

The abstract landscapes of Sabatina Leccia

Is it the sea, the sky or the mountains?

Halfway between drawing, painting and embroidery, the works of Sabatina Leccia invite contemplation.

Since 2015, she imagines abstract compositions where sewing threads, perforations, inks, and different papers are mixed, thanks to which she elaborates abstract landscapes. Don't try to identify them as mountains, seafloor, minerals, clouds, or a mountain range; the artist prefers to leave it up to the audience's imagination and dreaming potential.

Initially, she worked on sheet and in very large format. From 2019, she leaves for a time this intimate object to go towards the paper and dimensions more classic dimensions. The process is always the same. She intertwines games of materials and colored variations. She assembles inks or papers on which she adds sewing or on which she adds sewing or perforations with a needle.

The perforated works of Sabatina Leccia, carry in them the inheritance of the lyric abstraction or the movement of the lyrical abstraction or of the movement of the Nuagism of the 60's, in a variant that one could qualify as post-pointillist.

Sabatina Leccia privileges the work of composition and matter through the play of transparencies and depths. For her, the color is secondary. In the series "Les blancs", she composes dreamlike landscapes using bits of paper and sporadic stitches from her needlepoint. The use of this tool is not insignificant. Whether it is accompanied by a thread to sew or a simple series of simple series of perforations, the work of embroidery takes on a strong symbolism and that we are not facing a simple landscape: it is not just a matter of territory and geography. It is easy to see that these abstract cartographies maps play an allegorical role. Indeed, the poetic sweetness that reveals itself in Sabatina Leccia's works, conceals the violence of the laborious gesture of perforation and successive strokes that reveal new motives. By the repetition of the gesture, the artist exhorts the notion of memory of a real or fantasized landscape. The perforations that she assigns to the medium act as a sort of suture, making the absence obvious. First of all, there is a void, and the paper's whiteness reveals how light and emptiness interact with one another. If the viewer wants to learn about all of the work's details, he must get close. Even better, the riddle has now been partially solved. What if the absence of substance was intended to be cathartic?

From Penelope to Clotho, Ariadne and Arachne, Greco-Roman mythology presents a plethora of examples where the work of sewing was already given the virtues of revelation of the time and the memory. Thus, the approach of the artist outlines a reflection going beyond the simple representation of landscape, since a thought around the notion of absence as paradigm of the memory emerges.

The perforated works of Sabatina Leccia are an ode to time, reminding us of its inevitable passage and the ephemeral and unreliable nature of our memories of a familiar setting.

Madeleine Filippi