

Fiat Lux

by Massimo Mattioli, 2005

«Seeing nature through art, no longer art through nature.» In front of Antonella Zazzerà's latest photographs and sculptures, we recall Konrad Fiedler's words. In the speculation of real natural and human essence, these words draw from the stimulus and substance. These works are even formally ascribed to the lyrical and spiritual abstraction that originated from Wassily Kandinsky, who was himself largely influenced by Fiedler's theories and his numerous successors.

The artist's pursuit is specialized in the use of photography, which nevertheless is a means, not the ultimate aim of the work. The photographic objective becomes an instrument of extreme analysis of the primal form in nature, a paradigm of an inner search in the essence of the human being. This profound investigation reveals substance and freedom of personality; the experience reaches the absolute. In fact, Wilhelm Worringer suggests that it goes beyond "the visible surface of things."

The recent sculptures represent a natural evolution of the photographic work, an almost formal synopsis of the results. The lines of force which run through the macro-photographs, which the artist defines as "Segnotraccia", are present in the sculptures in their plastic and formal evidence. These lines are document of the cosmic harmony which precedes sociality. In the photographs, light is a constructive element in the form of a Segnotraccia; light becomes an instrument of a Superior Order that develops these dynamics. The light, as seen in the "Armonico" series inspires the copper. It also infuses life.