the viewer on the threshold of a very complex inner journey, in which space and time are dematerialized and de-contextualised, while maintaining the sensory perceptive profusion, which is channeled into a suspended, rarefied projection, intact and unaltered. , a special enveloping "limbo", out of time and space. As always happens in the multi-faceted fields of application of art, the artist is both the pre-artistic and the extra-artistic, both preliminary and previous dimensions of the creative act. The artistic research from the Fifties onwards has made constant and assiduous recourse to all that is extra-artistic and extra-aesthetic available: from objects of common use to those of uncommon use, from mechanical supports to those videos and those electronic, computer and digital, attempting hybridizations and mixtures of various kinds and types. This type of technical and artistic choices to which Marco is also oriented, focus on a type of aesthetic experience that aims to activate not so much a contemplative-ecstatic impact, but rather to generate and fuel a condition of shock (what Heidegger defines as "stoss") understood as an internal imbalance that shakes and triggers a chain reaction,

not only emotional but also physical, in order to create highly stimulating situations and settings in terms of energy, which produce a lashing vital charge. With interactive art, in which Marco's production fits well, we lower ourselves deeply into an unusual and unusual condition, in which the observer is the absolute protagonist as much as the author and occupies a central position and prominent role.

Whoever uses the interactive work of art actively and actively participates in the life of the work itself. Consider, for example, the environments created by the T group (Giovanni Anceschi, Davis Boriani, Gianni Colombo, Gabriele De Vecchi, Grazia Varisco) fruit of a constant exploration of the paths of perception. In these environments (kinetic works, curved spaces, elastic spaces, topologies, bariesthesias) both the intention to "play" with the constructive forms, with the illusion and with the consequent perceptive reactions co-exist, as does the will of make the actual intervention of the user subject necessary to make the work live. As Vittorio Fagone wrote: "What the artist aims at is the realization of a perceptive situation, in which the spectator's intervention draws fields of meaning". The condition of virtual suspension and sensorial relocation is the characterizing figure designed by interactive art, which broadens and amplifies the gaze towards the various expressions of contemporary art and towards which we can convey the performative tendency of Marco, in the attempt to give life and movement to the urging of the movements of the soul and arouse multiple and heterogeneous questions in the mental and cerebral processes of human action. His strong inspirational intuition serves as a rapid reformulation of the inner movement, redesigning the emotional psychic structure and giving it an unexpected and surprising direction. The works seem to recall the Deleuzian notion of "fold" that has always existed in art, but that in baroque aesthetics is replicated to infinity in an amazing and wonderful replication of "folds on folds". The Baroque, claims Gilles Deleuze "does not identify an essence, but rather an operational function, a trait. The Baroque continuously produces folds. It is not an absolute novelty, think of all the folds coming from the East or the Greek, Romanesque, Gothic, classic folds. The Baroque curves and curves the folds, brings them to infinity, folds over folds, folds in the fold. The distinctive datum is given by the fold that extends to infinity".

On the basis of this same operational criterion, Marco obtains scenic results, which are the result of an ad hoc functional choice aimed at recombining fragments of memories and experiences, organized in a sort of "moving snapshot". The abandonment of Marco to a general pre-rational (or even para-rational) dimension manifests itself and becomes evident in the moment in which seeks to maintain the orientation of the many curved lines, which are placed as much on a semi-completeness level as on an inaugural and genetic one. These lines come at the end of a process, but at the same time they inaugurate a new and different one.

In the technique and in the artistic practice we can glimpse a certain degree of "improvisation" understood as a conscious and intentional choice to leave space to the unintentional. However, it is not a matter of abandoning oneself to an exasperated randomness or to a radical and extreme de-subjectivism, but rather to adhere to a complex liberalizing dynamic, capable of making the subjective dimension significant and expressive, both for the artist and for the user. This is why Marco's works escape the attempt to assign them a restrictive and predefined meaning upstream, which is overcome and banned in favor of a great openness and very versatile interpretative elasticity, as well as an almost unlimited attribution of meaning. The works launch a symbolic challenge to the spectator, in order to arrive at a complete and comprehensive semantic cognition. The formal process arouses in an immersive interest and is connected to the ability to play on multi-sensory receptive levels. Marco works with consolidated ability and skill, demonstrating strong intuitive insight and meticulous accuracy. The overall narrative rendering is of impeccable compositional impact and invites to an unprecedented and unexpected projection of visionary multi-functionality of powerful suggestion. The images in their decontextualization, recalculate Francis Bacon's defigurations and deformations and manage to escape and free themselves from immersion in darkness and darkness, offering an aesthetic experience imbued and permeated with pervasive and enveloping energy luminous, with a flow and a flow of vital light that expands all around. What immediately leaps to the watchful and sensitive eye of the observer, is the attempt to free oneself and free oneself from every iconic reference and from rigid conventional and academic

preconceptions. Marco's works recall the well-known series of "moods" by Umberto Boccioni and the serial production of a futuristic matrix, that called into question the theory of psychic automatism and brought the sign back to the gesture, meaning the work as a real field of action (as Pollock also considered it). Furthermore, a parallelism of comparison can also be seen with the area of Abstract Expressionism in which authoritative figures such as Mark Tobey moved, which made a large use of the sign, making it a free show of the artist, a solicitation fantastic for the viewer, a way to involve him in his intricate and imaginative world.

As stated by Cesare Brandi: "Let us call chance or divine providence, equally obscure are the ways to get to art and almost never that of regular school". Marco's creative activity develops on alternative routes and paths, dominated by a feverish and incessant remodeling of his communicative language and guided by witty intelligence and inspired freedom. Marco detaches himself from the narrow artistic tradition and with a fervent vein of experimental research engages himself with enthusiasm, supported by the lively expressive flexibility and by the full richness of stimuli and interests. His art is self-confident and independent, his distinctive unconventional style is governed by the sense of dynamic movement and the tendency to emphasize the inexhaustible strength and energy of an anti-formalistic, de-formalizing and liberating research of form, recovering the stylistic features of Abstract Informalism. Through the oscillation and the simultaneous presence of chiaroscuro tonal gradations, Marco is oriented towards a physical opening of the composition, towards a clarity and a structural order, whose basic trace in some respects approaches the peculiar characteristics of that informal art, which Michel Tapié intended as "art autre", that is "other art" or as the tendency towards "new doors on formal undefined" by leveraging both the enhancement of the gesture and the semantization of the sign . Marco's works also refer to the distinctive features of Surrealism, which presents itself as an intellectual strategy, an ideological path directed towards a firm criticism of rationalism. In Marco's works the ideological hints similar to and shared with surrealist art, bring out the need to embody and imperfectly symbolize the explosion of correspondence between the symbol and the real, between copy

(Hegelian reworked) and model, between what is represented and its reference in reality, going as far as to bring back traces of the deepest things the human soul guards: the psychic contents and the unconscious. In Marco's artworks the perception of time appears suspended in a vortex, in which the conception of Saint Augustine can be recalled: "The present of the past as memory, the present of the present as vision and the present of the future as waiting , seem three dimensions dreamily side by side in an impossible contemporaneity ". The conceptual universes developed by Marco re-launch the questioning function of aesthetic experience linked to artistic enjoyment. For Marco the art, in the well-known expression used by Stendhal is "promesse du bonheur", prefigures different and antithetical worlds with respect to the everyday and real world, but at the same time proposes itself as a means and as a way to lighten and lift the soul and as a tool to unmask the inauthenticity of the world and of life. As Gianni Vattimo wrote: "The work of art does not fall as a thing in the world, but claims to be a new global perspective on the world. Or as a real prophetic-utopian transfiguration of an alternative world, of that conciliated existence with respect to which the existing order is revealed in its injustice and authenticity ". Marco's works give us exactly this double movement, this oscillation of meaning, function and objectives, an oscillation that unequivocally characterizes true art, which attributes the sign of uniqueness to the creations of the spirit and it escapes every reductive and limiting interpretative limitation.