

LEONARDO PETRUCCI and DAVIDE D'ELIA AT ART TONIC 2019- PORT TONIC ART CENTER

LEONARDO PETRUCCI

Leonardo Petrucci resided for a month and a half at Port Tonic Art Center and produced a consistent number of new works thanks to the strongly inspiring place and the solitary location by the sea of this old shipyard.

The light also influenced the work during his stay as it is the typical very bright light of the French Coast during the day and a very dark and starry light in the night.

There isn't any light pollution and stars can be seen clearly at night. This aspect has a major importance as Petrucci research focuses on alchemy and science but more on astronomy.

The result of the residence is a series of works coherently connected to his research but more than ever, deeply forged by the intense force of nature.

The first series is "Lazy eclipses", an installation of ten small works representing the sequence of a moon eclipse obtained by a new and long (lazy) proceeding on black paper on canvas.

The "Atmospheric sculptures" 01 and 02 are made from "Tonic" water plastic bottles deformed or we should say "sculpted" by the atmospheric overhang during the Rome-Nice flight to get to Port Tonic residency. The artist then used them to make concrete sculptures in a four-hand work of art with nature.

The "Fisherman" is a rope found in the hangar and embedded in hexagonal concrete, recalling the spiral as a symbol of infinity, just as the hexagon is a geometric shape that fills the space infinitely (like beehive), forever fixing a fundamental element to fishing in the matter, or an object that connects the sea with the sky.

The "Hyper Ammonite" site-specific is a 2m by 2m intervention. It consists of 16 shells sculptures made of Port Tonic concrete and sea water and positioned on the wall-drawing of a hypercube. The shells are painted with cephalopods ink. Each of them represents a spiral, the oldest symbol of infinity and liaison of man to God while they delimit the hypercube, an impossible cube as made of four dimensions and so that cannot be visualized by a human eye which has been grown in a tridimensional space. The work connects to a new approach to reality which contemplates the basis of quantum physics and philosophy.

The "Nugget" is a powerful sculpture made of basalt found stone in Port Tonic and a golden shell recalling the symbol of infinity. The artist's action to sculpt the symbol and to embellish it with the most noble dress as gold, recalls the alchemist's role in the research of the absolute truth and perfection. The golden Nugget represents the origin, or we should say the absolute truth, inaccessible to human knowledge. It is embedded in history, in a basalt stone, the oldest magmatic stone on earth that brings memory of our past.

DAVIDE D'ELIA DIARY

Of stateless water. We need ports to dock, sailing boats and fins for swimming. We are fish out of water.

PTAC: Port Tonic Art Center - Les Issambres - French Riviera - France - Summer 2019. International residence for artists and contemporary art center have replaced the original functions of the settlement for the repair of pleasure boats.

The artificial marina, now unused, is back a paradise for fish and a kind of artificial / natural pool for swimming away from the waves of the open sea.

Port Tonic is like a helicopter in stationary flight: it resists the forces of nature, attracted by the earth, aims the horizon reacting to the sea.

The fishing floats found among the materials of Port Tonic represent the unit of measurement of this tension, microsystems with an elaborate and functional architecture, structures able to coexist with the ecosystem that encompasses them.

Like amphibious sculptures they float between water and air: the camouflaged underwater part, sometimes iridescent, does not arouse any concern to the fish fauna of the seabed, rather it is designed to attract it, the upper part, instead, light and tapered, stretches with fluorescent colors to be able to be sighted by human eye even from a distance.

The works created during the 2019 residence are set up in the corner of the exhibition hall in dialogue with the large windows that frame the sea, are measured with the horizon line, real or supposed, duet with her by moving the planes of the scene.

There are three focal points around which the works presented at PTAC unfold: perception of the horizon, perception of time, buoyancy.

Central position of the Sunserif installation (6): the plastic strips that until a month before were completely covered with aluminum powder, then partially cleaned and made transparent again, continue and invite you to think about the sunset line.

Opposite, next to the large corner glass window, on the small square window, the line between sea and sky is accentuated by the application of a transparent vinyl on the glass: the intervention, Belvedere 01 (8), blocks the movement of the sea from view thanks to the superimposition of a monochrome iris blue, a sort of suspension of the horizon that dialogues with the ideal line described by Sunserif.

Around this horizontal veil, a series of schematically painted works with acrylic colors on fabrics different from the increasingly hot perception and vice versa, so we will have a sort of thermometric pyramid: the warmest moldy fabric of the damask fabric that is warmer than the fabric tartan up to the coldest and most glacial iris blue.

The **Isla fluo-comforts 00/01/02**, the three diptychs on the walls are crossed by the horizontal boundary along the equilibrium line between hot and cold perception.

Isla fluo-00 is the synthesis of a total perception of tartan fabric on floral damask.

In the "**Isla fluo-concepts diptych 01**", the two parts of a float are painted: the aerial part is painted on damask fabric while the underwater part is on moldy fabric.

In **Isla fluo-comforts 02** the temperature of perception rises towards lightness, or if we prefer towards the artificial, here the painted float relates in the upper part to a canvas of iris blue antifouling painted in the lower part to a tartan fabric .

Lying on the floor, resting on two soft protective supports, **Fluo-tante 00** and **Fluo-tante 05** painted in acrylic on tartan fabric, are the only works not to float, for the moment, but in power and fully suited to do so.

To the right of **Belvedere 01**, **Fluo-riana** is suspended, unique and on a single support, painted cold iris blue anti-fouling and fluorescent acrylic floating on a "warm" support of vintage floral damask fabric.

Proceeding towards the corner of the two windows, going around Sunserif, you come across **The Notary** : an antique frame (beginning of the 1900s) arrived at Port Tonic Art Center with me, from Rome, and as I have suffered action of the horizon. The work is being worked by scraping the wood down to reduce it to the minimum thickness and proceeding, along its height, to immerse it in its same shape, accentuated this, by a sort of "tsunami" inverse of antifouling iris blue paint.

The Notary resembles, unintentionally, the landing in front of Port Tonic, a sort of flat "C" that surrounds a small mirror of water; randomness? Maybe. Even if on the horizon one never reacts by chance.