

LeoNilde Carabba
La Musica delle Sfere
Rossana Bossaglia

LeoNilde Carabba has always used her works, that we will conventionally define abstract, to express the idea of the coincidence between fantastic invention and geometric rule, between rigor, compositive mastery and the smooth fluidity of the sign, that often appears like an ocean wave or a swarming of crushed drops-and in fact you are not certain whether it is a matter of pebbles or drops of water. Taking inspiration, as the case may be, from emotions produced by nature or by geometric prototypes of ancient civilizations, she has proceeded from rhythmic compositions dominated by mathematical rule to chromatic fluidities interpreted through striking textures: eventually, in recent years, she has come to alternate the two formulas; often associating images - the fruit of spontaneous emotions and at the same time of intellectual reading - with scientific or cabalistic interpretations.

In the luminous discs that represent some of her latest works she has resorted, to an increasing extent, to a simultaneous or superimposed use of different materials: from acrylic colours to precious materials, often crushed or crumbled, sometimes on photographic inserts; however, everything is transfigured in a fantastic sense - or according to an astronomic reading - by the fluorescent or phosphorescent luminous effects. The progressive transformation of the chromatic tissues from one colour to

another induces the observer to interpret these discs as astral objects in perpetual dynamism; sometimes the titles indicated by the artist suggest an alchemical if not mystic interpretation of their significance; likewise, the synaesthetic intention of the artist, who here and there underscores the musicality of this stellar horizon, appears evident. Underlying such a refined creative sensibility, that measures swords with the mystery of the universe, there is an intense and varied artistic culture; and we may recognize, in this itinerary, Carabba's education based on the early abstractionism - even Malevic - to arrive, in the last decades, at Optical Art. The achievement of a kind of creative simplicity witnesses the absorption in, and free use of, a long profound experience. And because the insertion of concentric discs, one inside the other in a regular geometric rhythm,

embodying an inescapable rule, notwithstanding the subtle variations of lights and chromatic effects, the series of these works, with their seductive textures, appears like

an interpretation, at the same time synthetic and diffused, of the universe. Or more precisely, the universe as rule and at the same time as fluid metamorphosis. And finally, as beauty; because this is what the artistic interpretation aims to witness.

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