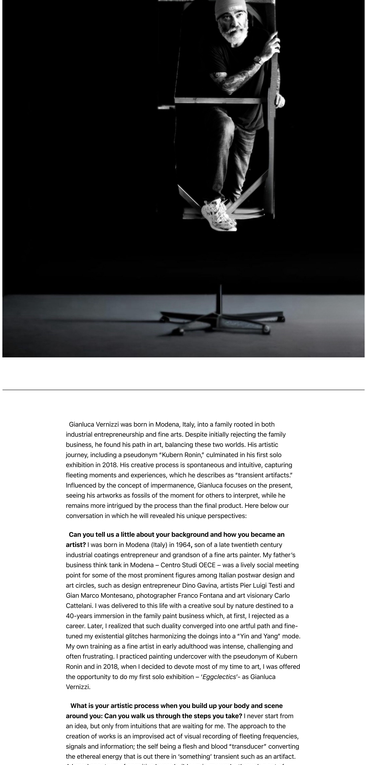
A Chat with Gianluca Vernizzi: Exploring the Journey of an Artist



Gianluca Vernizzi was born in Modena, Italy, into a family rooted in both industrial entrepreneurship and fine arts. Despite initially rejecting the family business, he found his path in art, balancing these two worlds. His artistic journey, including a pseudonym "Kubern Ronin," culminated in his first solo exhibition in 2018. His creative process is spontaneous and intuitive, capturing fleeting moments and experiences, which he describes as "transient artifacts." Influenced by the concept of impermanence, Gianluca focuses on the present, seeing his artworks as fossils of the moment for others to interpret, while he remains more intrigued by the process than the final product. Here below our conversation in which he will revealed his unique perspectives:

Can you tell us a little about your background and how you became an artist? I was born in Modena (Italy) in 1964, son of a late twentieth century industrial coatings entrepreneur and grandson of a fine arts painter. My father's business think tank in Modena – Centro Studi OECE – was a lively social meeting point for some of the most prominent figures among Italian postwar design and art circles, such as design entrepreneur Dino Gavina, artists Pier Luigi Testi and Gian Marco Montesano, photographer Franco Fontana and art visionary Carlo Cattelani. I was delivered to this life with a creative soul by nature destined to a 40-years immersion in the family paint business which, at first, I rejected as a career. Later, I realized that such duality converged into one artful path and fine-tuned my existential glitches harmonizing the doings into a "Yin and Yang" mode. My own training as a fine artist in early adulthood was intense, challenging and often frustrating. I practiced painting undercover with the pseudonym of Kubern Ronin and in 2018, when I decided to devote most of my time to art, I was offered the opportunity to do my first solo exhibition – '*Eggclectics*'- as Gianluca Vernizzi.

What is your artistic process when you build up your body and scene around you: Can you walk us through the steps you take? I never start from an idea, but only from intuitions that are waiting for me. The approach to the creation of works is an improvised act of visual recording of fleeting frequencies, signals and information; the self being a flesh and blood "transducer" converting the ethereal energy that is out there in 'something' transient such as an artifact. A broad spectrum of cognitive layers builds up in my works through a set of errant aesthetics and patterns calling for titles often having a *double-entendre*. It is as though every act of creation of my *form-deform-reform* process technique —which I define as *MYTRIX Resonance Imaging (MRI)*- is destined to achieve only a momentary, *contingent* visual statement. "A quasi-Buddhist understanding of the self as a *mind en pointe* in a perpetual present", a melting pot of neurobiological changes where there is no past and no future to speak of, but only threads of syncopated environmental experience. I never really know what I am doing, but later find out its chronic purpose: portraying the spirit of "Now-How?!"

There is a relentless emphasis in your art on the ephemeral moment: what is it exactly about? I am steadfastly attuned to the universal law of impermanence, a concept that fascinates me with its philosophical paradox: If everything in the universe is equally impermanent what's the point of doing anything? We can concur that acknowledging impermanence fosters a mindful presence, enabling us to harmonize with life's ever-changing fabric and enhancing our well-being. This abstract time-based thinking guides my creative process, where each art moment is the hyper-perceptual (visually and conceptually) *everything* that becomes *artifact*. These creative transient moments are the temporary artist "*in opera e nell' opera*", while the artworks become the artist's "fossils" for others –collectors or spectators- who have their own diverse needs and goals. For example, they might embrace art as a physical object that delusionally persists in time, space, and value. Ultimately, as a researcher, I find greater interest in the journey's process itself rather than the destination.

How do you approach capturing the moment, do you need to study special books to keep yourself in the loop? My reading diet is philosophy and science based with a specific focus on chaos theory, biology and physics. I am currently reading "Irreducible" by physicist Federico Faggin. I find it essential for understanding consciousness as a quantum phenomenon connected to the universe. The "autonomous" mystique surrounding AI, promoted by tech companies, is merely a binary "y" – "0" interaction within software and hardware architectures, lacking a true "self" and its repertoire of intuition. Who is behind the "untold AI" intended use is another story and what concerns me the most. Having said that, I don't feel any obligation to keep myself in any egotistic maintenance or under perceived pressure of societal art-related cultural circles, loops and trends. Understanding the intricacies of the art system is essential, yet it doesn't require conforming to its norms of casting, acting, and scripting. My vocation is to maintain personal integrity while embracing a limitless creative spectrum. I work from my "playground," an independent school of thoughts, observations, aesthetics, and practices. Engaging with this physical world provides a daily personal update in "life's library," allowing me to map the momentum.

What is your favorite medium to create art?
At a deeper, more conceptual level, I would say a generous helping of irony and sarcasm. While In terms of physical qualities, my ideal combination for painting is a mix of waterborne nano acrylics, inks and oil colors. This blend offers the perfect viscosity, surface tension, gloss, and film thickness to create transient patterns, vivid chroma, and imagery. I need cutting edge color technology because my approach to perspective in painting focuses on emotional depth rather than the traditional creation of realistic depth.

What do you think of the underground art scene in Bangkok nowadays?
Let's stay above the ground for the sake of meaningful contemporaneity. Thailand has two extraordinary artists who deserve a core international exposure as point of classic reference for Thai contemporary art: Lugpliw Junpudsa and Rattapoom Vern.

Can you share with us any particularly memorable or meaningful exhibition?

Certainly, and by far it's been my first solo show 'Eggclectics' in 2018 at DUKE Gallery in Bangkok. Honestly, I had no expectations, and I didn't know who to expect either. Made memorable through facts, meaning and the profound sense of here and now shared with people who attended the exhibition. For the 'Eggclectics' series I adopted the ovoid form of the egg as a symbolic template where every act of creation was destined to achieve only a momentary, *contingent*state of perfection. It was especially poignant and poetically striking, given the inception and trajectory determined for my established *Mytrix* art patterns, visual language and semantics.

When is it your next event/exhibitions and its essence?
After CIRCUS Modena Tour curated by Marco Mango at TINTORIA EMILIANA in Modena (Italy) last month of May, the next show will be *CIRCUS Bangkok Charity Tour* taking place on October 20, 2024, at the warehouse of T.H. Corporation Co., Ltd. located at *OLD TOWN GALLERY*. 20 artworks of my Heart *Landscapes* series will be exhibited. CIRCUS is designed to occur within a manufacturing or artisanal environments. I need places with a *genius loci* where humanness and human skills creatively orchestrate tools and man-designed technology. CIRCUS art dialectics and imagery is built on purpose, change, cognition and inspiration across different countries, disciplines and cultures. The Bangkok edition It's also a site-specific devoted to the public birth of my "heartShare project"for charity.

Do you have any master who inspired you to create your art?
Carmelo Bene, Italian actor, poet, film director, and screenwriter.

For more – https://www.instagram.com/gianlucavernizzi/

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