

80's



In 1980, his friend Luciano Berio dedicated a violin duet to him titled Valerio, and Italo Calvino wrote Four Aesop's Fables for Valerio Adami ("L'Espresso," October 5). "Valerio Adami is a painter who reflects on painting, keeps a diary of aphorisms, in which he notes his observations on the elements of drawing and painting", the writer recounts in an interview broadcast by RAI 3 (L'arte in questione, November 12, 1980).

"He had given me these handwritten diaries, and I have noted many of his reflections. Based on these ideas, I wrote Aesop's fables, also because he had painted a picture called Aesop, fables whose characters are the line, the hand, the color, a kind of fableization of his reflections [...]. Adami's painting interests me for this analytical element, this explicit reference to a classicism that prompted me to write texts of a classical type, such as Aesop's fables."

On the theme of drawing, in 1992, in Drawings & Confessions, Adami wrote:

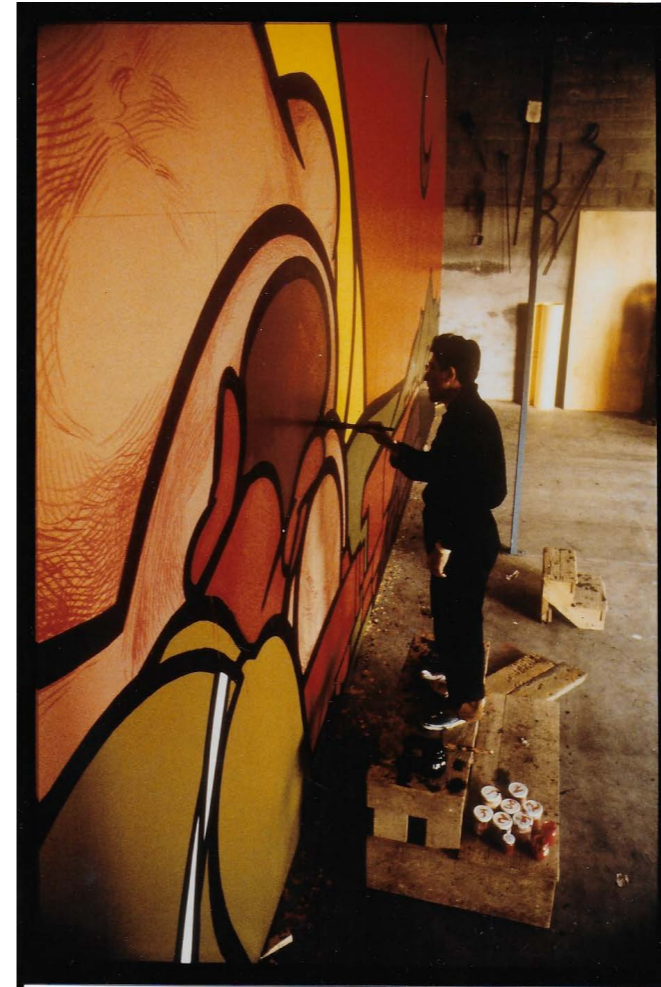
"I draw in prose, but some rhyme escapes. We must use imagination with caution; it is too fast and flies away in all directions. Drawing, on the other hand, is slow; it constructs closed forms and solid cages; it begins where the word ends."

In 1980, he was selected by the Bolaffi National Art Catalog along with Giulio Paolini, Mimmo

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Gare d'Austerlitz

Paladino, Lucio Bulgarelli, Sergio Cassano, and Gianfranco Goberti. He exhibited in Paris, Caen, and Grenoble. In his New York studio, he painted "Pandora's Box" and "Oedipus and the Sphinx."

In 1981, he embarked on a long journey to India, from Ahmedabad to Ellora and Ajanta, to Jodhpur and Chidambaram, accompanied by readings of Gandhi's texts and those of Ananda Kentish Coomaraswamy ("Il grande brivido" published by Adelphi). He drew "Viaggio d'autunno", "Promenade du sceptique", "Il pittore con gli occhiali" and "Stele."

After the death of Aimé Maeght, he settled in the Principality of Monaco, where he opened his studio next to Botero and Folon, with windows overlooking the city's port.

The introduction to the catalog of his exhibition at the Maeght Gallery in Paris in 1983 features a text by Italo Calvino.

He moved to Tokyo for a solo exhibition at the Fuji Television Gallery.

"Tokyo. A line of rigor. Nature and painting are here completely subdued. In the West, among lines, shades, and chiaroscuros, it is the will, etc., of drawing that guides the hand," Kyoto. Much of what the eyes see is often useless; we must choose between the rituals of seeing with open eyes and the rituals of seeing with closed eyes. The tactile appears at the same time in the sign and in the color. For Ribera's Blind Man, everything passes between sight and touch. The color of the detail is to the whole, etc."

In 1984, he painted "Ascensione" and created eight monumental stained glass windows for the entrance of the new Hôtel de la Ville in Vitry, collaborating with les Ateliers Loire; the city commissioned the stained glass windows with the aim of "familiarizing the population with artistic creation and supporting such creation." In the motivations for Adami's choice, it is written that

"known for his famous figurative drawings with flat colors outlined in black, whose expressive technique perfectly matches stained glass."

Dore Ashton dedicated a long critical essay, Searching High and Low, in Art Magazine, on the occasion of the solo exhibition in New York presented by Marisa del Re Gallery.

After various exhibitions in the United States, Spain, and the Netherlands, in 1985, the Centre Georges Pompidou in Paris dedicated an important retrospective to him, desired by

Dominique Bozo and curated by Alfred Pacquement; in the catalog, contributions from art critics Dore Ashton, Hubert Damisch, and philosopher Jean-François Lyotard. The exhibition at the Pompidou Center was transferred in 1986 to Palazzo Reale in Milan. He drew "L'été en Suisse" "Dalle Elegie Romane di Goethe", "L'après-midi d'un faune".

For the 450th anniversary of the Calvinist Reformation, the city of Geneva commissioned him to design the set for the celebratory show. He drew "Gottfried Keller", "Ritratto come pastore" and "Anagrammi."

"Anagrams is perhaps my best painting, but it is also the one that consoles me the least; there was no liberating knockout. Yet the conjugations of a drawing, the chain reactions between images and writing, which bend and merge, the time of work that repeats the lived experience, etc., should reassure, order the disorder, and evacuate the pain, the loving painting, etc."

In 1987, he was in New York, then Oslo for a solo exhibition; from here, he began a long journey in the Nordic countries, marked by a series of exhibitions in Copenhagen, Helsinki, Turku, Malmö. He painted "Finlandia" a tribute to Sibelius's symphonic poem of the same name.

These were years of great recognition and public commissions for Adami. In fact, with Jack Lang, French Minister of Culture under the Mitterand government, he received in 1987 the commission to create two monumental paintings (each 200 square meters) on wooden panels for the atrium of the Gare d'Austerlitz in Paris on the theme of Perseus's journey. In 1988, Lang commissioned him a portrait of composer Pierre Boulez. The French Minister of Defense, Jean-Pierre Chevènement, who would become a great friend of his, commissioned a painting on the Battle of Valmy for the bicentenary celebrations of the Revolution. Another major commission was the creation of the polyptych in the hall of the Théâtre du Châtelet in Paris, visible from the outside through the large windows that highlight Adami's large panels inspired by French music, from Debussy to Messiaen. With the invaluable help of Denis Masi, Adami worked on all these public works while continuing his incessant drawing.

"Sinopia for the Châtelet: [...] like at night, standing under a starry sky, we feel annulled &

part of a whole, so I will confront the spectator in the foyer with figures so large, painted on a gigantic scale, that it will make him feel in front of the universe of the theater as part of that whole."

The city of Bologna organized a series of events around his Mnemosyne exhibition at the Galleria d'Arte Moderna, and exhibited large-format paintings at Spazio Castelli and works on paper at Galleria Stamparte; on this occasion, a catalog was published with an essay by Pier Giovanni Castagnoli and a poem by Roberto Roversi. The following year, he exhibited in Montreal and Malmö. Publisher Plon published a version of his notebooks titled *Les règles du montage*.

