

Amanda P.

Chess Crowns
and Dancing Cards



Carte Danzanti

Opere di Amanda Panezo
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Introduction

Never as in these times full of contradictions and ephemeral truths, the experience of art moves - whatever you are observer or artist- from a crucial introjection of the aporias of the contemporaneity.

In this sick era of visual hypertrophy, the vertigo of the historical rationalist point of view - which before was considered as the only way to understand art and to weighing its status, from its technical issues to its poetic dignity - today is an old-fashioned mannerism. An affectation suffocated by technological innovations and redundancy of information, not to mention the "cannibalism" of our daily hungry for something different.

Images, paintings, photographs and visual stimuli are now ubiquitous. We have access to them whenever we want, wherever we want. In this permanent interaction between different pulses, like Yin and Yang, the artists try to draw our attention without any pretense, or justification. Nevertheless, we attempt to make a link between our existential research and art, possibly founding an aesthetic sense. But the sense is preserved only as a fragment of reality, and we can only guess at the architecture of its shadows.

Due to total absence of any control in the world of art, but also due to lack of care and attention towards the axiological issues by many contemporary artists, we are faced with an unknown situation: any attempt to reconstructing the rational setting of art is doomed to failure. As a consequence of this compulsory proliferation of artists - especially those who have initiated their first steps without any vision - our sense of perception gradually oscillates, collapses. Thoughts and feelings have a shorter, faster life.

In order to achieve a certain "simplicity of seeing", responsibility of each artist should include the task of waiting and of being constantly on guard to capture every single issue, every single artistic truth, every single mediation between art and authenticity. Such an attitude demands discipline, integrity, ability to bring art back to its primary role, without forgetting a little bit of irony, the only antidote to disharmony.

This necessary clarification, maybe redundant and pretentious, however, gives a chance to present works of Amanda Panezo. Before delving into the significance of her message and our interpretation of it, we needed to cast off any classification of her as a part of this timeless debate about art.

Beyond her production, there is an extensive review of personal experiences, introjected through a constant process of inner elaboration, a tug of war between urge to escape and desire to not to give up. Her artistic experience is all played in the dialectic between these two opposing forces.

A complexity connotes the architecture of Amanda's identity, and its genesis coincides with the abandonment of her homeland in South America. This experience, however, certainly did not become an abjuration of her own cultural roots. The biographical experience is involved and blends with the artistic experience, her indomitable vitalism and an unflinching blend the ability to seek the truth with each artistic gesture. In other words, she produces with an unconditional love for life.

We see Amanda approaching art very sensitively, through the window of music, dance and theatre, not to mention her fruitful inroad into fashion's world. We see her getting close - lightly and flamingly at the same time - to the ancient art of terracotta sculpture. Through the malleability of the clay, Amanda deepens the study of the three-dimensional matter. The elaborate formal technique and support of sculpture make evident and increasingly personal and purified content in her painting. Sculpture brightly illuminates her artistic evolution, especially as regards the so called "cross-hatching technique", a very remarkable device of her entire production.

Amanda composes her own existential anthem through the repetition of tiny brushstrokes, which evokes the miniature tradition. The meticulous gesture and the slowness, not too far by the oriental philosophies, give a particular nuance to her formal abstractionism as well as to her natural primitivism.

Because of her concept of art, her philosophy and her treatment of lines and colors, entering the painting means grating attention to the deepest meaning of reality. It is a degree of attention that we give because what we see possesses its own reality with a specific aesthetic of its own.

The result is abstract, geometric. The play of lights and shadows transforms her painting into an Enigma, the silhouettes, instead, reveal a dichotomy between Dionysian sensation and precise meaning.

Amanda often presents the message through the eyes of a hypothetical observer, with whom we are implicitly invited to identify ourselves. Looking at what she does more closely, we begin to observe tree issues.

The first is that, as I have already suggested, far from being truly separated from her motherland, the type of figures she produces has affinities with Mesoamerican bas reliefs. The reductionism, which is a central technique beyond the formal expression of Amanda, also reveals a secure relationship to the art of the past and in particular to the Incan and Olmec cultures.

The second point regards the narrative urgency beyond every single scenario represented by Amanda. The narration takes place in painting and each female archetype evokes, even in absentia, the male's one. Female and male are linked inside a sort of abyssal liturgy of contemporary society. Everything in her paintings tells us about her fascination with the imaginary beyond the physical appearance and the process of being able to transmute one thing into another, art into narration.

Finally, Amanda does not reproduce the mere ephemeral or instantaneous moment of exterior world. On the contrary, she presents it idealized and stable in order to compare it with her interior world, constantly evolving, intimately based on a meticulous observation of contemporary life.

The compositions of Amanda are both conceptual and instinctive and they are not at all based on convention, a very common practice today.

For Amanda, the observation is more important of the convention, even if it takes a nihilistic shadows as in the **Dancing Cards**, where we find one of the Amanda's main theme: the perpetual contradiction between masculinity and femininity, crossed by a latent sensuality, confronted through a double imaginary, frequently accompanied by analytic methods such as semiotics, deconstruction, gender studies, etc. It is not mere psychic surrealism, but symbolic depiction of endless exploration.

Again, the observation is more important of the convention, even if it shatters into several ambiguous details as in the **Crowns Series**, where the presence of the accidental and of the apparent is suggested - but may I say is symbolized - by an articulated system. Amanda's paintings do not explain, but make an appeal to the unknown and deeper side of the human nature, without, nevertheless, any dark connotation, any simplistic derangement.

Every work shares with its creator the same human experiences of joy and suffering, but it speaks a universal language, transcending any ordinary boundaries, reiterating an enthusiastic, irreverent investigation. If the other painters value the everyday, the humble and ordinary, Amanda identifies and visualizes the emotions which are unmistakably ours, the interior emotions common to all human beings. Even if, only apparently, they look far away.

Il Dono



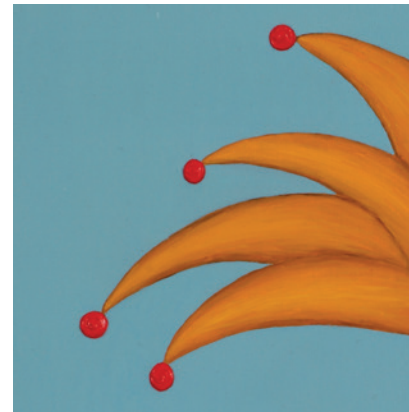
Il Dono (Gift)

Subject

- male jolly

Details

- oil on canvas
- 70x50 cm



Description

The Jolly card, otherwise known as "Gift", embodies the element of energy, the universal intensity imprisoned in every human being.

If the observer looks at the card with a certain detachment from the explicit elements, his awareness of it changes. The figure is deeply articulated into different declinations and its nature depends from the card suits. Amanda exploits above all the visual sensibility, through which she explores the allegory of this ambiguous card in all its complexity. Let's think about clothing of jester for example.

The typical jester's hat has eight limbs. The number eight, which represents "infinity" according to the numerology, in Amanda's world - based on accurate knowledge of cultural traditions - assumes its positive sense of re-creation, its pure power to re-birth. More precisely, the number eight in Christian religion has always been associated with the resurrection and rebirth. (Christian baptisteries have often an octagonal plan). In Buddhism culture the streets to achieve the perfection are eight and they lead to Dharmachakra, the eightfold path leading to spiritual enlightenment and fusion with infinity.

According Egyptian mythology, Thot created eight gods. Eight were the feet of Sleipnir, the magic horse belonging to Odino, according North legend instead. Again, from the Hindu holy book we read about Durga, a terrible goddess with eight arms, and Vishnu, with eight Avatar. In the Chinese tradition the Immortals are eight, the same number of Ching's

trigraphs. In short, eight is a very propitious number, perfectly embodied in the wild card for its capacity to reconcile and balance all of these powerful forces. Let's observe the hat of jester. From the eight limbs of hat fall to the ground vermillion apples, ready to generate wealth if embraced by receptive minds. This wealth is all played between two opposite poles: on the one hand the Diamonds suit, a symbol of blind adherence to material objects, on the other the Clubs suit, namely spiritual ability to penetrate to the heart of things. The jester also represents the eternal dialectic between openness to the acceptance of others and closure to any dialogue in relation to unpredictable and inexplicable things. That's the reason why the heart is half hidden and the face looks both arrogant and vulnerable.

This jester is a sort of painted demonstration of human will to break down the rigid distinctions between body and soul. The aggressive phallic convexity includes almost all contradictions of the man, from his indulgence in beauty and frantic search of pleasure, to his noble effort to control them. Neither body nor soul are autonomous, they stand for the deeper side of every human being, as well demonstrated by the posture of jester, equally balanced by sign of peace and attempt to kick.

Il Ricevimento



Il Ricevimento (Reception)

Subject

- female jolly

Details

- oil on canvas
- 70x50 cm



Description

Here is the female counterpart of jester. In this case, the painting is titled "Reception" and with "Gift" part it composes a conceptual diptych where the female is a sort of "copula mundi", a vehicle of transcendence without which whatever spiritual content remains untouched.

The artist shows how much the male needs his opposite female part, because without a conciliation every type of self-centeredness is destined to collapse in on itself. To realize the intimate message of the artist we must observe these cards together, next to each other. "Reception" has the same shapes, same garments, same hat, which records the hope to find a complementary part, however often undermined by obstacles. These two compositions are two different structures of the same energy in which the "Gift" seems floating into "Reception".

Unlike the male card, this is painted in the act of offering one of the seeds that connote the welcoming nature, as if to emphasize - quite thinly - the docile, subservient and conciliatory issues of who cultivates a desire of life. This gesture helps us to understand that, with the right conditions, there is no limit during the process of imagination. In other words, the pure mystery of creation appears in all its clarity, provided that the eye is pure too. This connection allows a process of identification both in "Gift" and "Reception". They are complementary, since they are different aspects of a single whole.

This harmonious Taoist dance tells story of conciliation of the opposite poles. Each part exists not outside the universal conciliation but as an active participant in it, so this conciliation, to the painter, means something that includes both, body and soul, female and male. The entire composition leads us to speculate about the willingness of Amanda to explore new possibilities of outlook, which is always accompanied by an ironic attitude, even when seems a difficult practice.

Convinzione

Dubbio



Convinzione e Dubbio (Confidence and Doubt)

Subject

- king of hearts

Details

- oil on canvas
- 70x50 cm



Description

As for the Queens, the King's card plays on duality of the human being. In this case, the Card splits into "Confidence" and "Doubt". In the upper part, otherwise called "Confidence", parades an aristocratic silhouette, royally dressed up as it conforms to its rank. The figure, haughty and distant, looks at an imaginary horizon and proudly keeps a sword that pierces a heart. This effigy embodies the attitude of who has introjected his fears and self-doubt and has made his personality surely strong. Deeply motivated, the male has no fear of any challenges and accepts all the contradictions around him. The heart seems to accept meekly the inferior position compared to an obvious but not so negative ending. He has two hearts set into the hilt of his sword, clearly an evocation of two related creatures. Again, about clothing, each color contains a link with a symbolic and an allegorical meaning according the studies completed by Amanda during her artistic growing. The colors suggest emotional balance, wisdom and introspection.

The lower part, named "Doubt", symbolizes the contemporary man's struggle, haunted with the idea of love and the desire of climbing the evil ladder. This dichotomy leads him to a limbo of expectations and inconclusive results. "Doubt" represents the failure of the contemporary man, unable to replicate the coincidentia oppositorum of the man of the past. With his left hand (limb of delay) he penetrate himself and his own failures rather than a woman's heart. The clumsy gesture, stressed by the intolerable weight of the sword, describes how many unsuccessful interpersonal relationships are altered by an inability to solve - or just

encompass - all the frustrations, rootlessness and irrational forces of the Ego. Everything seems artifact and affected by hesitancy and disharmony. Another importance is placed on the sword, which also symbolizes the flow of thoughts toward a purpose not impossible to achieve. Despite the positivity, in the affective field, but not only, presaged by the seed of hearts, in the case of Kings and Queens, Amana has simply given voice to her personal experiences, declaring peacefully that every type of mask hides many dynamic features constantly changing.

Esigenza

Romanticismo



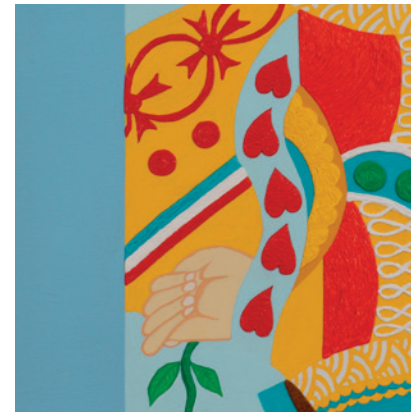
Esigenza e Romanticismo (Demand and Romanticism)

Subject

- queen of hearts

Details

- oil on canvas
- 70x50 cm



Description

Again, a binary arrangement of the representation of identity. In this case, the feminine nature is renewed by the Card of Queen of Hearts, within which we can find the artist's personality. Every woman perceives every single experience as a continuous flow of the "already expressed" into "the not yet". As a consequence of this conflict, the Queen of hearts is nothing but the reflected image of the artist's evolving identity. In Amanda's painting, with its stress on the supremacy of research to the detriment of personal experiences, the observer recognizes the importance of unconscious as well as conscious life.

At its height, the Queen of Hearts is called "Demand". It represents the reflection of unfulfilled needs and unexpressed pulses questioned by the social laws and the paralysis of communication. The Queen reveals signs of unhappy but, rather than exploding her heart all over the King, she prefers to look at the branch of peas (symbol of dependence on material idols, clearly a legacy of South America mythology). The artist emphasizes a sort of emotional redundancy towards disappointments, loss, etc. However, the furrowed expression cannot hide a relentless will to find a dreamy love. The Queen's belly is decorated by enclosure with three peas (again, a reference to the dullness of those who remain anchored to the past, with no goals, no dreams). The golden crown symbolizes a dreaming and romantic attitude. Instead, the idea of an eternal love, represented by the crimson apple placed in the crown itself, which doubles up the sleeve,

indicate an essential male presence as a counterpart. Yellow and red trace their roots to a passionate, feminine nature, further emphasized by a legion of hearts, which represent love, despite all the difficulties of existence.

The opposite image of the Queen, otherwise called "Romanticism", evokes a femininity so far from contemporary destruction of illusions. The image shows a face candidly aimed at the heart, maybe the symbolic allusion with which the personality of Amanda appears more intimately.

Solidità

Inaffidabilità



Solidità e Inaffidabilità (Strenght and Unrealebity)

Subject

- king of diamonds

Details

- oil on canvas
- 70x50 cm



Description

The specular image of what Amanda, in the Queen's card, names "Comfort", in the King's card changes into "Strength". The King of Diamonds welcomes us with a gentle but also strong-willed look, which almost evokes Dante's honorable imaginary. Every single detail on his expression conveys the idea of a royal authority. The golden crown with green and red details, once again, asserts great strength on approaching goals with knowledge and awareness. The ax, ancestral symbol of power, ancient instrument of war, is proudly exhibited as a symbol of those who have hardly worked in the foundation of the ethical laws from which they could not be released. The thumb of the left hand is a sign of opening to the dialogue, defining a sort of implicit link with anyone who intends to relate to him. His clothes are decorated with golden details and the vermillion belly symbolizes all the goals achieved. The olive leaves that decorate the sleeve show how an economic goal can be obtained with no conflicts or sacrifice in ethical terms. The colors must be seen in terms of energy, participation and honesty.

But, also in this case, to "Strength" corresponds its counterpart: the "Unreliability". The mimicry is quite eloquent. The unreliable attitude tells of a man soaked with doubt and arrogance as well as the gesture betrays a propensity to fool the others with a pettiness and smooth talking. The many qualities suggested by the golden crown are entirely devoted to deception.

Our pervasive feeling is that material gain implied spiritual loss. The ax

on the shoulders operates on a symbolical level and expresses a mix of narrow-mindedness and allusive behavior that compromise every attempt of honesty between men. The gesture of the hand symbolizes suspicion and closure. The golden shields have different meanings here, because they represent the meagre efforts made by people with no faith in humanity. The olive branch is just an expedient to flatter someone. Fiction and unreliability become the main theme.

Agiatezza

Limitazione



Agiatezza e Limitazione (Comfort and Limitation)

Subject

- queen of diamonds

Details

- oil on canvas
- 70x50 cm



Description

Once again Amanda reproduces, using as always a sophisticated symbolical patch, the split attitude of the contemporary woman to emancipate from the a society strictly patterned on western models of pragmatism. The painter tells about the efforts made by every woman to cultivate herself.

The upper part, called "Comfort", represents the sparkling side of a woman strongly determined to achieve, however high the cost may be, her goals. Her compelling gaze reveals all the ironic and seductive verve that accompanies her choices. When she has to face quite unprecedented problems or when she has to make decisions, she uses an empathic intelligence, supported by an ineffable self-confidence. Her crown symbolizes the ability to think out of box and compete successfully in every context, as also suggested by the euro, which stands out among her fingers.

The emerald necklace represents the attempt to meet the targets but also the idea of prosperity. Everything about her, from the purple and orange robe to the belt, speaks of a woman full of confidence, awareness and dignity. The flowered sleeves decorate figure and their message sounds like this: being alive involves being an insistence on life, and nothing but life.

Another aspect that characterizes the woman's emancipation is called "Limitation". In this part nothing seems to be right or certain, even the

woman doesn't offer a placid image of herself. Her face looks frowning with a perplexed expression, as if she were facing a failure.

The golden crown tells of her strong will to achieve concretely material targets. But Amanda, also insisting upon the symbol of the dollar, shows how human will can become mere ambition, if not greed, when creativity and spiritual values are wholly lost.

Bellicosità

Arrendevolezza



Bellicosità e Arrendevolezza (Pugnacy and Surrender)

Subject

- king of spades

Details

- oil on canvas
- 70x50 cm



Description

The proud King of the same seed is the counterpart of the Queen of Spades and it's represented in a dual declination called by Amanda "Pugnacity" and "Surrender". The figure in the upper side of the card tells of a trivial and warlike attitude. The man who embodies it avoids the possibility of dialogue, is inclined to anger, and turns his own impetuous irascibility into a desecrating language towards others. His vulgaris modus agenda is clearly on his face, which shows a very eloquent physiognomy. The sword that he swings so arrogantly reveals a selfish borderline personality of who achieves his goals trampling down the rights of anyone. The golden crown indicates a pragmatic combination of ideas and thoughts, incarnated by a man that feels comfortable in every competitive atmosphere. He is the fusion of all the social declinations of men deprived of the qualms, which are essential to embrace humanity, despite the gaps. The seeds of spades on his chest are nothing more than a sign of his total absence of empathy. The colors, amaranth and orange, describe a dry pleased and self-referential personality.

The bottom of the card is defined "Surrender". This card represents a man totally imbued with hesitations and fears, constantly overtaken by events. He is unable to align himself with one or the other in the chess match of life and every his decision is corrupted by doubts. He hold on to a sword almost with anxiety but, nevertheless, he is innocuous. He could not hurt anybody, his blade in the dark fails miserably.

The crown on his head is nothing more than a paper tiger without any

trace of royalty. The seed of spades on his chest is a spur of ambition but it doesn't have carried his steps far away, it doesn't tell nor will it ever tells of glorious deeds. The yielding nature of the man, emphasized by the colors of his clothes, is utterly based on introspection rather than on action. He's just a man no longer capable of fulfilling his needs.

Malizia

Melanconia



Malizia e Melanconia (Malice and Melancholy)

Subject

- queen of spades

Details

- oil on canvas
- 70x50 cm



Description

The arcane language of Amanda puts another spell on the relation between the Queen and the King of Spades. The Queen card shows the usual combination between opposite attitudes, which are called "Malice" and "Melancholy". Once again, all the different features used to explore the human complexity, first of all, correspond to the different issues of artist's complexity. The painting shows on its upper part a woman with a quite stern look. Her face looks like an impenetrable armor, where which no crack can be seen. With her precious accessories and garish clothes, which confirm her role, she stands above everybody else in all her majesty.

The crown symbolizes an inclination to dialogue, although with a certain stealth. Her stuff topped with the seed of spades, which indicates her determination in passing all the obstacles on her way, reveals something not quite innocent about her overpowering hunger. Every foray into the social world is hardly endured, the relationships are spoiled by the desire to get ahead professionally, to pursue the idols of material success. She's a careerist woman, ready to anything to get what she wants.

The jewel softly fallen on the chest has a small golden crown, a symbol of her way of speaking, moving and behaving, essentially trivial, yet aesthetically appealing. She has confidence in her ability but she is not a hero in the ordinary sense of the term. The ornaments of the sleeves represent professional goals. The yellow and the turquoise

suggest the idea of redemption on the off-chance that she'll do it... in spite of the middle finger.

The opposite side of the "Malice" is called "Melancholy" or "Melancholia", clearly an heritage of the work of Albert Dürer. Amanda tells us about a propensity to yearning, an emotional blackout, during which the woman described by Amanda is troubled, perhaps in need of an armistice with her personal ghosts, which, on time, plague her choices. We must look into her past, her wound and loss, to find the keystone of the painting, and the male effigy, as well as the mood of dismay on her face, is a direct evidence. The soft nuances of the clothes speak of a poetic and dreaming personality, cut out to be disillusioned, unfortunately.

Integrità

Furbizia



Integrità e Furbizia (Integrity and Foxiness)

Subject

- king of clubs

Details

- oil on canvas
- 70x50 cm



Description

"Integrity" is the title given by Amanda to the top of the card of the King of Clubs. The man who complete his mission following the principles of his specular image, the Queen, named "Virtue". His qualities are strength, will and sweetness. His face seems illuminated by serenity and calm, which derive from his blind faith in deepest values. He's full of love and virtues. His sword represents the ability of communicate the fundamental values of his ethic.



His silver tongue comes from his depth of feeling. The circular crest, decorated with nine red Greek crosses, alludes to his edifying mission in the service of peace, brotherhood and love. The flowers painted on the strip of fabric on his shoulder represent the skill that he's built up over the years to turn every trouble into a moment of transcendence and personal growth. The warm colors, once again, symbolize positivity and optimism in terms of energy spreading around the world. Instead, the opposite monarch is called "Foxiness" and embodies a second attitude fully voted to destruct all the values pursued by the first one. His look, treacherous and sly, clearly reflects a kind of narrow-mindedness. Furthermore, his crown is nothing more than an intimidating instrument - as well as his sword - to get what he wants. The sigil with crosses, in this case, contains the features of all the negative energies that he can blow up.

Virtù

Vizio



Virtù e Vizio (Virtue and Vice)

Subject

- queen of clubs

Details

- oil on canvas
- 70x50 cm



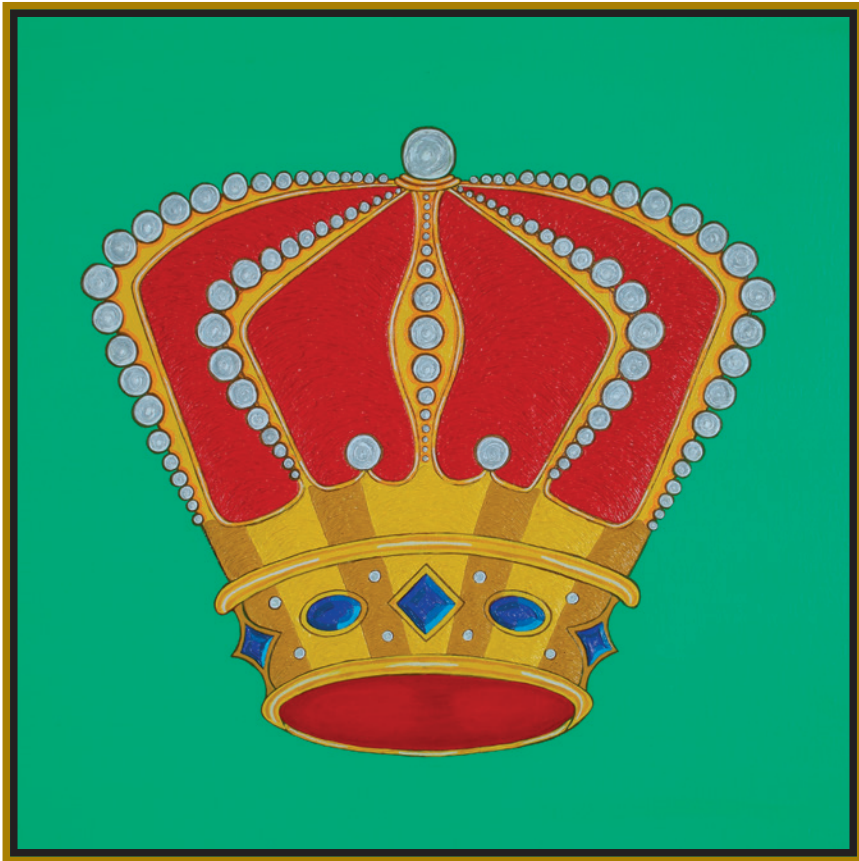
Description

The Card of the Queen of Clubs embodies the natural ambivalence of human being and is represented as an oscillation from one state of being to another, from wisdom to superstition, from virtue to vice. The top of the card is named, precisely, "Virtue". As we can simply deduce by the word, the meaning refers to its classical concept and emphasizes the benevolence feeling, understood as a spiritual and moral state of mind. Amanda juxtaposes two philosophical methods to present the same theme from different perspectives. The first comes from Aristotelian school, the second comes from the investigation of Spinoza, which is an articulated interpretation of Stoicism. Her virtue will be entirely safe, according her personal values. The Virtue is presented as the fusion of the four classical virtues (Wisdom, Justice, Courage and Equilibrium). The inspiration of Christian philosophy from the Middle Ages merges with the Confucian concept of Ren.

The Ren can be translated as benevolence, disinterested love, which can be reached by the practice of five virtues: magnanimity, respect, diligence, kindness and honesty. According to Amanda, the golden crown of Virtue represents precisely these moral attitudes. The pearls of the necklace instead represent all the endless challenges and tears shed in the name of greater good. The bling in her hand is nothing but belief in spiritual life of her man, whose purity is also expressed by the flowers displayed on the sleeves. The belt puts a focus on Venus, the planet of love, both physical and spiritual.

But the Queen is also defined as "Vice". This part of card shows quite clearly a man faced with the limitations of his own condition, especially because of his ordinary attachment to life. The crown becomes an object burdened by the limits of his mediocrity, and each pearl points to frustrations and unfulfilled desires. The bizarre symbol that he's holding represents ignorance and superstition. Venus, in this case, must be concerned with the theme of desire in its unexpressed and regressive dimension.

Maxime



Maxime

Subject

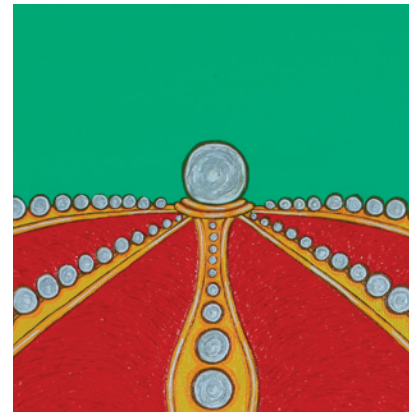
- the imperial crown

Details

- oil on canvas
- 100x100 cm

Description

The personality that expands and conquest



Augusta



Augusta

Subject

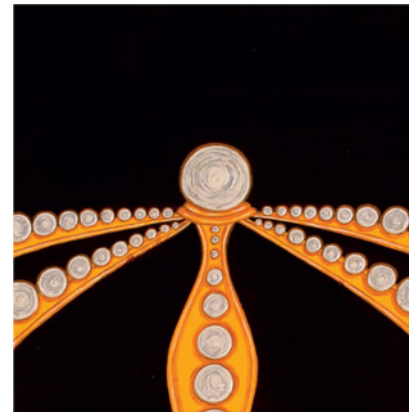
- the royal crown

Details

- oil on canvas
- 100x100 cm

Description

The essential and conciliatory personality



Olimpia



Olimpia

Subject

- the princely crown

Details

- oil on canvas
- 100x100 cm

Description

The competitive and independent personality



Sabrina



Sabrina

Subject

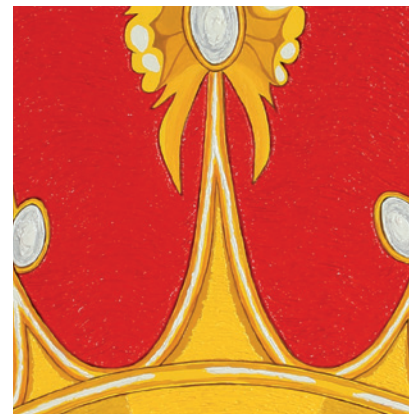
- the marquises crown

Details

- oil on canvas
- 100x100 cm

Description

The unstoppable personality
that goes further



Altea



Altea

Subject

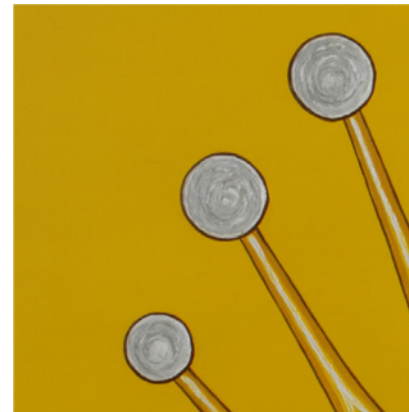
- the counts crown

Details

- oil on canvas
- 100x100 cm

Description

The charming personality that explores freely



Lo Splendore del Potere



Lo Splendore del Potere (Radiance of Power)

Subject

- the crowns

Details

- oil on canvas
- 158x158 cm



Description

These two compositions are called by Amanda quite vividly "Radiance of power" and "Autumn of power". Both the compositions are composed by placing the crowns on the center of the attention, and the artist, with her insight into the relation between opposite meanings, uses the colors - black and white - in a very specific way. The heart in the "Radiance of power" shows a tendency to compose rather than to discompose through a dialectic approach symbolized by the white color, a sort of "degree zero of existence". From this kind of tabula rasa, human being can start his own process of growth, crossing - but not forgetting - the negative experiences. Regarding the structure of the painting we can say that each trouble, each loss, has its condensation and elaboration in the side crowns.

In her evaluation of Universe, Amanda goes back to origins, when it still had an elegant language based on harmony following a Taoist perpetual motion. The whole painting is based on this assumption: to break the curse of contemporary impotence and give a shape to the immense panorama of the Chaos, we have to compose a simultaneous order between forces. In general, in this painting the quest of Amanda becomes more complex and her use of the white color exemplifies her contemplative approach perfectly. The cosmological and philosophical meaning contained in this work doesn't give us just a glimpse into the human status in the world. At the opposite, the complex structure of the painting is sustained by continuous shifts backwards and forwards in human condition.

Human being is not a mere forgotten detail, but the frame within the deepest meaning is contained, the microcosm where which universal black-and-white case turn to mud. Absorbing the influences of the past and the contemporary ones coming from abroad, in this case Amanda is indebted to Dante and his metaphysical Paradise.(Oh grace abounding, by which I have dared/ To fix my eyes through the eternal Light/ So deeply that my sight was spent in it!).

La Vacuità del Potere



Lo Vacuità del Potere (Autumn of Power)

Subject

- the crowns

Details

- oil on canvas
- 158x158 cm



In the opposite direction, the main subject of "Autumn of Power" is the chaotic element well expressed by the black square. Black is both fusion of colors and metaphor of the arrival of an intruder that upsets the balance of life, like a black hole. Although they are considered dead stars, black holes are the entities around which galaxies born and take shape. Sometimes a man can be a black hole. This is the case when he produce nothing but chaos with his own choices. His darkness is the darkness produced by the ignorance, his night is the destiny of those who don't have no love or wisdom.

However, Amanda's assumption doesn't show any tragic or desperate tones. Employing cosmogonic myths, the artist retrieves the figure of Siva (Mahadeva), the God who destroys the world and re-create it by its own ashes, the God who takes poison at the beginning of time (Nilakantha). The artist is the one who doesn't ever cease to repeat that art, the real art, cannot be created or destroyed, but can change in form, or be absorbed, because out of chaos always comes order.

La Stupidità Umana

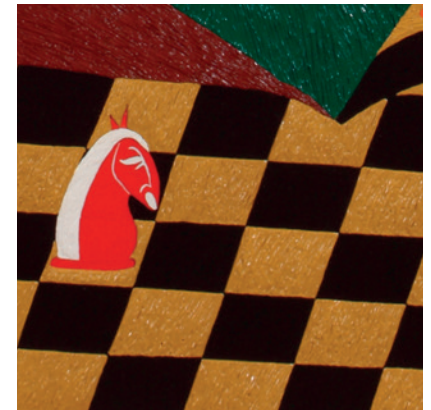
La Stupidità Umana (Human Stupidity)

Subject

- the pieces

Details

- oil on canvas
- 100x120 cm



Description

In this painting Amanda denounces, with her usual grace, the blindness and the iniquity of abuses perpetrated by humanity against the nature in the name of its hierarchies. Human beings are no longer represented conventionally but implode and become mere instruments, tools. Like element of a game of gods-chess, they are arranged randomly all over a chessboard-shaped plant, which is painted as a living entity in constant odds. The earth has been silenced and reduced to a mixture of barren, urban, infernal landscapes. Apparently the chessboard seems stable, but actually it's animated by subterranean forces and cries for help. In this whispering nature unfolds the today's liturgy, composed of human shadows, poor pieces.

At the top of the social pyramid we found the Kings and the Queens, which represent the authorities who make decisions but don't remember that growth should be environmentally sustainable and prevent the degradation of nature. The men dance their miserable ballet in full view of the bishops, instead reinforced by ideals to which we should all be committed: ecological beliefs. Horses represent the instinctual dimension of human being who - if there is a smell of profit, is quite capable of every wickedness, from architectural abomination to contamination of nature. But lucky for us, monstrosity survives only a few, because is made with no historical sense, no artistic consciousness.



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