

TERESA IARIA

Science, Painting, Poetry.

Teresa Iaria works in the fecund twining of art and science. Many times, in the contemporary world *art* and *science* have crossed their paths. In Italian art especially this meeting happens frequently and is rich in consequences. Such as the kinetic art or artist like Getulio Alviani. Or the paradoxical dialoguing with Physics by Gino De Dominicis. Or the latest generation of artist such as Paola Pivi, Simone Berti and Alberto Di Fabio. As for Teresa Iaria this fundamental relationship of our times unwinds by *analogy*. As the artist herself writes: “Analogy is a *medio comparationis*, a regulatory principle and a useful tool in inter-system comparisons as well as a fundamental instrument in making models. Whereas science uses the principles of analogy to find out similarities, art uses them to find out differences then rearranged in possible alterities. Art by means of encroachment fluidifies the matter and shape it in new ways”. Analogy, and its emanation, the *metaphor* have inhabited long the fabric of the historical/artistic tradition. Iaria also writes “the recent field of the emergence theories is based on the possibility to transfer the formal models from a field to another one, by analogy, by virtue of the peculiar organizational complexity of the system under consideration” and “there exist fractal geometries connecting the pulmonary alveoli with sea sponges, cabbage to mountains and this ones to financial fluctuations”. Artist and scientist move within an analog system where the *theory of games* mirrors creative processes. “The number of strategies is potentially infinite, but countable” for the scientist, whereas uncountability is at the bottom of creativity, inextinguishable and a real, ever-renewable source of energy. Each process of knowledge requires models. “A model is a structural simplification of a complex reality” (Teresa Iaria)

Twistors “four red-colored tops - each set up on a square base reflecting the rotational axes - generate a visual *raptus* and lead the image – as in a conjuring artifice and with whirling acceleration – into another universe” writes Siriana Sgavicchia “The project *Twistors* finds its place within the more extensive experimental work entitled *Toy models* (2009). The artist, availing herself of a scientific experimental method to verify hypotheses by means of simplified models, creates virtual rooms or *chambers of thought* that contain the image’s mental signifiers and signifieds in spaces resembling little theatres”. Each top is a double-*spin*, rotating particle, potentially endowed with movement. Each element is an apparatus to switch on thought, like in a game. In *Q-ticks* “the virtual room becomes a model of the simultaneous space-time connection between two distant places” (Sgavicchia). The Iaria’s artworks tell of *micro-worlds*. Some works starts from *loop* theory. The idea is simplified, brought back to the childhood original essence, the typical human ludic attitude. Iaria relates with scientists. Her work is considered to have scientific coherence, in spite of the fact it is art aiming to beyondness.

Then Teresa Iaria’s work lands on an isle. It is the Comacina isle, an islet in the middle of a lake. The lake of Como. It is an ancient isle which was inhabited by the Ausuciates, a Roman community. In the eleventh century, the bishop Saint Abondius built the basilica of St. Euphemia. It was a Byzantine seat of power and one of the last fortresses of the Western Roman Empire. Because of these fortifications it was named *castèl*. An isle called castle. The islet/fortress supported Milano against Como and was destroyed by the Comaschi allied with Barbarossa in 1169. The isle brought back to its natural state. In 1919 the king of Belgium inherited it and gave it to Italy. It has been entrusted to the Academy of Fine Arts of Brera. Its destiny is in contemporary art. In 1939, Pietro Lingeri planned and built three houses, in rationalistic style, which became residencies for artists. In one of these minimal study/house Theresa Iaria has worked in July 2015.

An isle is a separate section of land, a cut field, a bounded place, a *temple*, an enclosure in etymological sense. In the isle/city of Crete, Dedalus created the most incredible architecture, a *labyrinth*. A place consisting of interiors only and even without a façade, a misleading territory, a dark, intricate and disorienting site. On an isle, a garden or a wood can grow. The idea of generating is related to those of isle or garden, them both are symbols of the womb (as well as the labyrinth). An isle, a garden are often inhabited by a woman: sorceresses like Circe or Armida, or Calypso, the nymph, she who conceals. An isle is the mythical place par excellence “ it is always a world in reduction, a perfect and complete image of Cosmos, because it represents a *concentrated sacral value*” as Paolo Santarcangeli writes “symbolically, it is the ideal place for wisdom and peace, surrounded by the earthly world’s anxiety and ignorance. It represents the primeval core, sacral by definition”. In old legends, mythical isles are somewhere in the West, the place where the sun dies: in myths, happy isles are also the isles of the dead. Just like the Greek Elysium or the island of Avalon, where King Arthur recovered. As the East and the dawn of the garden correspond to the West and the sunset of the isle, so it is for the double symbology of “before-life” and afterlife: when they overlap, time-span vanishes.

In painting, Teresa Iaria lets an image emerge from a texture blossoming in short traces from a usually monochromic base. In the almost fluorescent acrylic paintings made on the eve of her residence at Comacina Isle, the image of a big animal seems to emerge. Iaria reads up on the isle she is about to land for an artist-in residence stay immersed in a magical, natural environment, and she finds out a legend about a lake monster.

There is no prearranged plan in Iaria’s work, it is a methodical one, yet it is carried out freely. Painting seems to develop spontaneously. Many short vectors intersect one with the other so modifying the image. The artist works very close to the ground, it is so impossible to control completely the image, especially for the big ones as *Zoomorphic Cloud* (2015), about 3 by 2 meters. The idea is exactly to let an image emerge without having the total control of it.

The first series consists of emerald green paintings (*Zoomorphic Code*, 2015). In the second series, the artworks are smaller and more delicate, with a soft and dim tone. Teresa Iaria works lying on the ground with an acrylic paint-brush, sometimes a fluorescent one. The original idea is that of abstract color, then some forms start emerging from the vector fields, they look like animals. The three emerald green paintings have been exhibited at Comacina Isle during the residence. The second series, instead, has been made on the isle. Its nuances and tint – cerulean and pinkish beige – colors relate to sky, the “tiny” land and the changing water reflection surrounding it. In May, between the two series, Iaria has made a big red and blue painting, now placed – as a sort of sky - on the ceiling of Pio Monti art-gallery. Similar to a constellation, a hybrid animal takes shape, half lion and half rearing horse. A fantastic bestiary inhabited our skies, indeed.

In the middle of the gallery, on the ground, there is an earthenware. It is an element rising from a dynamical system. It is a slightly aqua green rimmed terracotta basin/shell suggesting the Lake of Como. There is an islet in its center. The shape resembles the Comacina Isle, not the exact one; it has been made relying on memory. Thus, the isle is filtered through mind and time. It is a memory, a mnemonic trace of the place. It is an evocative figure, like the lake/shell. It is intense dark green colored, like the flora on Comacina Isle. It looks suspended on the transparent water. The unwrought, rough, terracotta, where the islet rests, hints at sand, the very moment when earth and water unite.

The stay on the isle, in silence and solitude, brought forth a deep thinking about Nature and its processes as a single, vital movement. These artworks stem from thinking about the Universe as *Holomovement*, a word created by D. Bohm in his *Wholeness and the Implicate Order*. In the Universe there would exist an invisible, implicit order the author compares to an hologram and an explicit order corresponding to what we see (as a result of our brain interpretation of the interference waves the Universe is made of). So, the locality principle would be false. Bohm

considers the Universe as a dynamical system, that is why he replaces the word hologram – used for static images – with “holomovement”.

Then, in the canvas made during the stay on the isle, the zoomorphic evolution comes out. Finally, the later artworks arrives at a synthesis characterized by *rarefying* and *impalpability*.

The isle compels to a close contact with Nature and to a deep introspection as well. As the isle represents *wholeness*, so the artworks do. A wholeness created by dividing space and time by a dense semantic fabric of tensional signs, vectors and arrows inviting the viewer to look at the canvas as an inclusive *continuum*.

Changeables is a dynamical system of relationship field outlining the poetical horizon of the isle.

Laura Cherubini