

The space and time of Antonella Zazzera

by Giuseppe Appella, 2012

She looks in front of her
for that which she left behind.

Giorgio Caproni

Two years ago, on the occasion of a personal exhibition the familiar Armonici were placed near the Carte-Scultura, Antonella Zazzera declared her tendency to free herself from the slavery of form and technique, or rather, two essential elements: space and time.

She simultaneously underlined the need to have total control of her gestures, of those past, those present and those to come. It is almost as if she wanted to rewrite the Constructivist manifesto and slowly enunciated the names Gabo and Pevsner - those who held a certain charm for the young artist Piero Dorazio. The line should not be examined in its representative qualities but accepted only as a direction of energy and of the cadence of the objects (See the Armonici). Volume is slowly conquered by the regular weaving of Armonico but does not achieve the dimension of space; it thus necessary to return to its enigmatic depth and transparency. The kinetic and dynamic rhythm, essential to transfer the notion of real time, substitutes, also for the inflection given to the track-marker-light, the static rhythm continually in vibration by the potential volume created during the set ups. See for example the recent room built in the setting of the "Periplo della scultura italiana contemporanea 3", Matera 2012. The works obtain an unprecedented monumentality, precisely because space, a ductile material, becomes an integral part of the work. The relief, woven in intertwined and overlaid copper wires in articulated relationships of planes and lines aimed at implying luminous reflections, solicits the architectural intent of the Carte-Scultura. In the purely geometric construction, the Carte-Scultura accept the presence of materials such as cellulose and the ordination of simplified forms, not alien to pictorial transpositions and scenographic projects.

It thus appears clear that in just a few years, in order to reach a more profound integration of space, Antonella Zazzera tried to deepen her style by alternating parallel textures to transversal textures of pure abstract elements with imperceptible modulations, angular planes with curved surfaces, and compact and rigorous forms to open and simple forms. Each one is charged with its own light and its own shadow, not admitting colors other than the original ones of the materials used. One substance if it is not one innervated by the densities of tension; one that is poetic if not empty.