

La creación - Eliseo Vicentti

(Giorgio Solimine)

When we think of the contemporary art scene in today's Madrid, we cannot help but think of the work of the talented Spanish painter Eliseo Vicentti, whose work translates into an extremely introspective and emotional pictorial language, accompanied by a curious and enigmatic creative force.

Let's contextualize the artist's origins to the Spanish region of Andalusia, precisely in the city of Jerez. The specific street, called Calle Sol, always led the artist to be convinced that his destiny would be linked to the search for light, a fact that is then reflected in his painting. During his career, his greatest inspirations were the countries of China and Iran and the experiences gained there. The former immersed him in a culture rich in creative ideas and also gave him the opportunity to adopt his daughter, and the latter allowed him to obtain an important job opportunity after conquering with his expressive language the former Iranian ambassador to Spain, Hassan Shafti. His propensity for seeking the East is clear, symbolically where that "Sol" rises that Eliseo Vicentti always knew he had to pursue in his life.

The keyword of many of his works is "creation", from which many of them then take their respective titles. It is a process that comes to life thanks to the exposure of oneself to existence and the external world. His paintings, mainly made on board, catch the eye as a turbulence of feelings that the painter feels and releases on the canvas, but which in turn try to escape. His painting, which often sees the use of additional materials, making his technique definable as predominantly mixed, we can see it ranging from hyperrealism to abstraction, but it is with this latter language that we see this creative force emerge most prominently.

It must then be understood that when we think of Eliseo Vicentti and the term "creation" that characterizes the process that gives life to the works, the titles of the works themselves and of some personal exhibitions, we must keep in mind the different types of meaning of the word itself. Many works, although abstract like figure 1, propose for example a recognizable allusion to the origin of all of us, as the ultimate symbol of creation. Elsewhere, it can be interpreted as an opening, a tear that gives the painting an additional spatial dimension, in which the observer is invited to identify himself to know a new beginning, a new world, or even as a rupture of a surface "to be discarded" in order to create a new representation of oneself, like a chrysalis that opens starting from a simple crack.



VicenttiFigura 2 - Creación, Eliseo
Vicentti

A further manifestation of the phenomenon in question sees the origin of the Universe as the protagonist of his paintings. "Expansion of the galaxy" (fig. 2) shows us the process of birth and expansion of the Universe, exactly as explained by science. The creative and expanding force can be interpreted in the two purple ovals that seem to move away from the center of the painting, presumably at the point where the phenomenon of the Big Bang occurred, pushing outward, while everything else represents the matter that is still trying to find its own shape and definition.

"The universe begins to expand like lava, forming the galaxy."

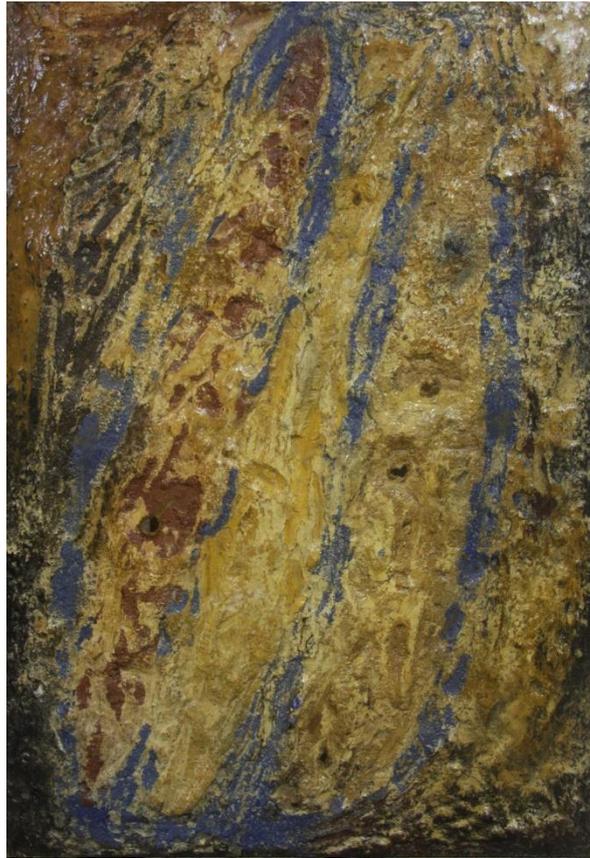


Figura 1 - Expansión de la galaxia, Eliseo

As we can see from this work, as well as from many others, it is the material data that characterizes his works. The surface is not regular, we are not facing completely two-dimensional works: the elements protrude from the work, as if giving the impression of an intrinsic movement, a bubbling that brings us back to the phenomenon of creation, of formation and aggregation of the different elements, in order to then form the final result. We could say that his works frame a moment of the creative process, in the midst of its fulfillment.

Let's continue the analysis of Eliseo Vicenti's works with other equally curious types of works. Often, in some of them, we find recurring subjects that are united in the same composition. For example, let's mention the presence of fish, references to the moon, and the circular shapes that are often interpretable as containers and wrappers. The artist's words give us context:

"I was heading to the port of Santa María, and as I passed over the Guadalete river bridge, it was when I contemplated the image of thousands of dead fish, floating, on a full moon night. From the land we contemplate the sea, and with a summer Daiquiri it reminds us that once it was blue, inhabited by fish."

The work shown in figure 3, "Fish in the moonlight", is representative of many other works with the same symbolism. A very similar work at a figurative and visual level, called "Full moonlight", is an example of this. These works, as reflected in the final lines of the quote, seek to denounce the ruin that is characterizing our planet, through an

image that, although simple and on a small scale compared to the whole world, is at the same time a strong and clear message. "From the land we contemplate the sea", understood as establishing a distance between the two factors, as if we were looking from afar, because pollution and the resulting damage are not always perceptible in our daily lives, they are perceived as distant, but they are there. The mention of the blue sea, uncontaminated and full of life, is now nothing more than a memory. This message aims to make us notice how the world is changing and how many consequences, some unfortunately irreversible, have been caused throughout history.



Figura 3 - Peces a la luz de la luna, Eliseo Vicentti

The work of Eliseo, as we have observed from the different examples mentioned, also derived from different series or types of works, always hides a great depth of meaning and mystery, which can be translated into mysterious but emotionally charged images, as well as in more figurative images that can lead to multiple interpretations, which never lack emotional and visual impact. The large format that characterizes them helps the observer to identify himself, to immerse himself and to merge with the work itself and with its narratives. He is urged to observe the work both from a close distance, to capture details, color combinations and shapes and the possible irregularity of the pictorial surface, and from afar, to be able to grasp the integrity of the composition and admire its complexity that distinguishes it.

Eliseo Vicentti is one of the contemporary Spanish artists of the Loona Contemporary collection (directed by Claudio Fiorentini).

Sources: Official website of Eliseo Vicentti, biographical section, <https://eliseovicentti.blogspot.com/p/quien-soy-yo.html> Official website of Eliseo Vicentti, section on works, <https://eliseovicentti.blogspot.com/p/obras.html>