

In the vertigo of man

di Antonello Tolve

The higher I climbed
the more my gaze became
blurred,
and the harshest conquest
it was a work of darkness;
but in the fury of love
blindly I rushed forward
so high, so high
that I reached the prey.

Juan de la Cruz

In all of Isotta Giannetta's work, the idea of touching the principle of thought firsthand and of following a practice that places paths of knowledge at the center of attention where the work is mainly a place of verification, moment and movement of reflection, a space in which to exert the pressures (transports) of the bildhafte Denken, a surface on which to elaborate a compelling fall of figuration into the necessary abyss of transfiguration and alchemical disfiguration. Giannetta escapes the trap of representation tout court or of ideal beauty and strikes the image with tongues of color that move on the canvas like burrs to dry up, play with an evacuation of the superfluous, to the point of breaking the defined in favor of a sensitive (felt) evocation of the ineffable, to the point of experiencing the absence of a final object, to the point of bringing back to the surface the labile trace of reflection, of the quick note, of the myokinetic material. In his work, the inspiration that underlies the creative process must be understood as that generative instant that must develop according to that single concept essential to the success of the work, that is, its ability to evoke mystery: the mystery of man naturally, understood as an inseparable totality - we can say it with Damascio, the last diadoco of pagan philosophy (his are the Aporias and solutions around the first principles), and we can also say it with Giordano Bruno - with the whole.

Imbued with alchemy, anthroposophy, physics and pataphysics and astrophysics, biology, history, epigenetics, mysteryophy, cartoons and literature, the collages and canvases and fabulous papers of Isotta Giannetta (the ten-year project, Altrove 2021-2030, is wonderful, 2021) should be seen, it seems to me, as periods of study and data processing, as places of amazement in which the eye wanders happily, in search of something that escapes and which produces constructive shocks, visual short circuits, perceptive sparks, chromatically bright gestures that always invite us to go further, to find the dark root of the origin.

Considered as a symbolic space, the image (or what remains of the image) is for the artist a piece of sensitive (visible) data that leads to the construction of intuitive devices, to compositional writings that fit together and penetrate the 'shadowy, among the lateral sciences that men create with their ideas and their knowledge, to formulate their own general theory of unities, of re-ligare, of limits, of specific orders, of silent intermittences, of autonomies and dependencies differentiated.

The figure of Pinocchio, that of the Egyptian sphinx and the pyramid, female beings (sometimes deliberately childish) that recall the Andean Pachamama, islands or atolls, stars and planets (think at least of Earth-Mars, 2020), galaxies and quasars. And then, again, the skeleton or the evanescent body with an intense colored nucleus in the center of the abdomen which recalls some of Rudolf Steiner's theories on the Triarticulation of the social organism (the cultural-spiritual sphere, which embraces science, art, religion, education and so on, is based on individual freedom; the legal-state sphere, in which human dignity is a priority - respect for the rights and duties of all towards all - is based on the ideal of equality; the economic-commercial sphere, which provides for the satisfaction of needs, is identified in the principles of solidarity and brotherhood), strands of DNA, carefully cataloged human organs or even beings that seem to emerge from the dawn of time.

Of the extensive excavation work produced by Isotta Giannetta over seven years, these are some of the key elements that arise from a very specific theory of art: from an analysis of the world and of

man as vaporization and centralization: from an idea that the ego is extended everywhere, connected to all the multifaceted aspects of nature, beyond the passage of time, beyond the variability of names.

Divided into four stages communicating with each other, into four stations of study and elevation (from leaden to golden, more precisely) which seem to recall that unity of the four, that philosophical gold, that lapis angularis, that aqua divina of esoteric world, **TROPPOUMANO** is precisely the result of seven years: an excavation work marked respectively by phases - Nigredo, Viriditas, Albedo and Rubedo - of an initiatory process (alchemical and alchemical would suggest an unforgettable Vettor Pisani) which from the inevitable and essential opus nigrum (1 | the Nigredo, the black work that solves and coagulates), stripping of forms, dissociation and purification of matter, destruction and liquefaction of the elements that touches the original chaos, the indigestaque moles, the undifferentiated essence (the philosophical mercury, according to the alchemists) or even the superior synthesis, gradually leads to the intuition of something to be grasped and welcomed (2 | Viriditas, works in green, in a color that touches the parasympathetic system and produces reassurance, reliability, well-being, equilibrium), and then to a theory of complexity (3 | to the Albedo, to the work of white, ablutio, fixatio, purificatio, mundificatio) according to which the observer influences the observed object to proceed with a wireless imagination (with play, with words) to dig into his own uniqueness, in the power of light that illuminates, in the molecular vibration, in the temperature of a body that frees itself from the yoke of corporeity. Finally the discussion ends - not closing but opening naturally, spreading apart I would say - with the sublimation in red (4 | with Rubedo, with the work in red, with the archetype of the self that is conquered at the summit of the process of individuation, according Jung of analytical psychology and liber novus) under the symbolic-alchemical effect of fire, of revelation, of the omen that man is part of a great plan, of an inseparable unicum (fused and profuse), of a faceless Whole or name. «Is what we call the unique and supreme principle of the All beyond the All, or is it a certain determinate part of the All, for example the culmination of the things that proceed from it? Must we say, furthermore, that the All is with the beginning, or that it is after it and proceeding from it? Since, if this alternative is admitted, there will then be something that is outside of the All, and how would this be possible? That which lacks nothing is, in fact, the absolute All; but the principle is missing, therefore what is after the principle and outside of it is not the absolute All" (Damascio).

* Jungian note | «Only after the darkest night will day break. Therefore cover the lights and remain silent, so that the night becomes dark and silent. The sun rises without our help. Only those who know the blackest error know what light is" (from Das Rote Buch / Liber Novus).