***Forma fluens - Giuliana Cunéaz***

**Simphony for Channelling**

*Critical text by Fortunato D’Amico*

In the Phaedrus, Plato writes that there's a place where ideas are perfect and unchanging, ancestral models used by humans to invent material reality and to make objects that represent their soul. The Hyperuranium is a realm of metaphysics, where he who continues to contemplate its aspects will achieve knowledge.

It is a space beyond heaven that can only be reached through reminiscence, announced in the works of those artists who have embarked on the long journey beyond the boundaries of reality and who have consciously accepted the difficulties of a daring route, running the risk of losing oneself in the intricate paths that lead from reality to the goal, for which there are no maps, just enigmatic directions and complex formulae.

Giuliana Cunéaz has studied 3D art and modern research into digital technology, probably to venture into that dimension where aesthetics become an experience of immersive participation and the limits, between us and things, tend to fade away, forming fluid and interchangeable universes, allowing seemingly static bodies to transmute and regenerate into new life forms.

Nanotechnologies are a result for art researchers who, like Giuliana Cunéaz, have taken the burden upon themselves of probing multidisciplinary circles and refounding the new language of figurative harmony, engaging in painstaking scientific investigation that has been developed to restore the poetic aspects of cognitive observation.

The manipulation of elements, the possibility of combining atoms and restyling the growth of materials at a molecular level has opened the way to the possibility of shaping objects and environments that did not exist previously. 3D animations are a sign of a new order of things, prefigured in the artist's scenery, but already available to go beyond the projection cloth or screen, to become concrete objects, solidified and susceptible to the anthropic apparatus, "designable", practicable as sculptures generated by nanoclusters and having become fragments of an impossible world leaked into the possible universe.

In the wake of Lucio Fontana's cuts, an artist who advised us to look beyond the canvas, driving us to explore the land of art beyond the frontier of the frame, connecting the aesthetic experience with the life that flows around us, Giuliana Cunéaz performs another quantum leap of generational reach compared to the event that marked the rise of new stage in contemporary art.

In these animations, the hereafter invades and becomes another world instead, sparking a mingling of virtual and real life that is totally revolutionary compared to the rules of surreal artistic dialogue. 3D media is engaging and, after a few seconds, viewers are plunged into a new dimension, involved and in agreement with shifting the fine line that separates two universes, confusing or recognising them as such purely on the strength of rational thinking that has been shaken up moments before.

An inversion of an extraordinary trend, as worrying as it is innovative, recorded in the works put forward by this artist, modulated in a sequence of images ready to transport us to where the imagination of the real is no longer suited for extension to other scenarios.

This is possible, as in this case, when the language of the forms, processed under powerful microscopes, is destructured and fragmented into the details of infinite levels of magnification to the point at which one must stop and offer the view of that particular “Continent” of awareness. Giuliana Cunéaz's art is also the Art of Travel, organised aboard an exploratory probe destined to cross the expanses of art, enigmatic for its scientific worth and the technologies used. The points of view are profound, mutable and reshuffled with wavy movements that offer the vision of unknown horizons, spread into perspectives and structural networks that meet the demands of the exploration; they alternate in psychological consequential sequences shown in its iconographic aspects.

Delicately poised actions between considering an angle as internal area, circumscribed by segments, or as a tool to bend and curve space, to penetrate other physical micro-agglomerates, which cannot be seen by the human eye, but which are visible to those vaunting an indomitable spirit who persist in researching supreme knowledge.

The cognitive travel device is calibrated on the frequency of poetry, achieved by merging the image with motion and an enunciation of sound, which withstands the climax of the communication system.

The invention of the marvellous is cadenced by the entrance of the unexpected in the flow of sequences and by the suspension of time in a surreal dimension. The vision of the external scene is always calibrated by an inner emotion, so that the artistic concept of the work is aimed at influencing the mood of the observer, who has the feeling of being channelled along unusual roadways, ones that are only frequented by daring pioneers.

Wonder is the lever that hauls thought out of the daily grind, tamed by social and cultural mechanisms that deprive it of energy and creativity; having fully stimulated it to act daringly, thought that was previously clouded now lives according to the philosophy of the "here and now".

Giuliana Cunéaz does not deny her tendency to learn the principles of Arte Regia from the ancient sciences; indeed, she states her inspiration for change as beginning with alchemy and relates the stage that she has reached in her studies, in a way that is clearly "visible" for all to see, in the ways in which her artistic performance presents itself to the public.

**Forma Fluens**

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Forma Fluens is an exhibition that gives rise to the idea of a metamorphic landscape, constructed and modelled on the regenerative kinetics of subatomic molecules undergoing endless change.

The 3D and Full HD video installations alternate with photography, screen painting, plastic works and drawings, which contribute towards defining the universe of an art planned in detail, in which the unexpected is also elaborated from a scientific point of view. In Matter Waves, atomised agglomerates of altered and original archaeological finds resurface from the mnemonic flow to constitute constantly changed depths.

Vitamin B12, the inspiration behind Neither snow nor meteor showers, becomes the protagonist of a panorama that could be realised in the future, located in a region of nanotechnology, shaped by snowy pines and mountains conjured up by hybrid forms.

An assemblage from a faraway space, comprising of a stereoscopic video, placed in a fairytale carriage with morphogenetic features, distinguishes the video sculpture Mobilis in mobili. It is a brainchild of 3D elements extrapolated from the virtual world and enabled to pollute the actual space; a three-dimensional expansion that has escaped to the virtual, which heralds imminent cultural revolutions. The screen paintings, invented by the artists in 2006, are painted screens, hybridized by the image of a video. In The Growing Garden cycle the painted plant forms entered into symbiosis with animated ones. Giuliana Cunéaz moves our view into an unexpected spectacular dimension in only a few seconds. With her art she introduces us to a fluid dimension, a world about to take on new guises, in tune with the spirit of our time, while our body and mind move future-bound.