

The Sculpture

by Mauro Salvi, 2004

Closed forms, canons, forms that conform to other similar ones.

Aggregations of modules that are different in unity but similar in multiplicity.

Unicellular beings that unite and multiply. Not enough. Beyond.

A sign that is a sign in itself or a sign that narrates, illustrates.

From the immensity of the vast (or rather immense?) forms of beings that come together so that they participate in the mystery of the group's dramatic experience.

Dramatic because they are essential proportional elements cultivated to a code of apparent development, or rather civilization.

The line exists as it modulates light. Not a ray of sunlight (therefore, original), but plastic modulated light. Light which covers matter, skin.

I am! Thus these irregular oval shapes manifest themselves. I am from nothing!

And yet I am. I am before the reason that constructs the symbol, or rather that which calms the being that does not know. It narcotizes the illusion of an idea which it builds.

But the artist - where does he not know what nobody knows? As much as ellipsoids are an element which foretell the formation of reason, they are also tightly linked to the multiplicity which suggests unsuspected aggregation developments.

Sign of looking for one's own if far away but also close, so close that it is in the same track:

I seek in myself an identity in nothing.

Out of nothing I form myself, I search for my essence through the plasticity of light, I do not find a form but exist: so, therefore, is the history of everyone.

The art of knowing how to stay in the forms. Why this? Which historical path of being gives value to it.

What is the history of the history which makes this trait equal to the content of other historical processes that have brought forms such as the Renaissance?