

ANDREW ANTHONY ANTONACCIO

VISUAL BILINGUAL



How would you describe your practice?

I work across murals, sculpture, objects and architectural surfaces. What connects them is a way of constructing images through lines, patterns and calculated variations. The scale and material change, but there is a continuity in how I approach the work.

I'm interested in developing a language that can move between these forms and still feel like my own.

What has 2alas become for you?

Through 2alas, I've developed a visual language with a recognizable structure. Over time, that language has moved into different places and situations: murals in Italy, installations at Miami International Airport, a private jet landing in Ibiza, and the race control tower at Formula 1 Miami.

Each project has its own conditions. The language has to respond to the surface, the architecture and the way people encounter it. That ability to adapt while retaining its identity is what connects the work.

Do you think of 2alas as a brand?

I think the work has developed an identity that can function as a brand. That identity comes from a consistent visual language and a process I've developed over time.

For me, recognition begins with the work. Someone might encounter it in an airport, on a building or on an aircraft and recognize a relationship before reading my name.

IDENTITY

**RECOGNITION
BEGINS WITH
THE WORK.**

ANDREW ANTHONY ANTONACCIO

What is the process behind that language?

I use a structured, mathematically calculated halftone process. Within the pattern, I vary the frequency and angle of the lines. Those variations determine how the image is constructed: its density, direction and rhythm.

The calculation gives me a framework. Within that framework, I make decisions about the image and how it will translate to a particular surface. A flat wall, a curved aircraft and a relief panel each require a different response.



Where does your authorship live within that process?

In developing the language and directing its application. The process is part of the work, along with the decisions that turn it into a specific intervention.

I'm responsible for how the composition is developed, how it responds to the site and how it is realized. When other people participate in fabrication or installation, that direction gives us a shared structure to work within.

You mentioned Sol LeWitt. What stayed with you when you first learned about his work?

I remember being mesmerized by how he orchestrated it. The idea that an artist could develop a process, communicate it and see it take form through other hands stayed with me.

I connect with that understanding of authorship. Creating a framework can be an artistic act in itself. It helps me articulate the relationship between the system I develop and the individual works that come from it.

AUTHORSHIP

**CREATING
A FRAMEWORK
CAN BE AN
ARTISTIC ACT
IN ITSELF.**

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How does a calculated process relate to your love of minimalism?

I love simplicity, but I'm precise about how it is achieved. A composition can appear restrained while containing a great deal of calculation and adjustment.

The process allows me to work toward balance. I'm looking at how much information the image needs, how the lines interact and where the composition needs space. I want the result to feel clear, even when the structure behind it is complex.

What does elegance mean in your work?

Elegance comes from proportion, restraint and the relationship between the parts. Every element needs a reason to be there.

I'm always considering what to include, what to remove and when the work has enough. That search for balance carries across everything I do, regardless of scale.



You said, “People who see it, see it.” What do you mean?

I’m comfortable with people connecting to the work at different levels. Someone might first see a face, a pattern or a surface. Someone else might spend time looking at the variations within it.

I don’t need every decision to announce itself. I value the details that become apparent through attention. There is something personal about that moment when someone recognizes what is happening.

Where does “Visual Bilingual” fit?

I’ve used the term in past exhibitions, and it feels connected to my broader practice as 3A.

2alas describes a particular visual language I’ve developed. Visual Bilingual gives me room to describe how I move between different ways of working: image and abstraction, graphic composition and physical form, art and architecture.

It allows those relationships to remain open.

VISUAL BILINGUAL

IMAGE AND ABSTRACTION

ANDREW ANTHONY ANTONACCIO

Why 3A?

3A comes from my full name: Andrew Anthony Antonaccio. It places the authorship directly with me and gives the different parts of my practice a personal connection.

The movement from 2A through 2A toward 3A reflects how the work is expanding. Relievo carries the linear language into architectural relief. Casa 2A explores sculptural residences. Biinary Projects brings collaboration, art integration and production into the practice.

I want room for those directions to develop while keeping a clear connection to their author.

Is that why “Creative Director” didn’t feel right?

It describes a role, but it doesn’t fully describe my relationship to the work. I’m developing the language, making the artistic decisions and shaping the practice itself.

My name carries that responsibility more directly.
I identify first as an artist.

How does your community work belong within this?

It gives me another way to contribute through what I know. I've started donating time, funding and experience to community-oriented events and cultural initiatives that I help support.

Curating and producing these gatherings allows me to support other people's work and create opportunities to come together. That matters to me alongside making my own work.

CONTINUITY

THE SEARCH FOR BALANCE.

ANDREW ANTHONY ANTONACCIO

What remains constant as the practice evolves?

The search for balance. I want a sophisticated visual language that feels clear and deliberate. A work should hold together at first glance and continue to offer something when you look more closely.

That is what I keep working toward.

COLOPHON

Visual Bilingual

Andrew Anthony Antonaccio

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first as
an artist.

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