



## ROME REVISITED HOMAGE TO BERTEL THORVALDSEN

### Multidimensional Painting, Beyond Time and Space

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Lars Physant has been carrying out for many years with rigour and consistency, an expressive research, based on aesthetic, formal, conceptual and content principles. This exhibition, which has been organised at the Museo Diocesano di Terni to celebrate the bicentenary of Thorvaldsen's visit to the Marmore Falls, is a clear example of the results of his research.

Apart from the beauty of the subjects and the remarkable mastery, Lars' painting is, in the first place, a research aiming to investigate different realities.

Each of his works is a sort of device that enables a deep cognitive and eidetic process (which is to say, that uses the memory based on visual perception), as well as philosophical-psychological (with clear references to William James' theories of "multiverse") and scientific (based on the principles of modern physics admitting the existence of many "hidden" dimensions: just consider that scientists postulated the existence of universes with nine, ten, twenty four and even sixty four dimensions).

In my opinion, in the work of Lars Physant, there are also references to the work of Edmund Husserl. According to Husserl, when we try to understand reality, we only perceive and explore a single aspect at a time, but no object can be thought of as a crystallised entity in a static and permanent representation. Therefore, to understand the multiplicity of possible aspects, we have to proceed with incessant variations on the theme of the object, find out the plurality of it and the complexity of conceivable profiles according to a phenomenological procedure. So, the concept of variation on the same theme, which has been borrowed from music, pervades Lars Physant's poetics: he elaborated the concepts of *introspective naturalism* and *multiversal realism* (or counterpoint realism).

Starting from the observation of shapes in the tangible world, the artist focuses his attention on the act of visual perception and on the complexity of seeing: through his works, he tries to educate our eyes to look beyond the

mere appearance in order to see the multiform and possible realities. Describing the evolution of rhythm, colour and light, but still maintaining the subjects recognizable, both in the case of portraits and natural or urban landscapes, Lars Physant develops a painterly style characterised by many interlaced visual elements recalling other dimensions: from psychology to memory, space, physics, philosophy etc. In his peculiar visual speech, the unity of the painting is overcome because it's impossible to limit the complexity of being and the universe in the bidimensional boundaries of the painting. The artist then proposes the dynamic development of surfaces: he overlaps and juxtaposes canvas and relief structures of different shapes and sizes (designed and made together with the artist Sylvia Magrinyà-Costán, his wife), which are put together with a specific rhythm and taking into consideration empty and full spaces.

As the shapes expand into the space of our perception, the duration of the observation process is prolonged, and the dimension of time is framed in the painting. In a quadri-dimensional continuum, in which the perspective cuts of the images play a vital role, the author inserts pieces of painting carried out with different styles. Different is also the result produced by the interaction with the material of the support and the light effects.

Regarding the different styles and the variations of the brush strokes (sometimes quick and disjointed, sometimes slow and dense, sometimes carried out with the point of the brush or through wider hatching), it's easy to notice they recall certain painting styles of the past: lenticular realism, pointillism, the expressionistic use of colour, the lyrical stylizations and the skillful contrasts of light borrowed from the 17th century paintings.

Using the memory, Lars Physant transfers the categories of time into space, expanding them towards unusual dimensions and creating precise relationships, balanced in a lyrical counterpoint between the individual parts and the totality of the image, between the particular and the universal, between the objective and the subjective input. Parts that are interconnected painting passages that nevertheless maintain a semantic and structural autonomy. In the landscapes, either urban perspectives or natural views like the one of the Marmore Falls painted for this exhibition, the author reaffirms the existence of parallel universes and multiple dimensions through the multiplication and fragmentation of the surfaces and associating images with a photographic precision with others that are more a projection of subconscious realities. Similarly, in the portraits, beside the facial features of the subject, we perceive a clear reference to the Freudian disintegration of the Ego.

Lars Physant asks the observer a full visual, intuitive, sensory, imaginative and intellectual engagement, reminding us that art is a valid form of knowledge, as much as science because it can help us understand the mechanism that regulate the way our senses work and explains what in other ways couldn't be explained, about the macrocosm where we live in.