

## "Going Beyond"

It all began with a dream.... literally, I mean. It was 2005 and I was painting a series of canvases based on skylight and clouds. It was actually a metaphor about the struggle between good and evil, within us and outside us. One afternoon, during a nap, I had this dream. I saw in detail three paintings, a red one, a blue one and a green. I saw the inlay pattern and the tone-on-tone interweaving, as well as the gold. As I was watching them, I knew that they were the "Geometrical Representation of God". Everything was already there: the paintings and the title. When I woke up, I immediately sketched out three drawings to fix the paintings in my mind. I abandoned the sky theme and started painting what I had seen in my dream. I soon realised that to produce this kind of work I needed a good deal of time. I learnt how to be slow and patient and to pay due respect to the time needed to complete a work of art. This time exists and is unavoidable. I also discovered a descriptive dimension that totally enthralled and encompassed me.

Beyond the specific 'meaning' of each painting, there are common features that can be found in all paintings, which combine them in a single and consistent work.

First of all, **a preamble that is only aesthetic**: in my work, I am making an attempt to recover the concept of beauty in art. I believe that art should be beautiful or, at least, I use all endeavours to make mine beautiful. **The quest for Beauty** implies a search for harmony, the use of symmetry, the knowledge of ratios, the use of colour.

**The quest for Harmony** begins from the choice of the right support, namely canvas and always square shapes. This choice does not only depend on style because, sometimes, shape is substance. The square is an archetypal shape that C.G.Jung uses to define the condition of equilibrium between the conscious and the subconscious.

We are now entering into the field of content. Within this scope, I like quoting Saint-Exupery. "The essential is invisible to our eyes". In my paintings, I attempt to represent a dimension that is invisible to our eyes, that we do not experience daily but that is nonetheless essential, in my opinion, for all human beings: the transcendent dimension.

To do this, I have faced towards East, to the places where for centuries geometrical abstractionism has been used to represent the inexpressible, namely what cannot be represented in a figurative manner. Each sign and each decoration has a unique meaning. Decoration is not merely decoration but a symbol.

**The geometric shapes** employed are the most simple: squares and circles, points and lines. Archetypes. We usually associate the word 'geometry' to something cold and without any feeling. My attempt is to convey an idea of 'warm' geometry that is capable of transmitting emotions.

Despite their complex structure, my paintings are composed of simple, basic elements, points and lines, and by strokes that recall the tesserae of a mosaic. This is an explicit reference to the atomist concept of material. Physics teach us that material is the result of the combination of the same basic elements: protons, electrons and neutron. The different combination of these elements gives life to the luxuriant variety of the phenomenal world.

My intention is to draw attention to essence, to simplicity, which can be found in any construction, even the most complex.

I mentioned strokes forming the tesserae of mosaics and also the **use of gold**. This is a reference to Byzantine art. Byzantine culture has played a leading role in the construction of bridge between the East and the West. It contributed to the development of the Renaissance. Gold obviously highlights the precious nature of the contents.

**All works have the same centre**, a square placed diagonally, from which all begins and to which all returns. In general, this is the representation of the divine, the essence of divinity. There are, however, two levels of meaning.

The centre is the divine outside us. The common concept of divinity in our culture always implies that this aspect is outside us. On another level, it is also the divine spark within us, the Atman of Indian culture, the centre of our Self of C.G.Jung, the heart of our individual soul. The two levels exist together and represent the point in which the infinitely small and the infinitely large coincide.

The paintwork overlaps over the edges so as to recall an extension towards infinity, by definition boundless.

**The use of colour**, strong, pure and "emotional", has the purpose of reaching the soul of onlookers through their eyes.

Claudio Secchi