

90's



Leaving the grand Villa Cantoni in Arona, he moved to Meina, still on his beloved Lake Maggiore, where he purchases and renovates the house I Diosperi, which will be his protected summer retreat where he can draw.

"I like to call the pencil the 'Lapis,' which was the stone of alchemists. The tendency would be not to leave one's shell, to live in peace in a protected room."

The readings of Tolstoy and Gandhi return, with quotes and references, in his thoughts on art and in the choice to become a vegetarian like Mahatma.

He exhibits in New York, London, Chicago, Valencia with a major retrospective at the IVAM-Centre Julio Gonzáles. The city of Brussels dedicates an important exhibition to him at the Espace Médicis, in which Octavio Paz writes the essay *La linea narrativa*.

"Adami's is a painting that never raises its tone. On the contrary, quite often it softens until it becomes aphonic. These paintings - I was about to write: these confessions that are his paintings - almost always end in silence. They are the exact opposite of the scream," writes Paz.

He begins to work on a cycle of political paintings, including "Pace in Medio Oriente" He paints the portrait of Giacomo Leopardi, which will then return in subsequent years in numerous drawings that reflect its spirit.



In 1992, he embarks on a long journey to Mexico from Mexico City with his friend Carlos Fuentes, reaching Cuernavaca, Ixtapa, Zehautaneco. Upon his father Mario's death, he paints "L'angelo". He accepts the presidency of the Commission for Art at the Centre National des Lettres in Paris.

In 1994, he sets off on a long journey, stays in Tokyo, where he creates four large murals on the theme of New York for the Park Hyatt Hotel, a project by architects Kenzo Tange and John Morford. From Tokyo, he travels to Sri Lanka and writes:

"If from Tokyo to Colombo it's twelve hours of flight and the time goes back, the experience is a return to ancient and distant times... Addresses of despair (Kandi), where motorcycle carousels and crowds in the temple / tooth repository gather at seven in the evening. It rains [...]. Immense debris sells for a hundred rupees, admission tickets include taxes and fees for religion and socialism. This tragic self, has replaced the time of philosophy with that of its dissolution."

He stays in Argentina, in Buenos Aires. Upon his return to Paris, he paints "Penthesilea" and "Aeneas and Anchisae in a classical landscape." The city of Siena dedicates a retrospective to him at the Magazzini del Sale, with the catalog curated by Omar Calabrese and a text by Enrico Crispolti.

In 1995, he creates the Institut du Dessin, followed five years later by the Fondazione Europea del Disegno, a research project dedicated to the theory and practice of drawing in various fields of knowledge, promoting meetings, seminars, educational initiatives, and exhibitions.

The volume of the founding act collects, among others, writings by friends Luciano Berio, Jacques Derrida, Jacques Dupin, Carlos Fuentes, and Emilio Tadini, members of the scientific committee.

After reading W.B. Yeats' *Calvary*, he draws a crucifixion entitled "Calvario" He paints a portrait of his friend Luciano Berio.

For his sixtieth birthday, he travels to the places of his artistic memory: Orvieto, Assisi, San Sepolcro, Ravenna, Ferrara, Mantua, "my pilgrimage and my models," he writes.

He sets off on a new journey to India, which from Ahmedabad takes him finally to Varanasi. He draws "Indian clothes" and "Il minotauro".

"Bombay. View of the bay and that gate of India that already anticipates my nostalgia."



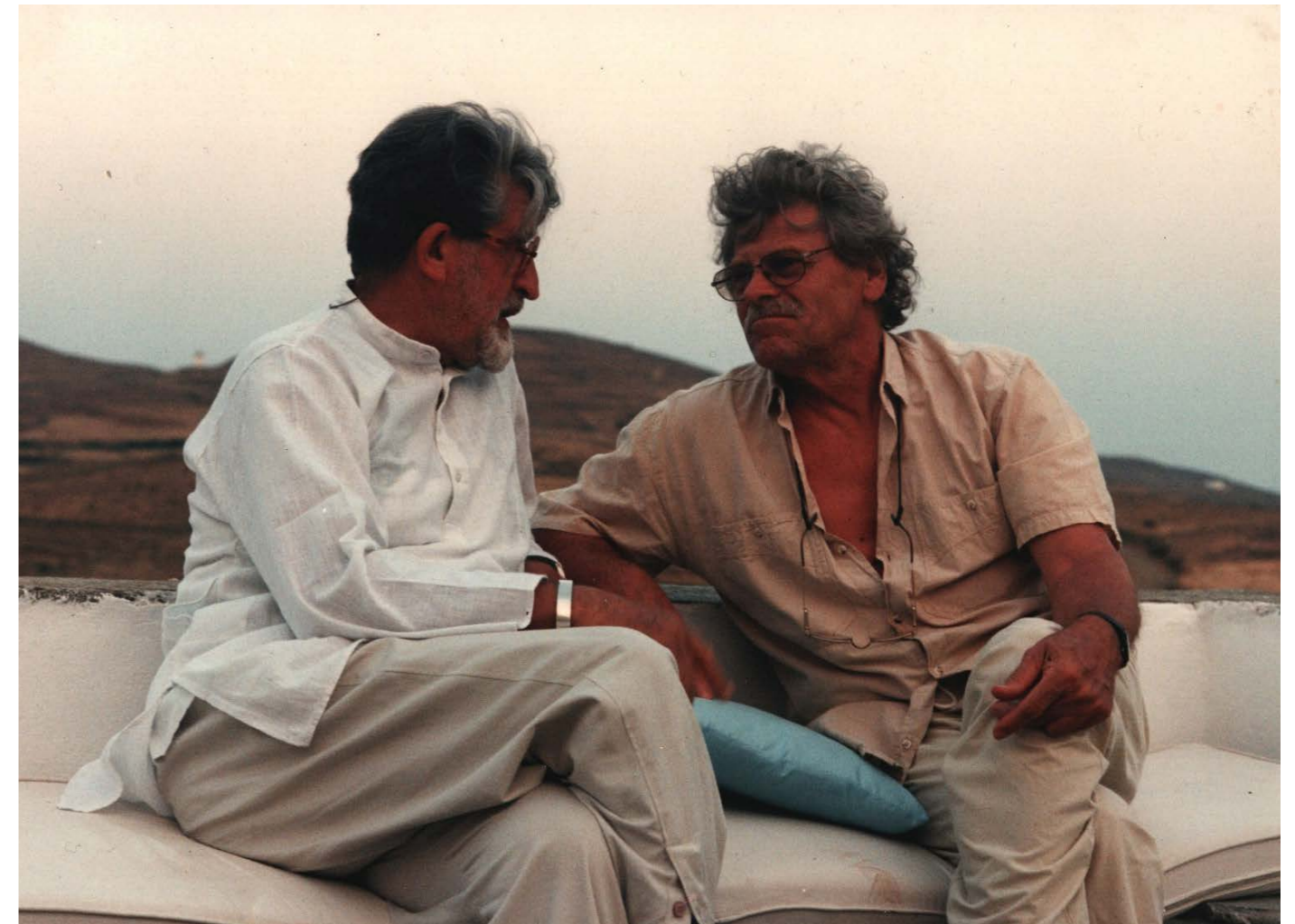
Tomorrow I will take paper & pencil to return to these places," confides the artist in his notebooks. "I return to Meina with India growing inside and draw..."

In his travels, he draws everywhere, on hotel room desks, temple steps, café tables, trains, ship cabins; there are no Saturdays and Sundays without work, with meticulous dedication, at fixed hours, wherever he may be. Even on his sailboat, the Saiph, he creates a drawing studio.

Nothing can hinder his work, thanks also to his portable drawing kit that never leaves him. While Camilla wanders the cities like a hound to capture the sense of those places that will nourish her path as a figurative painter. After the extensive exhibitions proposed in Florence at Palazzo Medici Riccardi in spring 1996 and at the Museum Bochum in Germany the following autumn, in 1997 he exhibits at the Tel Aviv Museum of Art and presents The Adamis of Adami at the Refectory of Stelline in Milan. He creates the poster for Giancarlo Menotti's Spoleto Festival, which dedicates a solo exhibition to him.

In 1998, the Museo de Bellas Artes in Buenos Aires dedicates a major retrospective to him. Here, he draws "Doctor Pareselsus." He spends a few weeks in Greece, on the island of Tinos, as a guest of the painter Costa Tsoclis, with whom he enters the committee of the Cycladic Academy. He draws a lot during this Greek stay, indicating on the drawings the place where he created them. The following year, he works for a long period in his studio in Monte Carlo, where he paints large-format paintings. From his studio above the port, one can see one of the curves of the Monte Carlo Grand Prix, of which he is a big fan due to his passion for racing cars, which he learned to drive in his youth at Piero Taruffi's school. In that studio, he sometimes received his friend Jackie Ickx, a former Ferrari driver, and together they went for walks with his faithful cat Settembrino on a leash, a true celebrity for the press and repeatedly portrayed by Adami. For Paolo Fabbri's sixtieth birthday, he draws his portrait, reproduced on the cover of the volume *Eloquio del Senso - Dialoghi Semiotici* edited for the occasion by Costa & Nolan.

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Adami & Tsoclis