

A weaving of Textures and Structures

by Nicola Carrino, 2014

It was the morning of the first of September. Antonella Zazzera called me. It had been a while since we last spoke, but I knew about her exhibitions in Germany and her latest one in Paris. I knew about her show in Todi, which is being prepared, for which she asked me to write a brief statement. She's leaving for the United States to install a new piece in a sculpture park. The show in Todi will be in December. Antonella is focused on herself. Always meditative. Forever busy with the intense advancement of her work. It's a maze of framework textures with no way out. The possible variants are infinite. Not casual and resolute. Harmonious. Harmonious/disharmonious as in nature. Underneath different angles of material response and light. Strings made of metal, copper, or other, that form paperwork such as registers. White. Suddenly particularly black, substantially dark tones. Antonella elaborates everything with a framework, in an attentive, executive manner. The inner's eye alert towards the future. It's no more the already remarkable situation I recall in the previous, by now distant script. The little boat is now an agile yacht that flows with spread sails. Joking, but not exactly, I tell her to stay in the United States. In America, as they say. That's your world now. Not that there isn't one here, in fact that movement of research was born here with us, in the Sixties and Seventies of the not too distant past century, the one that determined the renovation of sculpture in a minimal, both simple and complex sense, in the development of the historic, avant-garde structures. From Russia, Holland, Germany, as in Italy, for the ones who know how to read and trace. The transformation of paintings into objects. To establish oneself into planes of intrigues. Just like Dorazio. Master of choice for Antonella. His textures are also present, they come to the possibility of concrete space. Objective. Enveloping material. Sealed shells of meaning which are hidden, or explicit planes to clarification. Textures of life that blossom to act in the being's and nature's captivating space. Towards the competition of ideas in social contexts' multiplicity. With meaning. The method of technique that elevates itself to decisive concept. Communication which is aware of constant scrutiny, analysis, and resolution of dilemma. Overall the plot becomes clear exposition of the simple end. Active existence, "It is me", "I am here", "I determine the object", "I determine space". Material space that becomes light. Everything is ready to dissolve into it, to restart the process, to manifest itself in another shape, in another light... Of course, Antonella, in that sculpture park, in interactions with other artists, in your own art, you will still be able to find refreshing sources to continue your work. We will see the inflection in this exhibition in Todi, in your clear field of origin and reflection. In your ideal reunion with Giuliana and Antonia, who have followed you. In reading about Melina and Federico's enthusiastic work. We'll talk about it at the opening of the exhibition. Wishing you continuity in the path you took, serene, laborious, affirmative. At least from what I've seen and what the future may have in store.