

BEYOND THE PHENOMENON

Nicola Previati is an "archaic" artist. This is meant both in the sense that he lives in a dimension still tied to art in its Greek *téchne* (of creating and producing) different from the original Aryan word "arte," and also in the sense of his creative essence deeply immersed in the question of *arché*, the principle of all things.

Previati lives in a reality where the artist has the honor and burden of observing the life-giving power of everything that surrounds us. Every element of the everyday that presents itself to us holds a creative element that the artist sees but remains invisible to others. The artist spreads a fertile wind across the world, a wave of life that relates to the theory of panspermia, where life exists since the time of matter and fills the universe.

In his latest research, the Venetian artist takes this concept to the extreme, focusing on the existing harmony in ancient geometric mathematical proportions that have the ability to bring forth original figures that trigger our receptive and creative powers. He delves into the technical image (referred to earlier) to deconstruct the form in the eyes of the observer, delivering a world ready to be fertilized.

In front of Nicola Previati's paintings, we must consider ourselves facing a symbol handed to us by someone capable of looking beyond what appears, to put it in Husserl's words, beyond the "phenomenon." What does this mean for the world of the ultimate visitor and user of the works?

The complexity of the geometric forms proposed in these canvases allows me, for example, to recognize a face. But from a phenomenological point of view, that face is recognized by my "intentional consciousness." I expect that those geometric shapes in the artwork represent a face. Previati tells us that it is not so, that beyond that face, there is something else. Being aware of our intentional consciousness allows us to recognize our positioning and enables us to avoid what we expect to find within a museum, a gallery, and an artwork, to arrive at that life-filled world that fertilizes the eyes and displaces the point of view.

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