

The Individual Characters

Poco prima del sistema solare [Shortly Before the Solar System], 2008

The work consists of eight spheres of various dimensions and in various metals (bronze, zinc, aluminum), and also of a yellow soy bean. These nine elements refer to the nine planets of our solar system, and are stacked one on top of the other to form a tower that narrows toward the top. They can hold such a balance since each sphere has a small hollow at its summit, thus providing a place in which the sphere above it can rest. In turn, the entirety of the tower rests in one of the hollows on the surface of an ovoid volume in polystyrene in the form, paradoxically, of a rock. The equilibrium of the structure is stable unless subjected to the action of some external force. When such a force comes into play, the spheres fall to the ground all around the polystyrene volume. I imagine this tiny disaster to refer to the birth of our solar system, or to the notion of a baby god who amuses himself by juggling with the forms of planets and stacking them up in space to form a tower, then, once grown bored, to knock them all down and turn his attention to something else.

In un'altra dimensione [In Another Dimension], 2008

Looking on from a certain distance, you will see a hole in a corner of the wall. An act of violence would seem to have ripped away a piece that's missing from it, and to have left it there on the floor. It appears that this piece of the wall, made of zinc, hasn't yet completed a process of transmutation. In this way the act set off a change that pulls it into another dimension.

Principio con testimone [Beginning, with Witness], 2008

One's immediate feeling on entering the space of the *Beginning* is of finding oneself in a scenario which has witnessed the manifestation of a force which, acting from a central point, has violently expelled a number of spheres toward the edges of the space, thus creating dents and even true and proper holes in the walls. But there is also, paradoxically, the feeling of being in a planetarium. The generative part of this installation is the *Beginning*. Placed centrally on the floor, it presents a layering of various images of origins. The dimensions as well as the irregular heptagonal perimeter of this sheet of silver-plated bronze derive from a geometric treatment of the contour of my hand, as seen in the act of throwing something, whereas its surface bears a cast of a part of the terrain on which as a child I took my first steps (in front of my grandparents' home, in the Abruzzo countryside). Resting on this sheet of metal are a number of spheres of various sizes and of different materials, such as white marble, black marble,

aluminum and bronze. They present themselves as a portion of a mysterious landscape on which they rest, like planets. This beginning is the point of origin from which the spheres can be launched (and apparently have been launched) into surrounding space. “Reset” into their original, mysterious positions on the sheet of silver-plated bronze, the spheres have the possibility of beginning a new dispersal. The traces of such former events – cosmic events – can be seen on the surface of the wall. The *Witness*, on the other hand, is an observing force that’s independent of the traces on the walls: it consists of an organic form, with geometric overtones, that’s marked by a series of holes that run along the whole of its length. Its facture in pure black Belgian marble turns it into a dark, sucking presence in space, whereas the series of holes in its surface – primarily in its geometric element – communicate sensations of astral speed.

Agire come la falce di cronos [Acting Like the Sickle of Chronos], 2008

The work presents itself as a continuous orange rope that descends from the ceiling and coils on the floor into a spiral form with pointed corners (an ancient symbol of time). Passing beside it, one probably sees its upper part sway back and forth, as with any other dangling cord, whereas its lower part seems fossilized: cast in bronze. As observers circle the piece, they also discover a crack in the cord at eye level: acting like the sickle of Chronos.

Via dalla luce mia (La Verità) [Stand out of My Light (The Truth)], 2008

An ovoid form made of two kinds of marble (Statuary and Bardiglio Imperiale). The way the marble has been worked gives it the look of a malleable material: the figure seems to have been modeled only a moment before by hand. The dark part presents itself mimetically as lying in a swath of shadow, and it promotes the same sensation that’s generally communicated by bodies which are cut across by a shadow. But the shadow here is in fact a question of the very material of which this body is made. The revelation of this trick to the viewer who stands within the beams of light that illuminates the work – or, better, the revelation of the sculpture itself and the attendant arousal of a feeling of wonder – seems to say, “stand out of my light”, just as Diogenes remarked to Alexander the Great at a moment when the emperor on his horse had taken up a position between the philosopher and the sun. The Italian phrase contains the letters that spell out the word “idea”.

Lo stupore è nuovo ogni giorno [Astonishment Is New Every Day], 2008

By indenting away the rectangular corners of a large sheet of aluminum, I created a vital, oval-shaped silhouette. I lay it on the floor and rub it with talcum powder, much as one rubs a baby with it. The talcum powder filters through the holes I have stabbed through the surface of the oval and replicates the pattern of the stars that stood in the sky at the moment of the artist’s birth (my birth).

The sanded aluminum sheet, lightly painted silver, and the talcum powder create a strange alchemy. By lifting one side of the oval and propping it up with a thin aluminum tube, the artist stares in wonder at his own birth. I refer not only to the particular artist who made this work, but also, in general, to anyone who performs this gesture.

The title is a variation on the words of the pre-Socratic philosopher Heraclitus of Ephesus, who affirmed: "the sun is new every day".

The work presents itself as essential, and the essential is understood to constitute the substance of art.

Gianni Caravaggio

Scenario of Six Possible Scenarios

Cast of characters

Shortly Before the Solar System

In Another Dimension

Beginning, with Witness

Acting like the Sickle of Chronos

Stand out of My Light (The Truth)

Astonishment is New Every Day

Scenario one

In another dimension, shortly before the solar system, when astonishment is new every day, the beginning unfolds space in the presence of the witness, and by standing out of my light, I act like the sickle of Chronos.

Scenario two

Before acting like the sickle of Chronos, I enter another dimension by standing out of my light while the witness experiences the expansion of space from the very beginning, shortly before the solar system, and every day I feel new astonishment.

Scenario three

Those who act like the sickle of Chronos feel new astonishment every day, and wait, shortly before the solar system, for the activity of the beginning, as evidenced to the witness, to make us stand out of my light and enter another dimension.

Scenario four

The witness remembers the beginning of created space shortly before the solar system, which lies in another dimension where astonishment is new every day, while by acting like the sickle of Chronos I stand out of my light.

Scenario five

“Stand out of my light!” echoes throughout the space created by the very beginning and witnessed shortly before the solar system. Here one can act like the sickle of Chronos while astonishment is new every day, even in another dimension.

Scenario six

It is astonishment, new every day, that witnesses the beginning of space shortly before the solar system while within another dimension it causes us to act like the sickle of Chronos, so that you stand out of my light.

Gianni Caravaggio