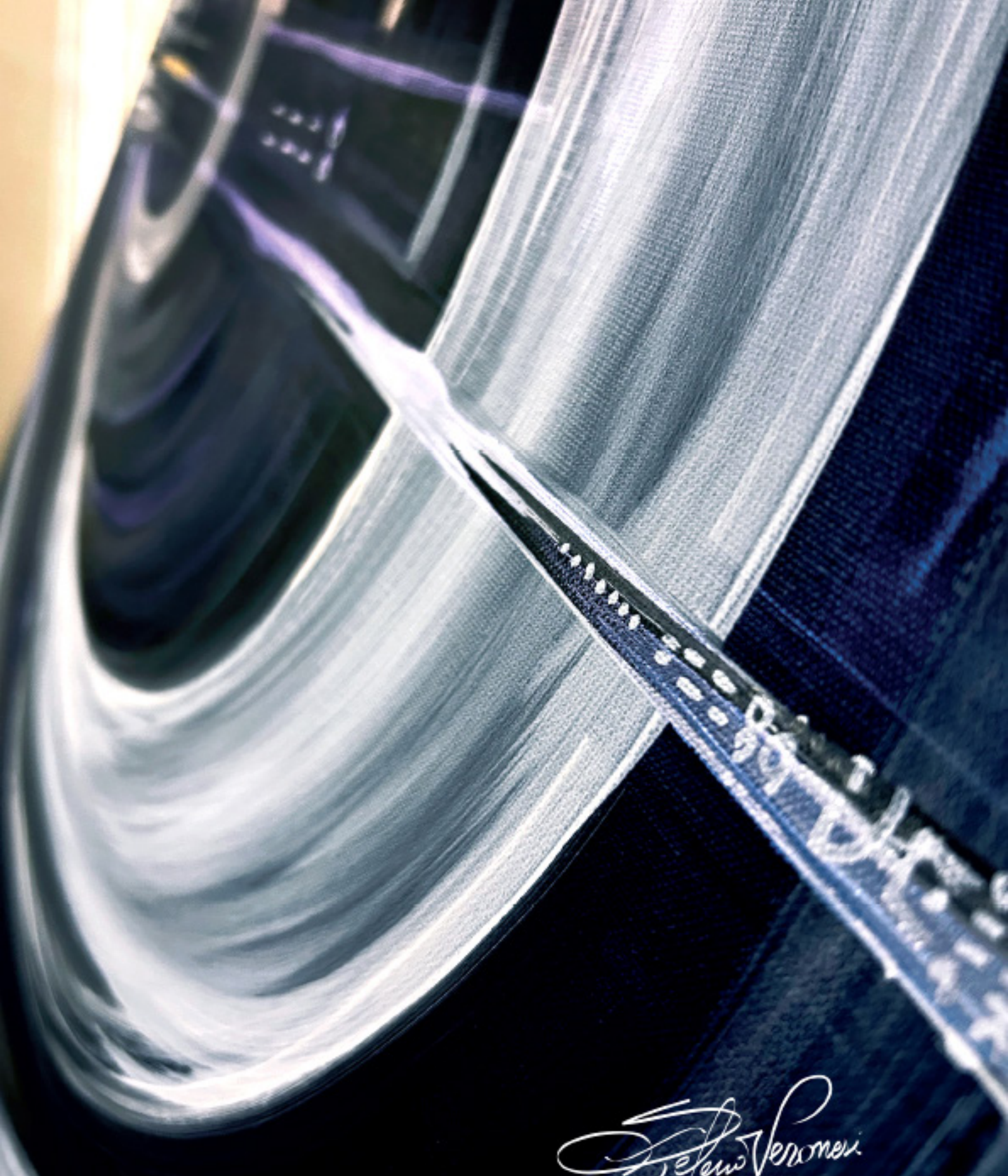


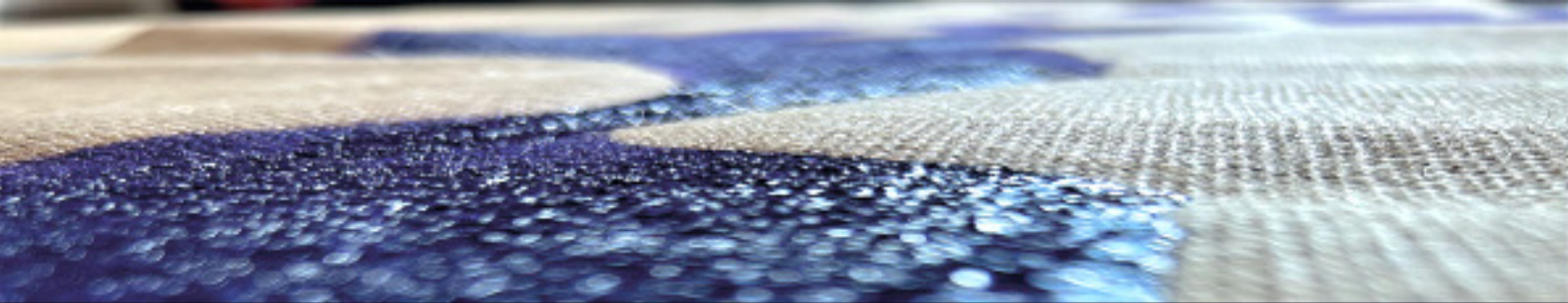


Felice Veronesi



ORIGIN OF THE THRESHOLD

Matter, Sign and the Passage of Perception



Stefano Alvisè Veronesi is an Italian artist born in Turin and based in London for many years, whose practice unfolds across Europe, the Middle East and international cultural contexts.

His research is distinguished by a vision in which symbolic thought, historical memory, immaterial tension and conceptual construction converge within a recognisable visual language capable of holding cultural depth, perceptual intensity and narrative resonance.

Ancient history, psychology, literature, symbolic anthropology, together with sustained attention to the invisible structures moving through both individual and collective memory, form the foundations of his visual imagination. Each work takes shape as a threshold where painterly gesture gathers archetypal permanence, inner tension and layers of cultural memory.

From the outset, his practice has developed through a continuous dialogue between painting, photography, installation, music and performative language. In 2008 he presented his first solo exhibition in Asia, in Shanghai, opening an international trajectory that gradually consolidated his presence across Europe, the Americas and the Middle East.

Among the founding nuclei of his artistic path are LIMEN, conceived as a space of threshold and structural tension, and Streamers, where intuitive force takes form through chromatic flows and currents of visual energy. The dialogue between these two cycles introduced one of the enduring foundations of his research: an exploration of the tensions between construction and impulse, logic and intuition.

Alongside this, a further line of research developed through performative language. During the public exposition of the Shroud of Turin, Veronesi realised a live painting intervention for the project *Sulle Ali della Sindone* (On the Wings of the Shroud). Within the international circuit of Masters of Magic, he created twelve portraits dedicated to leading Italian illusionists, together with a work conceived for the first televised award presented in prime time by RAI.

A distinctive strand of his practice also concerns works developed on historic Venetian textiles: seventeenth- and eighteenth-century silk lampas, brocades and gold-thread fabrics are transformed into compositions where the preciousness of the past encounters contemporary conceptual frequencies.

In 2015 he was selected to commemorate two hundred years of diplomatic relations between Italy and Egypt through an institutional exhibition of forty works and six sculptures at Museo Nazionale del Risorgimento Italiano in Palazzo Carignano, accompanied by a live painting performance of the *Rotoli d'Arte* to the music of Wolfgang Amadeus Mozart's *Thamos, König in Ägypten*.

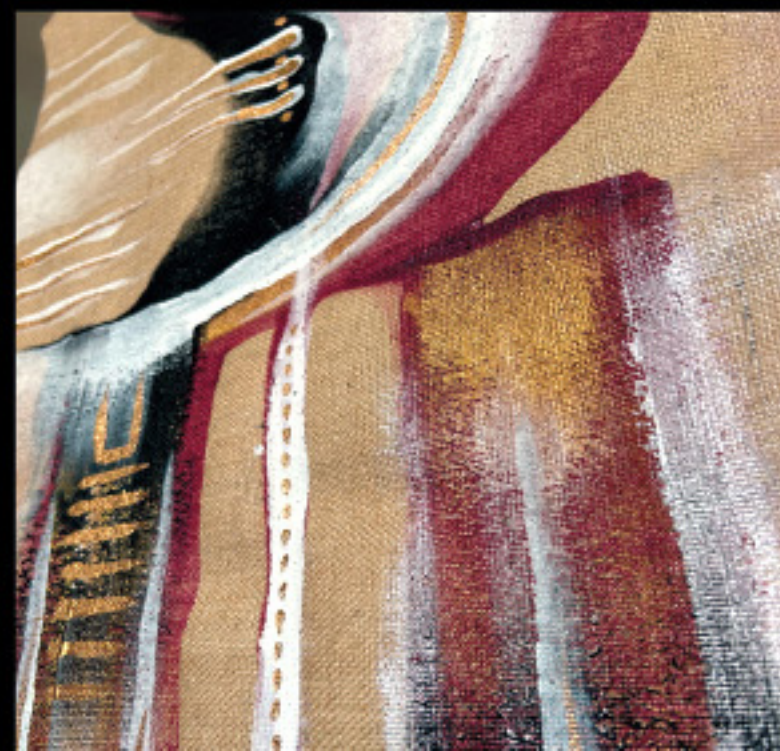
In the years that followed, his work entered a further phase of transformation through controlled burnings and layered sedimentations created with powdered natural pigments, lapis lazuli, gold leaf and precious mineral compounds.

A personal Orphic Code also appears throughout numerous works, composed of micro-caligraphic sequences and graphic traces that resist association with any recognisable alphabet.

Veronesi's work has been presented in Turin, Rome, Florence, Paris, Nice, Prague, Berlin, London, Las Vegas, Los Angeles, Jeddah, Riyadh, Dhahran and Muscat.

In Jeddah he created a monumental ninety-metre work for a state ceremony honouring the founder of the Islamic Development Bank. In the Great Hall of King Abdulaziz Center for World Culture, he presented a living installation that expanded the relationship between artwork, architectural space and collective perception.

This trajectory currently culminates in *Origin of the Threshold*, initiated in Venice, where painting, wood, brass, copper and diverse surfaces construct new relational fields. From this same matrix emerges COSMICON, a visual atlas of archetypal presences interpreting new forms of the contemporary imaginary.





Within Stefano Alvisè Veronesi's research, the threshold emerges as a condition of becoming: the locus where form, memory and perception enter into an unstable yet generative relationship, opening the visible to new modes of interpretation.

ORIGIN OF THE THRESHOLD introduces Stefano Alvisè Veronesi's new body of work: a research trajectory in which form emerges as a space of passage between memory, perception and the symbolic construction of the present.

The threshold is conceived as a generative realm: a point at which what belongs to invisible experience acquires substance, structure and presence.

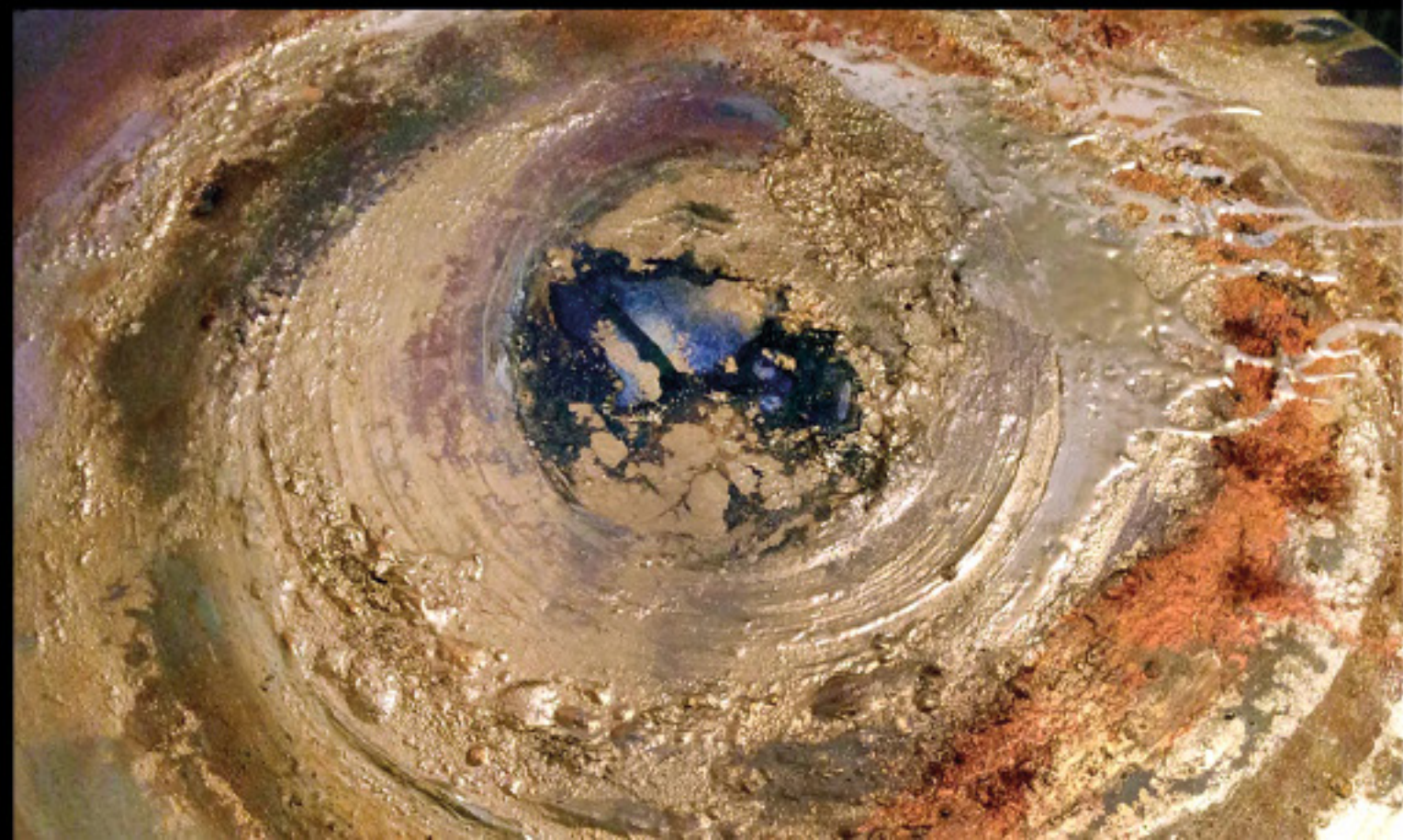
Painting, together with the use of diverse surfaces such as canvas, wood, brass and copper, creates a field of relations in which vision, rhythm and construction interact as active components of a shared language.

The project unfolds through five converging fields:

- past and future
- ancient bestiaries and neural networks
- matter and consciousness
- cosmic cartographies and digital codes
- depth psychology and technological imagination

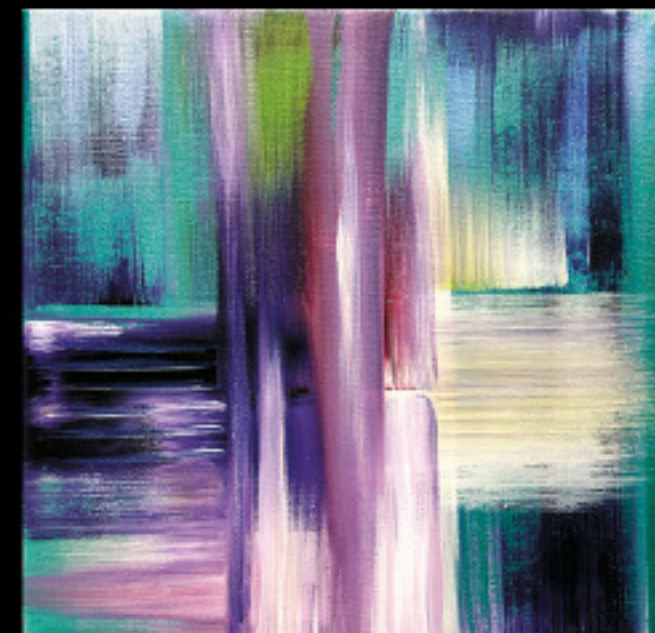
COSMICON takes shape as a visual atlas structured around seven archetypal creatures, each interpreting inner states, perceptual tensions and emerging forms of the contemporary imaginary.

Each presence activates a distinct reflection on the founding principles of the research, bringing symbolic memory, contemporary perception and emerging inner forms into relation.





THE ARTWORK INHABITS THE THRESHOLD AT WHICH PERCEPTION
IS TRANSFIGURED INTO MEMORY



*"To move through languages as one crosses thresholds:
listening for what is waiting to emerge."*

Stefano Alvisè Veronesi

CRITICAL REFLECTIONS

*"Stefano Alvisè Veronesi's work asserts itself through conceptual
precision and symbolic language, drawing its origin
from the ancient dimension of Being."*

Guido Folco

*"Stefano Alvisè Veronesi, the violet-blue dervish of contemporary
Italian art: an artistic presence in which rotational energies,
ancestral memory and inner tension give rise to painting
suspended between elevation and vision."*

Paolo Turati

*"A diachronic artistic presence, moving through time and across
temporalities. His work awakens the many channels
of human sensoriality."*

Andrea Scarabello

*"Echoes of Egyptian art move through Stefano Alvisè Veronesi's
paintings as living presences, generating a powerful
visual magnetism."*

Maria Stella Mazzanti

