

“Luminous Geometry”

For years people have been asking, with a certain insistence, the question: where is art going?

Sometime ago, someone gave this lapidary answer: “art is dead”. This goes to say that what we call “art” is nothing but persisting in an activity that has no cultural value, not only in an artistic sense but also in an expressive-creative sense.

The assertion of Gombrich is, perhaps, more true: “the thing we call art does not exist. Only artists exist”.

In other words, man exists. From time immemorial, man has been attempting, by means of *manipulative* techniques first and then by means of *compositional* and *combinatorial* techniques to give shape to thoughts that could not be expressed by means of the spoken language, or by means of writing. These thoughts could only be perceived visually, according to the modes and techniques of iconography, a new code that allows us to elaborate images and their interpretations by means of elaborative processes that our part of our imaginative and inner world.

Within this scope, art has become an “expression of identity” even before it became a “creative text”, created to arouse emotions and feelings, in the eternal game that opposes existential action to social action.

This is the background of problems and contradictions in which the artistic experience of Claudio Secchi can be considered with particular interest. His art fixes the movement of polarized light projection; his geometrical shapes are, on the contrary, a receptacle of ancient and new knowledge: in this microcosm, which appears to be decorative and characterised by a great aesthetic impact, the symbols of Eastern and Western culture combine metaphorically.

The perception of colours and the perception of shapes give life to a continuum of “ideas” of time.

The materialization of different ideologies and the relationship between space and time shift the field of investigation and the determinations of themes.

The artist Claudio Secchi explains that his art is the result of a dream he had in 2005: three paintings composed of the colours red, blue and green, with inlay decorations and gold.

A premonitory dream but also an encouragement to explore new paths. This brings to mind the Holy Writ, where the “chosen one” was compelled to perform decisive and resolving actions or to change his or her behaviour. By means of this choice, which one may define a “revelation”, the artist makes a big step forward to discover that colour is the soul of shape; it is the energy that illuminates, in a platonic sense, all that has been buried, that has settled in the archaeology of our existence. It is the re-discovery of the *archetypes* of man’s religiousness.

The artist Claudio Secchi has seized the common denominators amongst the great monotheist and polytheist religions, those of Western and of Eastern culture. The original aspect of this work lies in the revelation that all religions are the true spiritual nourishment of man, the true explanation of our existence, the light of our earthly viaticum.

The light, colours, their action and interaction determine the subconscious meanings, the knowledge that one is part of the infinite expression of a Universal Spirit or of a Creator.

The sense of the Infinite that affects creativity and reverberates it into perfect visual patterns the recall the Cabala. It is as if one can read one’s destiny in the alluring and charming game of the kaleidoscope.

The concept of ancient Greek philosophers returns, in which the essence of the soul identifies itself in “perpetual motion”.

The geometric pulsation, the vitality given to shapes and the chromatic counterpoint stimulate our conscience and our imagination: proving the existence of transcendence does not mean choosing between one religion and another but learning to capture the unique nature of religiousness, which permeates humanity and is the essence of life.

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