

# LOIS LAMBERT GALLERY

## ARTIST STATEMENT: SEBASTIAN BONI

The "Colour Dialogues©" originate from my activity as an architect. I graduated in '92 in Rome, the city where I was born and grew. Fortunately, right after graduating I had the opportunity of working on projects that allowed me to concentrate on some fields of research I really care about. In particular, from the very beginning my attention was mostly attracted from, and engaged by, the "skin" of buildings and objects. The "skin" of a building, its exteriors - just like the surface of the objects we use, is the first thing that directs and determines our feelings; it is the business card that conditions the emotional nature of our approach. Normally, the mood we get in when availing of a built environment is conditioned by our first visual experience with it. The external appearance of an object often triggers in us a positive or negative vibe, be it consciously or otherwise.

Sometimes, these sensations remain "imprinted" in our memory so deeply that they are re-triggered synesthetically on a tactile and visual level both during each subsequent use of an object we already used, and when accessing a built environment that we have we already visited.

Some of my past projects were the starting point for the conceptual studies at the roots of the "Color Dialogues©", in particular the focus on the visual perception of the envelopes wrapping designer items or architectural objects, made of glass or plastics featuring a translucent effect. These objects comprise multiple overlapping layers of different materials: translucent glass or plastics, glass with silk-screened Textures applied directly on the slabs, or featuring treated surfaces that create particular visual effects. In most cases, the visual effects of the translucent surfaces were intentionally the result of a design, but sometimes it happened as a "wonderfully" unexpected result. Throughout the history of the research of any element, these latter, fascinating situations are a not unusual occurrence: we set ourselves a goal, a desired outcome; however, during our quest, we happen by chance on something different but of no lesser value and beauty; to the point where these fortunate outcomes seem to originate in a kind of magic that's inherent in the objects themselves.

The "Color Dialogues©" are the result of my desire to achieve a peculiar visual communication stemming from all the experiences I collected during my work. They contain all the emotional components springing from the effects obtained through successive interposition of several layers of material, both translucent and with special surface treatments. The space between these layers determines the dynamic impression of the relationships between colors.

As is the case with an endless array of existing elements, Light is the vital energy of the "Color Dialogues©". Through its relationship with Light, the communicative flow of colors generates an incredibly vast, strongly dynamic range of gradients and color shades.

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The action of these variables works as follows:

In the dark, through its own lighting – simultaneous presence of daylight and internal lighting is - daylight at various times of the day, combined with the internal lighting of the “Color Dialogues ©” – changes in daylight between a sunny and a cloudy day. Similarly, the “Color Dialogues ©” will react in different ways with the artificial lighting of the environments where they are placed.

What is providing the countless differing reactions in relation to daylight is also what amplifies the innumerable possibilities created by the interaction with the light produced by artificial lighting at a specific location.

When the internal lighting of the “Color Dialogues ©” is switched off, they take a different dimension but still feature a life of their own. In this mode, further effects come to the fore, created by the different shades of colors only receiving light from the outside. The change is significant, strongly perceptible, and further multiplies the communication offering of the “Color Dialogues ©” in a succession whose end is difficult to glimpse.

The thing that I want to express the most about the “Color Dialogues ©” is the impression I had when looking at the first completed specimen. It was immediately clear that all the chromatic effects and innumerable nuances that I have mentioned so far were enclosed in the space between its translucent surfaces. The internal space is a void, an absolute void that is filled and becomes animated with effects every time the gaze of the observer crosses it. That void, once we lay our eyes on it, is instantly filled with all the meaning of the “Color Dialogues©”.

Thus begins a dialogue with the observer, a silent dialogue taking place in the room of our emotions.

The emptiness of the “Color Dialogues©” is actually a full space, finding its home in the small or large place of the art that is inside each one of us.

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