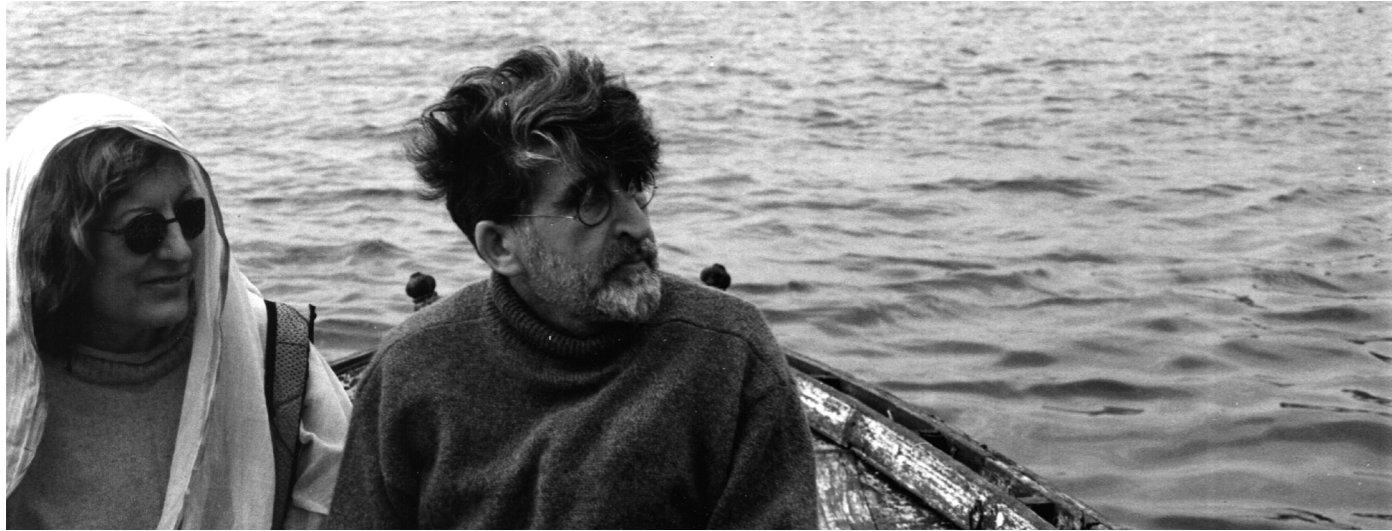


Anni 2000



Upon the death of his mother Jolanda in 2000, he dedicates the painting "Par cœur" to her. The publisher SE publishes the Italian edition of his notebooks, titled Sinopie.

Scenography of the Flying Dutchman opera, Teatro San Carlo, Naples, 2003

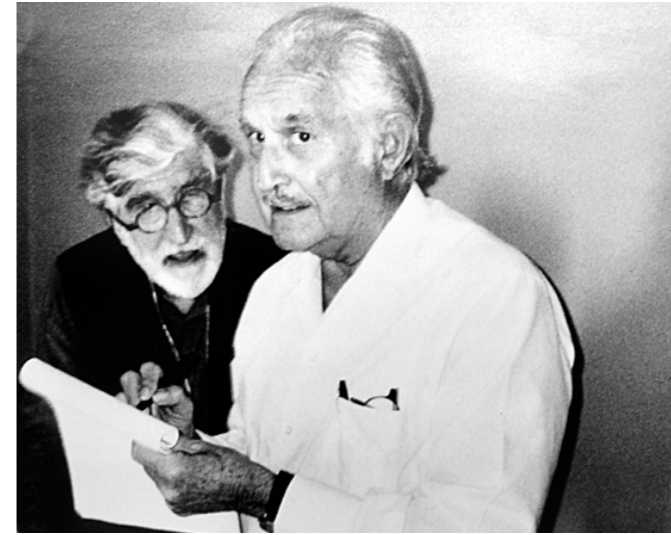


In Meina, in the restored Museum of Villa Faraggiana, the European Drawing Foundation, chaired by Adami, begins to design a program of seminar activities on the theme of drawing in all its forms, as an idea, as practice, and as a philosophy of observing and shaping reality.

With the coordination of his niece Valeria Cantoni Mamiani and the support of the scientific council composed of Luciano Berio and Jacques Derrida, art historians Daniel Arasse and Dore Ashton, humanism historian Yves Hersant, writers Carlos Fuentes and Antonio Tabucchi, philosopher Maurizio Ferraris, poet Valerio Magrelli, Germanist Amelia Valtolina, and Emilio Tadini, the European Drawing Foundation will annually present from 2002 to 2012 the Ekphraisis seminar series, to 'put in front of the eye,' as its Greek denomination suggests, that inexhaustible multiplicity of problems, ideas, visions that the concept of 'drawing' solicits, inspires, and defines. A creative 'school of seeing.'

In 2000, he paints the portrait of "Hermann Hesse", while Antonio Tabucchi dedicates the story Le cefalee del Minotauro. Diario cretese con le sinopie di Valerio Adami to his work, published in Valerio Adami. Opere 1990-2000, [catalog], edited by Paolo Fabbri (Skira) and in Valerio Adami. Disegni e confessioni published by Pagine d'Arte.

Ekphraisis Seminar 2004, with Adami, Derrida and Glissant \ ©Denis Masi



Adami with Carlos Fuentes, 2004 \ ©Denis Masi

In 2001, the Adami's embark on a new journey to India, where they revisit Gandhi's ashram in Ahmedabad, always accompanied by Suhrid and Asha Sarabhai, with whom they share a deep friendship that continues to this day. He divides his work and his time between the studios in Paris, Monte Carlo, and Meina. The following year, he presents a solo exhibition at the Galerie Forsblom in Helsinki, where he exhibits Tribute to Gallen-Kallela. During the summer, he gives a lecture on Cézanne at the artist's house in Aix-en-Provence.

Meanwhile, he begins his collaboration with the Marlborough Gallery in New York, which dedicates a solo exhibition to him, following the one in Monte Carlo. The French publisher Galilée publishes the translation of his notebooks under the title Dessiner. La gomme et le Crayon.

In 2003, the Teatro di San Carlo in Naples commissions him to create the set designs for Richard Wagner's opera "The Flying Dutchman," to which Adami is very attached and of which he knows the entire musical corpus perfectly. The direction will be entrusted by Adami to Jorge Lavelli and the orchestral direction to Gabriele Ferro. Those large backdrops with bright colors that dominate the stage like medieval stained glass windows, translating the narrative elements of the opera into extremely suggestive symbolic forms, will scandalize the audience of the San Carlo accustomed to much more traditional productions.

During the summer, he works on two large-format paintings for the new Mandarin Hotel in New York. The Frissiras Museum in Athens dedicates an extensive retrospective to him, which is a huge critical and public success, with an important catalog introduced by Vassilis Vassilikos.

In 2004, he presents the exhibition Stanze at the Villa dei Cedri Museum in Bellinzona. With the exhibition Préludes et Après-ludes, he exhibits his recent works at the Galerie Templon in Paris, which remains his gallery in France to this day.

In 2005, the Marlborough Gallery in Madrid presents an exhibition of his large-format drawings and cartoons, he creates the poster for the Locarno Film Festival, where he is a jury member. His love for cinema will see him participate in various film award juries. In the fall, the Universidade do Minho in Braga

(Portugal) organizes a seminar on his work on the occasion of an exhibition of drawings at the Museu Nogueira da Silva curated by director Carolina Leite.

In 2006, the Museum of Contemporary Art in Lissone awards him the career prize and hosts a retrospective titled Adami d'après Adami curated by Luigi Cavadini.

In the spring of 2007, he inaugurates the exhibition Paintings of perplexity at the Galerie Forsblom in Helsinki. Jean-Luc Nancy dedicates the book *A plus d'un titre (Galilée)* to his portrait of Derrida.

At the invitation of philosopher Michel Onfray, Adami presents a retrospective of his work at the Médiathèque François Mitterrand in Argentan. Onfray will later write the book titled *Le Chiffre de la peinture: L'oeuvre de Valerio Adami* (ed. Galilée) in 2008, proposing an initiatory journey in the form of a discourse on the painter's method.

In 2008, philosopher Jean François Lyotard writes in *Que peindre? Adami, Arakawa, Buren.* (ed. Hermann):

"It is clear that with his windows over the lakes, over the mountains, Adami is not trying to offer presence to the gaze, but space to thought. With severe strokes and subdued colors (from mid-season), he is not trying to make see, but to evoke. The here and now exudes the past and elsewhere everywhere. It immerses us in reminiscence rather than in the event. His windows open onto absence [...] what does he show so gently?"

His grace and kindness, this legacy from his upbringing as a "good Italian family," as Lyotard writes, where he received a strict education, need to give shape to the sadness that reality brings him through classical labels, chromatic moderation, and the discipline of looking. Only many years later, in old age, will the colors transform into a tragic explosion of yellows, reds, acidic greens, bright pinks, without filters.

In 2009, he inaugurates with Camilla the retrospective *Camilla ADAMI Valerio* at the Palazzo della Promotrice delle Belle Arti in Turin, where the great works of the two artists engage in a dense and dialectical dialogue between giving shape to thought and giving material to the wildest side of life. A search for truth with different tools.

On the occasion of an exhibition of his graphics at the Museum of Modern Art Ca' Pesaro in

Venice, he is awarded the International Graphic Prize Do Forni.

After several exhibitions in various European cities, in October 2010 he inaugurates a retrospective of his work at the Boca Raton Museum of Art in Florida.

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