



# The Meditation to the square

The art that takes care of inner center

## Summary

*Comment on the Exhibition "Homage to the square" by Giovanni Turazza*

- Work 1 -  2x3 + 6 squares diagonally
- Work 2 -  The square turns on itself – 2x3x9
- Work 3 -  2x3 - 3 colours
- Work 4 -  Landscape
- Work 5 -  Inspired to Ettore Sottsass
- Work 6 -  Inspired to Hunterwasser
- Work 7 -  Inspired to Ettore Sottsass
- Work 8 -  2x3 - 6 colours
- Work 9 -  Love meaning of number 2
- Work 10 -  Avowal of love
- Work 11 -  Love-life mystery
- Work 12 -  Love-life flash
- Work 13 -  2x3x9 - 28 colours
- Work 14 -  Inspired to Giuseppe Capogrossi
- Work 15 -  Collage - 2x3x4
- Work 16 -  Inspired to Giuseppe Capogrossi
- Work 17 -  Inspired to Tapio Wirkkala
- Work 18 -  Inspired to "love letters" Bambara Mali tribe
- Work 19 -  Inspired to Andy Warhol
- Work 20 -  Love reset board
- Work 21 -  Mother and son -two squares
- Work 22 -  Orthogonal crossings
- Work 23 -  Horizontal sequences – 2x3x9
- Work 24 -  Horizontal Sequences – 2x3x4
- Work 25 -  Thinking of Austria - 2x3
- Work 26 -  Variations towards red - 2x3
- Work 27 -  Inspired to Tapio Wirkkala
- Work 28 -  On cover - 2x3

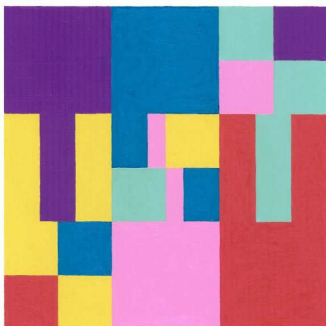
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Conclusion

***Commentary on the exhibition "Homage to the square" by Giovanni Turazza***

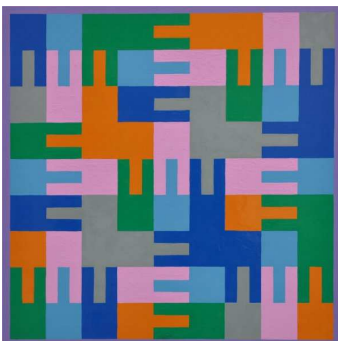
In the field of psychology and religion, "*Mandalas*" are a good support for meditative practices of selfhealing. These diagrams can be paintings, sculptures, drawings or simply sketches and through their symbolic and abstract shapes they help you to go beyond the visible aspects of the world and penetrate the forces which run the cosmos. According to Jung Mandalas are related with the process of individualization. Like dreams they correspond to deep unconscious contents and they represent a privileged mean for the projections. Like tarots mandalas are not but mirrors able to reflect the unconscious: the way you interpret them depends on your awareness. That's why mandalas have acquired an important therapeutic function and they allow you to find and stabilize the Centre, the Self. In the healing process the inner attitude of the patient is crucial: his receptiveness and his availability to accept the messages coming from his unconscious are very important. I also believe in the therapeutic-evocative value of symbols, both literary (fables, myths, parables, etc.) and figurative (mandalas, tarots, icons, etc.). Therefore I want to suggest an "esoteric-psychological" reading of the exhibition "Homage to the square" by Giovanni Turazza, in order to explore its meanings more deeply.

***Work 1 -  2x3 + 6 squares diagonally***



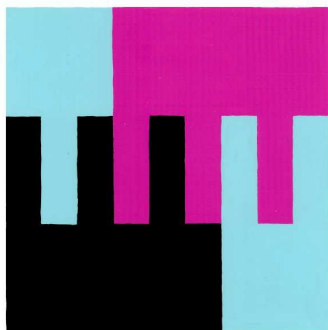
If we approach "*square-mandalas*" by Giovanni Turazza (see the numbering of the exhibition catalogue in the link below) with a meditative attitude, that is with a new way of looking at artworks, our attention will soon be drawn by the blazing matching of the colours and by a sense of unity, entirety and centrality typical of the man satisfied in his deepest integrity, in the wake of a secular symbology, where "four" and "square" constitute the archetype of totality and the universal symbol of the perfect stability and the balance between the components of man: body-feeling-mind-spirit.

***Work 2 -  The square turns on itself – 2x3x9***



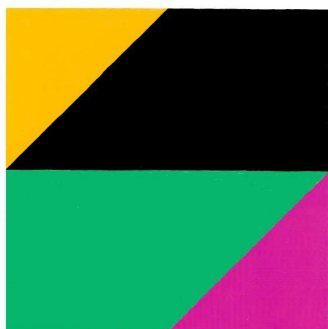
The invariability is well suggested by the geometric shape of the square which is always the same, non-deformable, and is anchored in its base, steadily, because it doesn't matter on which side it lies; in fact you can turn the square upside down from left to right or vice versa and it doesn't undergo any change. The square which represents the human, is the opposite of the circle which is the symbol of the divine. The association of these forms, as you can find it in the mandalas or in the squaring of the circle of alchemy, express perfection, the union and the synthesis of the two dimension.

**Work 3 –**  **2x3- 3 colours**



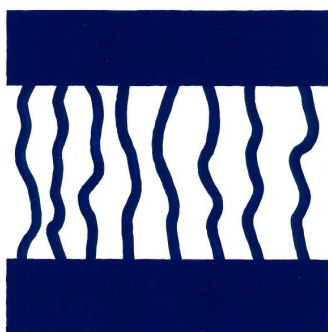
Whenever your body, mind and emotions work together in harmony, the soul, “the fourth” is evoked. Only then the true integrity of man is achieved.

**Work 4 –**  **Landscape**



With his *Landscape* Turazza seems to want to designate-draw the whole horizon naming the four cardinal points. The square refers to all the sacred quaternaries: the four symbols of the evangelists: bull-lion-eagle-child; the four Seasons; the four elements: earth, fire, air, water; the tetragrammaton individualizing the divinity; the four rivers of the Eden; the cross; the celestial Jerusalem; the vision of Ezechiele; etc.

**Work 5 –**  **Inspired to Ettore Sottsass**



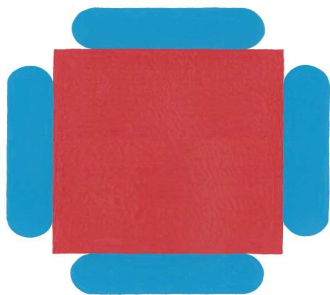
When Jung himself suggests the totalizing character of “four”, he makes it correspond to the four fundamental psychic functions: sensibility-sensitiveness, feeling, thought and intuition, but according to the Pythagorean school the soul was already square. So in this work it seems that Turazza wants to represent the horizon of the interior sky, crossed by the four energetic streams which are referred to body, mind, heart and spirit, the channels which connect the earth to the sky, the visible world to the transcendent one. You can see how the feeling of unity is reached only if optically you consider the undulated lines as contours of four vertical sectors.

Work 6 –  *Inspired to Hunterwasser*



If you interpret his work like a search for unity, the gloss inspired by Hunterwasser: "*looking through the rain with square pupils*" can represent the metaphor of man's birth-resurrection-reawakening from a state of narrow-mindedness and unawareness. Man looks woken up again from a deep sleep and he opens his eyes to the truth. Look! Everything is open, the secret is disclosed everywhere; nothing is hidden, everything in plain.

Work 7 –  *Inspired to Ettore Sottsass*



In the attempt to help you being so that you can become more vital and more conscious, I suggest that you should look at this art work (inspired to Ettore Sottsass) considering it as a cloister with four porticos and if you cross them mentally you can develop the following meditation:

1. Sit in a comfortable position and hold yourself upright, relax your arms, put your hands on your knees with your palms upwards. For some minutes pay attention to your calm and regular breath and then let it become slower and deeper.

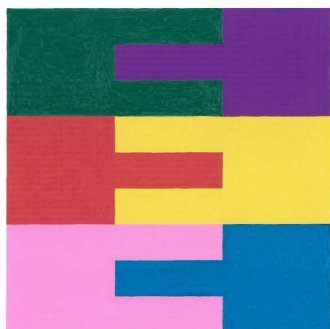
2. Observe the square, draw it with the eyes of your mind and keep this image.

3. Close your eyes, inhale and mentally go along the left side of the square from the bottom up. Then hold your breath and go along the superior side of the square. Exhale following the right side from top to bottom. In the end hold your breath (your lungs have to be empty) and follow with your mind the fourth and last side of the square, than inferior one.

4. You can start breathing this way again for five minutes.

Perhaps you have never paid attention to it, but now you can notice it: when you inhale you are more tense while you are more silent when you exhale, when your lungs are empty. If you pay attention to your breath, your thoughts will stop and the inner center will emerge more easily because your mind is not involved in this process at all: observation is not a quality of mind, it is a quality of soul and awareness.

Work 8 –  *2x3 – 6 colours*



In his "*mandala-square*" Turazza also explores another couple of signs which he calls "*signs of love*" and are joined in the position of their longest perimetric contact. Together they form the symbol of that unity that ties human beings, because they have the same origin (the square) and they both look for that unity (the square) that, if reached, disclosed the same origin, the being. These "signs of love" refer explicitly to the complementarity of male and female bodies: everything which is positive in the male is negative in the female one and vice versa. The positive meets the negative, the negative meets the positive, and together they become just one thing: a circuit of energy.

Work 9 –  *Love meaning of number 2*



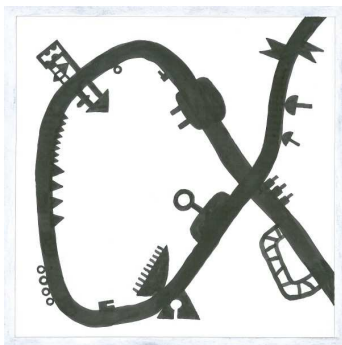
In this work where the figure 2 stands out, it seems that the artist has faced mainly the problem of the opposites in human nature. Here pay attention to the poles of the circuit symbolized with the *signs of loves* shown inside the circle of the Or in such a position that they seem to attract one another. The attraction exists because male e female are two complementary halves of a circuit.

Work 10 -  *Avowal of love*



In the existence there i san intrinsic tendency to transcend everything which is incomplete in order to reach completeness (Osho). That's why love is the greatest power of healing, allowing your separate parts to reunite so that you can restore your integrity.

Work 11 -  *Love-life mystery*



The work portrays the eternal hug between the male part represented by odd elements and the female part represented by even elements, both drown on a shape which looks like a snake and the snake personifies unconscious and instinct. The multiplicity of the word comes from the tension between the two elements.

Work 12 -  *Love-life flash*



Everything is marked by this polarity and life is a rhythm between these two opposites: repulsion and attraction, approaching and leaving.

Work 13 -  *2x3x9 – 28 colours*



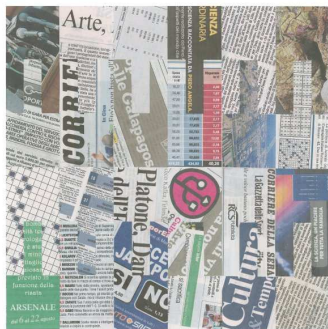
You should understand the vastness of the word “sex” because sexual energy is a fragment of the vital energy. Everything is polarity that is opposites that meet, enclosed between yang and yin, between sky and earth. So in the existence life and death are not separate phenomena and it is the same for love and hatred, work and rest, waking and sleeping, consciousness and unconsciousness: they are harmony in the discordance, unity in the opposition. This is the key of all mysteries. If something remains incomplete it will be unhappy. The truth becomes pure gold (observe the passepartout painted gold).

Work 14 -  *Inspired to Giuseppe Capogrossi*



In our opinion this work presents two aspects portrayed by two grids (one is light and the other is dark) and they refer to the totality of human psyche divided in its two components.: the clear conscious and the dark unconscious. Observe the choice of colours: black frame-passepartout with the four sides reminds you of emptiness and nothingness and as a consequence there is an interruption of thought: meditation. On the other end the white background combines all colours in a perfect unity. Then there are the four fundamental colours: green which represents the unconscious and symbolizes his roots in body and nature; yellow which is the clear conscious and finally blue and red: reason and feeling.

**Work 15 –  Collage – 2x3x4**



Facing the problem of the opposites in our existence, especially nowadays when disputes dominate (observe “yes” and “no”, etc.) may mean feeling lost or even becoming victims of neurosis. Here Ego portrayed with his cultural mask represented by the pieces of paper in the collage but even if the couples of opposites (building up, ad a whole, the personality of the individual) are maintained, he causes a blurring on the essential reference point that is of the Inner Self, as totality of the psyche, i.e. conscious and unconscious. It seems that the square has disappeared making room for an oval outline that contains a tripod. The “fourth” (the soul) has been exiled.

**Work 16 -  Inspired to Giuseppe Capogrossi**



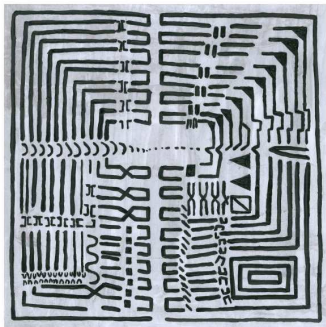
The psychic condition of individual can even be crushed in this prison constituted by external conditionings; however a flash, a small red square representing the Self, the imperturbable Center, is still intact, pure, innocent. The soul (the square in the work by Turazza seems tied up to a bank of the prison from the rope of slavery).

**Work 17 -  Inspired to Tapio Wirkkala**



To sail in open sea you must untie yourself from the bank and reach the freedom of the ocean without borders. The red of previous square accesses the great ocean of life: it deals with bringing in surface what in you is hidden. The strict order imposed by horizontal bands calls back to the need to compensate for the mess and confusion of the psychic state. Your awareness will raise above the differences; it twill fix you in the unity, in a state of joy.

Work 18 -  *Inspired to "love letters" Bambara Mali tribe*



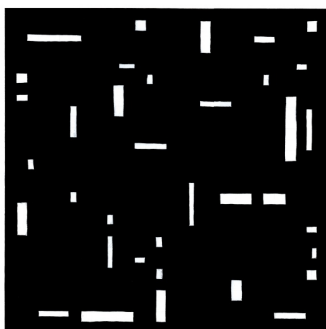
This can also be effected coming to understand what waves in center of your being, in heart of same life, for example through instinctive discovery of love. This possibility is represented by a central hypothetical point to which converges the concentric disposition of the manifold, of the opposite. It evidently deals with a “graphic attempt of healing of the same nature”. It doesn’t come from a conscious reflection, but from an instinctive impulse (Jung). Nature care culture, so the work by Turazza is inspired by an handicraft expression of a savage tribe.

Work 19 -  *Inspired to Andy Warhol*



In life, in all things, there is rhythm. When you breathe, you inhale (masculine), then for some seconds there is no movement (female); then you expire (male) and air goes out, again there is a break, an absence of movement (female). When the heart beats, there is a pulsation (masculine) and then an empty space (female). The day becomes night, the night becomes day, winter and summer, war and peace. There is no demarcation. Also in man’s life you can see these opposite ones: e.g. you can discover when you’re active and when you’re passive. When you’re passive you are a women, when you’re active you are a man: and both these ways of being are hidden in you.

Work 20 -  *Love reset board*



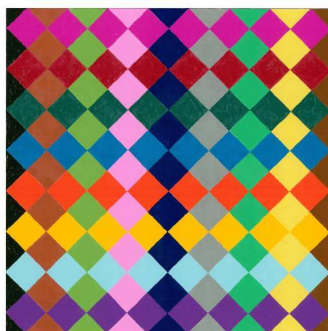
In deep love will happen for a few instants that man becomes women, and women man. When you feel these intervals, you feel to have achieved a circle of energy.

**Work 21 -  Mother and son - two squares**



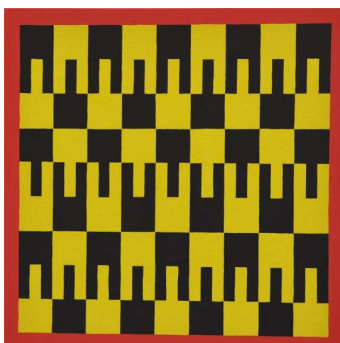
Bear a child is not only a biological phenomenon: the meeting of male and female (two colours) creates a situation (third colour) because it is a new soul. The woman becomes the home of a new life, of a new awareness. The children must be educated to be aware of the entirety of their being (small square).

**Work 22 -  Orthogonal crossings**



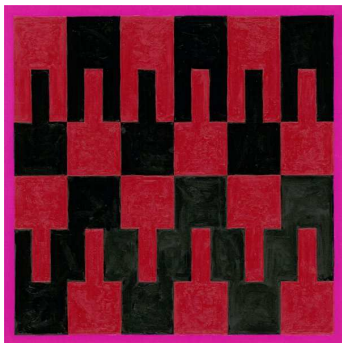
The same inter-individual communication can become communion. There is not only a message but tune with depth of the other too. If contact occurs, you will feel that every border dissolves (the squares overlap) and you stop to exist for a time. For a moment you confuse yourself with each other and not only with each other, but with the Whole.

**Work 23 -  Horizontal sequences - 2x3x9**



When your positive and negative poles meet inner peace emerges in you. Every man is both male and female, every woman is both female and male. When inner forces meet, merging into each other, there is no conflict, the inner circuit is integrated, it becomes complete, a Whole. Meet your inner opposites: this is the purpose of meditation.

**Work 24 -**  **Horizontal sequences - 2x3x4**



Look at these pictures: every picture can become an immense contemplation, and it can give you an insight on yours being and reality. Every intuition has need to be tried on the fire (red and black) of personal experience.

**Work 25 -**  **Thinking of Austria - 2x3**



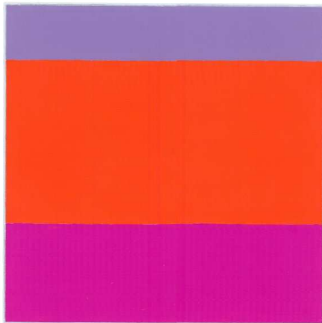
The opposites in conflict dissolve with meditation and the inner silence remains, the pure awareness: end of duality. Here the artist engages in combination of various tonalities of green. Everything returns to its roots. Then the antagonist complementary polarities become the typical motive of dao: the fact that in the dark zone a clear square is found, and vice versa, teaches that each formality already contains the principle of the other.

**Work 26 -**  **Horizontal sequences - 2x3**



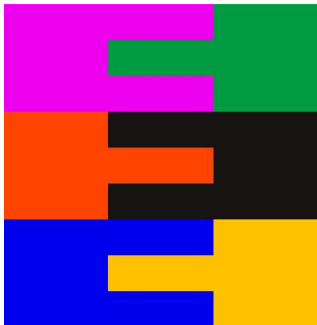
To realize the truth needs to forget everything that you have learned around it, and this involves sacrifice. Observe the various tonalities of red.

**Work 27 -  Inspired to Tapio Wirkkala**



When the perfect union of all energies will be realized in four orders of the totality and also the union of the opposite ones, it will produce a state characterized by the stillness which will no longer be subject to change. It opens in front of you an infinite dimension, that of the Whole, where more individuals there aren't, there aren't islands, but only an universal sea (notice the thin silver passepartout that is in relationship to the water), the boundless space and the inner silence. Discovery of the truth need of a calm mind without thoughts. This state of the being is meditation.

**Work 28 -  On cover - 2x3**



This gasp to All, to universal soul, starting from love, shows itself by Turazza as a geometric "game" from simple to complex. The love signs, united make three squares. Three couples of signs make a square (signs 2x3), the most simple. Twelve couples (signs 2x3x4) the next square. Then comes the square of 27 couples (signs 2x3x9), and so on to infinity.

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***Conclusion***

These "mandalas" allow to realize what the deep sense that their author has tried to suggest or express and that we have tried to interpret. While the objective archetypes like those of the tarots always have a particular style and a limited number of typical motive, the archetypal individual subjective events lean on a unlimited amount of symbolic allusions, unconscious to the themselves authors. In them it's not difficult to see the attempt to express the totality of the individual in his experience of the external world and his interiority. Ultimately the "mandalas" of Turazza express gasp to order, balance, totality. Confirming this ourselves we could observe a calming and beneficial effect on patients suffering from chaotic psychic states because these "mandalas" exert positive influence on unconscious through their symbolic assumptions. Therefore we think about correctly expressing the artist's thought affirming that the pictures "work" because you can attribute to them a some power on the human person.