

Sensitive Horizons
edited by Fortunato D'Amico

Those who know Antonella Quacchia know that one side of her personality, the controlled side of the left hemisphere, where rationality, analytical and scientific thinking and the logic of detail dwell, is in permanent dialogue, sometimes even in conflict, with the right hemisphere, where instead emotions migrate, poetic dreams flourish, and visions of artistic imagination take shape. Immerse yourself into the vast sea and Antonella Quacchia, trying to navigate the intensity of her prolific artistic production is possible only if properly equipped with tools that allow one to understand the intrusiveness of this great dichotomous force within the artist, continually agitated by the raging external and internal stresses proposed daily by life. To look at the subject matter of art without first acquiring this wealth of knowledge concerning the person who produces art, his or her way of lending himself or herself to the world, the vicissitudes that have crossed his or her path, is completely useless. Shapes, colors, techniques, would not find a proper reading in positioning the production of the works, and everything would be resolved in the vain exercise of describing an aesthetic and a production process of the work somewhat as an end in itself. The expression "sensitive horizons" chosen to describe the work of Antonella Quacchia, who in recent years decided to dedicate herself to her passion for art, after decades in which she managed, promoted, communicated and directed the activities carried out within some of the most important international organizations dedicated to scientific research, social, economic and environmental relations, can convey the idea of the continuous mobility of events that happen around her artistic practice and justify the sense of a personal writing that tells the story of the woman through her works.

The perspective arranged above the sensitive horizons is oriented by the vanishing points according to dynamic rules and time-space movement that lower, raise and tend to shift the line in which sky and earth separate or unite. It is a variant whose aesthetic sign is often emphasized in the images the artist offers us, distinctly separating two backgrounds that denote as many conceptual areas in dialogue with each other. In Antonella Quacchia's paintings the concept of perspective is conceived in a two-dimensional manner and lacks, except in some cases, the three-dimensionality of the point of view. In its absence, there are color, shape and material with their own characteristics that give meaning and expression to the painting.

This leads us to consider the analytical, emotional, sensory and subjective aspect of the artist's works and to examine how they elicit emotions, feelings and reactions in the viewers and how these perceptions influence the understanding and appreciation of her art. Abstractions and expressionisms are thus screened for a reading tailored to the author's intentions and filtered through the viewer's personal experience.

In Antonella Quacchia's sensitive horizons, the deepening of content and its aesthetics, not being able to rely on three-dimensionality, is achieved by exploring the use of color, texture, shapes, reflections, and the two-dimensional surface to create specific visual and tactile sensations. Recent works made using a resin technique enhance the characteristic of the material to intensify the tactile perception of the painting's surface, triggering sensory reactions that can in turn involve the senses of hearing, smell, and even taste, if relevant.

Navigators of microcosms

The artist's informal works, depicted in an expressionist and abstract language, rich in cross-references and concatenations of ideas, camouflaged in the appearance of hues and the semblances of signs, are the traces of a journey in the navigable geographical areas of knowledge and intuitions.

The liquid times of Antonella Quacchia glide over the surfaces of colored canvases, animating a formal dynamic from which the suggestions and listening to the inner world emerge. Paintings immersed in the logic of chemical-physical motions of changes of state, analyzed under the microscope, translated into the dialectic of consciousness and finally into that to which the phenomenology of the spirit is accessed. Micro and macro combine on the scale of the finite and the infinite, in a perennial osmosis of signs, geometries, symbols, archaic figurations floating in the chromatisms and tonalities of the lemmas that characterize the artist's writing.

Matter is an instigation to cross the barrier that separates the physical and spiritual worlds; a provocation that encourages experimentation and discovery of the mechanisms that regulate metamorphosis and the transport of contents from the ethereal to the sensitive levels.

A continuous and cyclical alteration that disrupts the supposed static nature of things, idealized as the law of equilibrium but instead undergoing the dichotomous laws of the cyclical alternation of night and day, light and dark, positive and negative.

A cyclical antagonism that transitions from solid to liquid state to airy and back again, and dictates the conditions of narrative metamorphosis.

The result of phenomenological research on the actions of nature is transposed into the formal production of the sensitive artifice and the understanding of human psychology and social behavior.

Antonella Quacchia identifies, in the norm of the permanent mutability of objective and subjective scenarios, the causes of the insecurity of Being and reflects on the path and actions of her own existence, always in search of unstable balances.

The narrative and exploratory path of this volume is divided into four areas of reflection: Aesthetics of emotion, Floating thoughts, Signs and symbols, and Serendipity. Each section develops a gradual osmosis with the works of the next, with the intention of providing the audience with an adequate understanding of the scenarios in which the artist's research moves.

Aesthetics of emotion

The works in the *Our planet* series are characterized by the presence of a marked horizon line that divides the surface of the canvas into two parts and signals the split between what lies below and above. A divergence exalted by the straight line and its supposed scientific, technological, rational prerogatives, perceived not only as an element of separation, but also as a trace of suture or confrontation between two divergent critical realities. The artist invites us to explore the deep connection between man and nature, highlighting the importance of individual and collective responsibility in protecting our precious planet. A universal call for a change of mindset and behavior so that we can preserve the beauty and integrity of the Earth for generations to come.

Floating thoughts

In these representations of the *Floating forms* series, the sensation is that of moving in a dimension where matter has lost its original consistency or, on the contrary, is trying to consolidate it. The painting, with its limits, becomes the ideal container of an amniotic liquid in which float uncertain elements, material and chromatic shreds that will give life to a possible formal embryo, taken up during its gestation phase or, on the contrary, dissolution.

Abstract forms and fluid lines seem to float in space, capturing the ephemerality and fleetingness of thoughts. Each brushstroke is a fragment of an inner dialogue reshaped on canvas. The goal is to explore the ethereal dimension of the thoughts that systematically accompany our daily lives.

Signs and symbols

Antonella Quacchia's artistic legacy and poetics cannot be separated from the knowledge and skills acquired during her long professional frequentation of those scientific environments in which she has been a protagonist through her working presence. The *Amo la vita* series is a kaleidoscope of overlapping and dual meanings that unite and testify to the technical and emotional, rational and emotional, methodical and chaotic vision in which the artist places her point of observation of physical and spiritual reality.

Each figurative element is part of a vocabulary of signs and colors that speaks of a reality beyond the visible and sensible surface to project us into that metaphysical one of the Hyperuranium, the space in which Plato identifies the residence of Ideas. The viewer will be able to train himself to decipher the language hidden in these works, to explore the subtle meanings behind the forms and to immerse himself in the interconnection between art and symbolism.

Serendipity

Serendipity is a term for the ability to make fortunate or unexpected discoveries while searching for something else or coming across something by chance. It is the art of research gained through observation, which can lead to a chance experience, but one of great personal or community value. It happens to scientists as well as artists to stumble upon something unplanned, but which fate has decided to make available to us to come to our rescue.

A refrain that accompanies the artist's life and concisely reflects the possibility that resin offers each of its uses in artistic production. Its use has allowed Antonella Quacchia to come up with a wide range of creative solutions and offered the opportunity to experiment with other materials to achieve unique visual effects. The versatility of resin makes it possible for contemporary artists to seek new artistic expressions.