

Antonella Zazzera: the impalpable lightness of being

by Floriano De Santi, 2006

The presence of archetypal figures and primary sources of art, among physical and metaphysical, visible and invisible, seems to characterize Antonella Zazzera's creative Stimmung. Her "environmental" works are scenic scores on three-dimensional ironic figures, and are unconscious and intuitive exercises of empirical calculation. The execution is not just the tactile translation of conceptual processes, which confirm the continuous regeneration in the time and in the space of events that they pursue - without being reduced to a minimal style - a poetic novum organum. It is the idea that informs and gives significance to its copper wires, and it is with this thought or concept that the young Umbrian artist designs works such as Harmonic I in 2004 and Armonico V from the following year, tending to empty as much as possible the expressive means of their materiality.

A similar conception of the intangibility of volumetric phenomenon led Zazzera to consider the plastic work as a whole, constituent of autonomous units, which manifest an internal solidarity and individual laws. In this sense, its metal textures are places as self-determining entities, conditioned only by internal relationships and regulating elements. Similar to Schonberg's dodecaphonic music, Zazzera's work is the most disconnected from a direct relationship with the "harmonic representation" of the language; her method of "sculpture making" always offers sets of separate but non-separable entities that differentiate and are mutually bound to each other to constitute an indivisible whole. By being interacting entities, the relationships are multiple and dynamic. Every work in progress is never closed because it continues a dialogue on the empty and the full, the self and the other, the subjective and the objective, as the impalpable lightness of being.