

In Western culture, abstractionism is a plant which has only blossomed relatively recently, around a century ago. In Oriental culture, on the other hand, it has a tradition which is already many centuries old: from Islam to India, from Persia to Tibet, geometric abstractionism has been used for centuries to represent the dimension of the spirit, the ineffable; in the decoration of mosques, the interlacing patterns of Persian carpets, and in Indian and Tibetan mandalas.

It is this “Oriental” concept of abstractionism which the artist takes as reference, holding that only by transcending every form linked to reality is it possible to represent the dimension of the spirit.

Pure geometry constructed with the most elementary shapes, square and circle, straight line and curve. Just as all matter, and all the forms it assumes, is in reality made up of the same base elements: electrons, protons and neutrons.

A search for the essence, harmony, and beauty. Canons of “classical” art blended with an “Oriental” vision. It is no coincidence that small squares are placed across the canvas with a “mosaic-like” brushstroke; and then the use of gold. These both intentionally hark back to Byzantine art, and to the role of a bridge between Orient and Occident which that civilization played for centuries, contributing in a fundamental way with its culture to the development of the Italian Renaissance.

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