

## OVERLAP

The concept of layering is an imaginary thread connecting the worlds of **Leonardo Blanco** and **Donatella Izzo**. It takes on different forms and meanings, encompassing both the physical and metaphorical.

In the works of **Leonardo Blanco**, the overlaying of colour strata becomes symbolical, alluding to the sedimentation of time. The creative moment is pivotal, representing the culmination of the spiritual dialogue with form and colour that the artist has worked to establish, while nonetheless retaining rational compositional intent. The works have a strong expressionist component, capable of communicating through the tension created by shapes and flashes of colour. The constant juxtaposition of asymmetries and contrasts leads to a search for harmony: stasis and movement, neutral and bright tones, sharp and soft forms converse and merge, giving rise to a varied and complex balance.

The material used to create his artworks plays a fundamental role. The artist's research encompasses different support media including wood, paper and aluminium, elements significant both formally and conceptually. Blanco's textured, abstract style emphasises the expressive power of the pictorial sign as opposed to the overall image. The artist thus creates a complex system, suspended between logic and instinct, where impulse and reason are not in conflict and ultimately complement each other.

**Donatella Izzo** presents two photographic projects: *No-portraits* and *Post Eden // l'Ultra Natura*.

*No-portraits*, the fruit of years of research, reinterprets the concept of the canonical portrait, starting with shots of faces and figures that are reworked through a sequence of pictorial and digital interventions including abrasion, painting and collage. The finished image is then photographed one last time, finally acquiring the anti-portrait status the artist seeks. These works explore the contemporary dimension of photography, going beyond the purist idea of the mere reproduction of reality and instead embracing a vision poised between the visible and the intangible.

*Post Eden // l'Ultra Natura*, meanwhile, looks to nature, transcending its mimetic representation to delve into the observation and investigation of the energies it holds. Here too, Izzo goes beyond the initial shot, undertaking post-production work that amplifies the vibrations and sounds of shapes and colours, thus bringing to light components that are invisible when observed through a realistic lens. The use of such techniques underscores nature's capacity for reinvention, coexisting with technology and progress without being dominated by them. In this sense, a parallel is established between the generative power of the natural world and human creative energy. The union of these two forces forges a powerful vital impetus, grounded in coexistence and resistance.

*Anna Gasperini*