

f a b r i z i o r u g g i e r o

p o r t f o l i o

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ARCHITECTURA PICTA BOOKS

I wish to thank all the people that in different ways and by several means supported the realization of this portfolio. Special Thanks to for helping with the English translation, to Idanna Pucci and Terence Ward for their untiring support in the promotion of my work, Nina for her advice and my son Cosimo that was acting as my helper during the realization of some of these works.

Anghiari, January 2016.

Summary

SWINGING SIXTIES	pag.	5
FAMILY RESEMBLANCE.....	...pag.	12
LEARNING THE ART OF PAINTING.....	..... pag.	26
ON THE BRUSH'S EDGE.....	..... pag.	32
DE ARTE PINGENDI FRAGMENTA.....	..... pag.	40
ARCHITECTURA PICTA .....	..... pag.	64
DE ARTE FINGENDI DRAMA.....	.....pag.	78
REAL AND VIRTUAL INSTALLATIONS.....	..... pag.	112

I tried to organize the portfolio not in chronological order but rather in groups that draw, little by little, a map of the most frequent topics. They are sequences that often create a network of variations: similar but nevertheless different works. In this way each work acquires a value of position in relation to a sequence, as part of a whole instead of an isolated entity and, on the other hand, the topics acquire greater clarity as a series of links, transformations and syntheses.

"--But as to the actual existence of a Beat Generation, chances are it was really just an idea in our minds--"

Jack Kerouac, *Esquire Magazine*, 1958

SWINGING SIXTIES

The social and cultural transformations of the sixties, which resulted in the underground culture, influenced my youth.



1965



1966



1968



1970

In the Sixties, in the field of *Art*, the tendency to break with the past prevailed, overcoming the clean division between high and low culture. A new idea of art was taking form and the role and function of the artist was also changing, contents and techniques were adjusted to the social and cultural transformations.

In March of 1967 I had the opportunity to listen to the three Talks that Jiddu Krishnamurti held in Rome on the nature of the thought processes. I got interested in the examination of the issue "Observer and Observed Things" and in the indissociability of the relation between the observer/subject and the observed/object. This relation leads to the necessity of including, not excluding, the observer in the observation and to the need of elaborating a meta-system of understanding in which the system of observation/ perception/ conception is itself observed/perceived/ conceived within the observation/perception/conception of the observed system. The Talks were concluded on the same day as my birthday and as well as reaching a greater age, that day seemed to me to be the opening of a new world.

In the October of that same year I left Naples, my hometown, and the study of architecture and I moved to Milan, where I went into textile design, creating hand-painted and printed textiles for *prêt-à-porter* collections, gradually being involved in planning the full cycle of printed and woven necktie and foulard collections in silk and cashmere for leading firms.

While studying architecture I had acquired a familiarity with the use of clean regular geometrical patterns which, put together with the use of a limited number of colors created textiles that were innovative for their time and that were the distinctive mark of my collections.

Creating hand-painted and printed textiles gave me the opportunity to face, in the flesh, the "*Challenge of restrictions*" in shaping patterns that: «*Offers an incomparable understanding of the operations of our sense of order in the perception of complex patterns*».



Collection FASHIONABLE
Summer 1968
Pattern: Quanta.



Collection FASHIONABLE
Summer 1970
Pattern: Wavy

During the Sixties, in Europe, some artists refused the concept of authority and the division of roles and gathered together in groups with the vision of a diffuse creativity, and sometimes it is difficult to trace the border between artistic creativity and political activism.

Other people, while sharing the same ideas, searched for aesthetic action through a process of liberation from the conditioning of one's own mind.

My own path started on this second path and began during the summer of 1972 in Afghanistan.

After spending three months in that desert country I was at a cross-roads, I could go back to the West, to my work as a textile designer, to a promising but already settled, bourgeois life, or, rejecting the security of habit, tradition and ideals, I could proceed towards the East, the only magic place where the *impossible was still possible*.

Contrasting thoughts on a radical transformation crowded my mind. We can see how thought is a movement and movement implies time, that is to say thought is movement like time, thought is accumulated memory in the brain as experience and knowledge. At the same time, from the accumulation of experience stored in the brain as knowledge comes the answer to the demanding requests of life and this answer is, again, thought! Can thought then be aware of itself, aware of where it is essential to act, where to be accurate in its operations, and also to be completely limited in every other direction?

A total change, not just an alteration to a pattern or the substitution of one pattern by another, was a very intriguing and strong temptation. To *take a leap into the dark* was my instantaneous choice.

-Truth is a pathless land- and one cannot reach it via any organization, beliefs or ideology.



Tash Gorgan, Afghanistan
August 1972

-Art as truth is a pathless land-.

ART

AS

TRUTH

IS

a

PATHLESS

LAND

THE DESCRIPTION IS NOT THE DESCRIBED

THE WORD IS NOT THE THING

THE MAP IS NOT THE TERRITORY

OBSERVED THE
OBSERVER
IS THE

A circular arrangement of text on a dark, textured background. The words "OBSERVED THE" are at the top, "OBSERVER" is on the right, and "IS THE" is at the bottom. A small white dot is centered in the middle of the circle.

"I can think of no better expression to characterize these similarities than "family resemblances"; for the various resemblances between members of a family: build, features, colour of eyes, gait, temperament, etc. etc. overlap and criss-cross in the same way"

Ludwig Wittgenstein

Philosophical Investigations §67

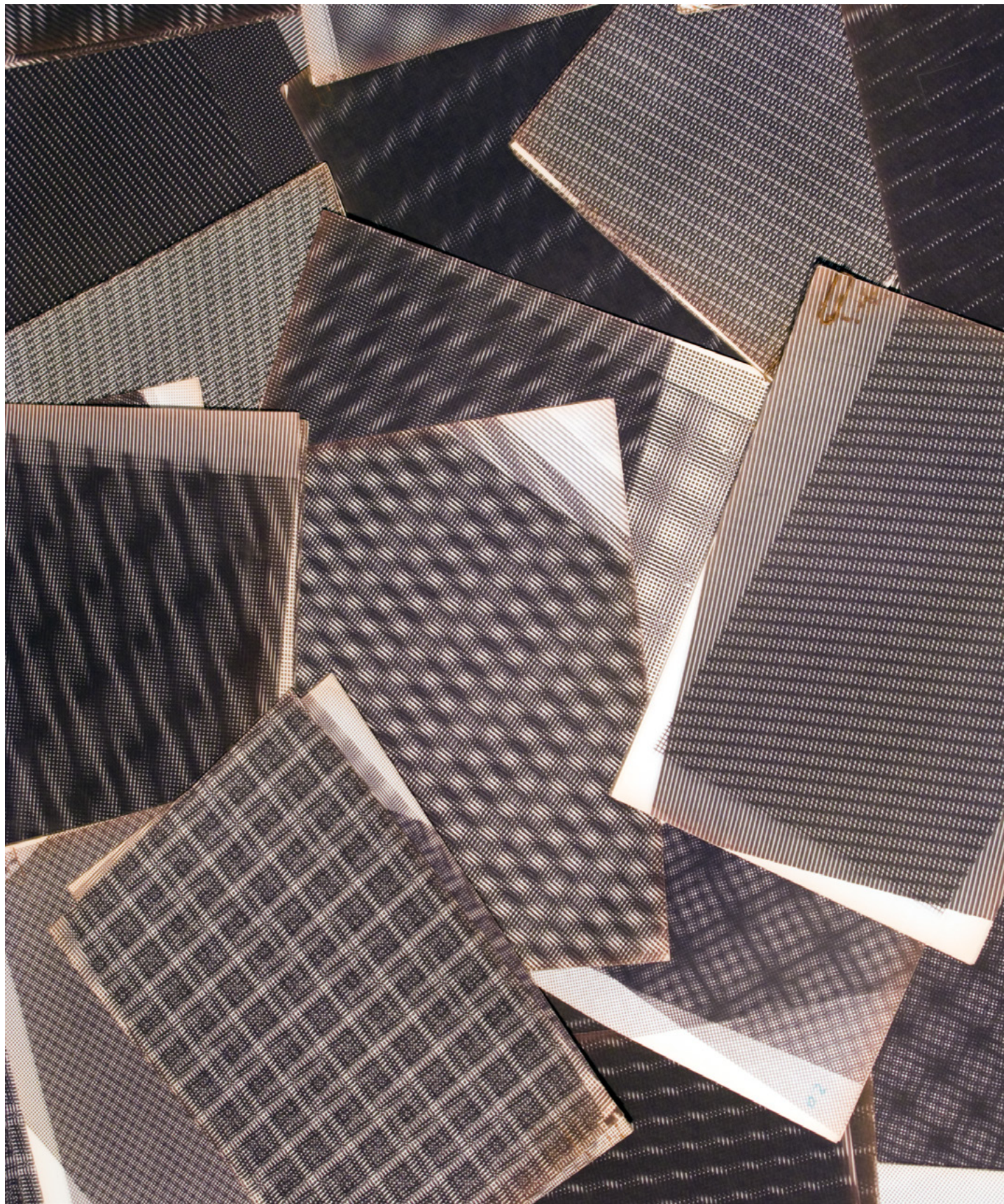
FAMILY RESEMBLANCE

Familienähnlichkeit

I have always been fascinated by the idea of the universe as a dance, the unceasing flow of energy that crosses an infinite variety of configurations, each based one upon the other, that can be better understood by searching the coherence of each of its components both within themselves and amongst each other.

The play between relationships and proportions is instrumental to exploring the principles of *Basic design* and towards the end of the Seventies my attention focused on rhythmical patterns and the added value of information when one pattern is combined with another.

The focus of my research was to find, step by step, an internal coherence through the extension of the concept of variation beginning from the proliferation of minimal sequential cells.



Somiglianze familiari, 1978

I gathered the visual results of this observation in a work of a conceptual nature since it tends to privilege the observation of the processes of the mind over those regarding the concrete realization of the work. It is conceptual also in form because it is a documentation of "moments" of this exploration by means of images produced using heliography (1978). Later on (1987) I noticed that heliographic reproductions had the tendency to fade away, so I made a new version with laser prints.

I cannot however deny a minimalist matrix characterized by an esthetic of the serial repetition, by a radical zero setting of the expressive pulsing of the matter and of the pictorial gesture and by the intention not to attribute any demonstrative or didactic meaning to the work.

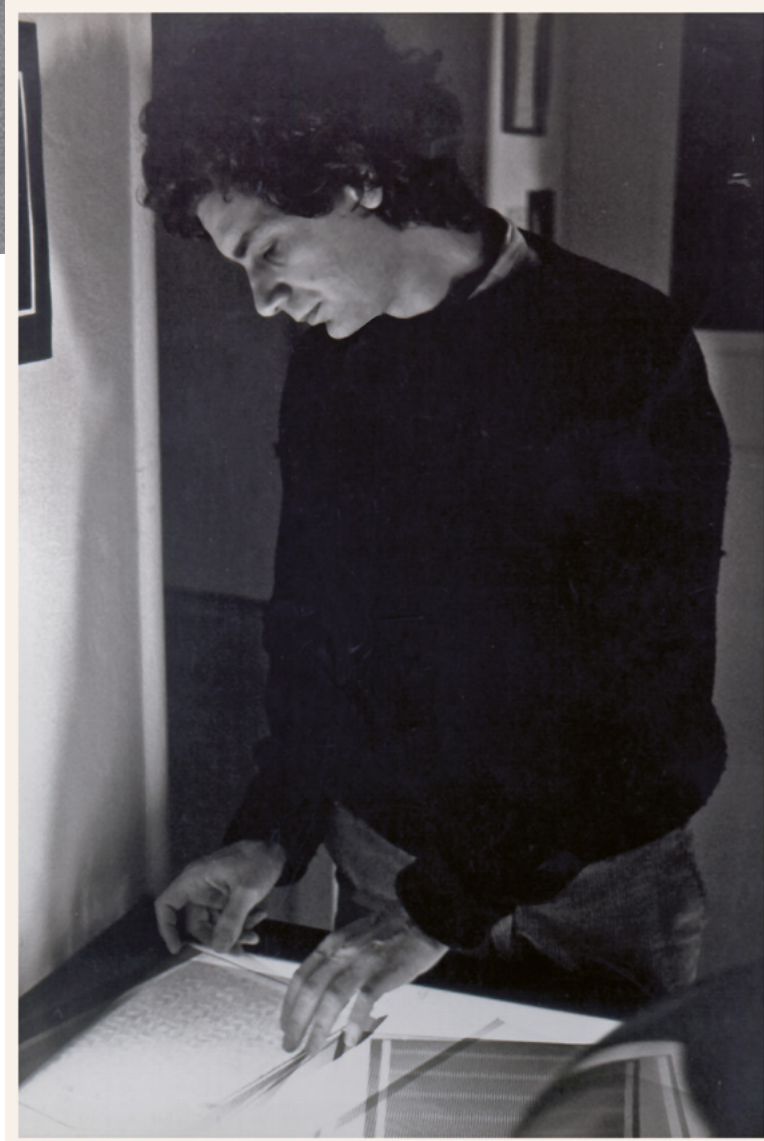
I consider this work the natural continuation of a line of research, started by artists of the generation prior to mine, of the tools for making art, of the space of the representation and of the analysis of the effective conditions of existence of the painting.

I started with simple lines defining the space of the representation, like Frank Stella in his *Black Paintings*, but with a completely different approach, assuming these lines not as single elements in order to define the space, but like *sets of pattern* that defined the space.

Observing the photo of Frank Stella painting one of his *Black paintings*, it is possible to see how he proceeds in the construction of the picture using operations that belong to the decorative arts: *to frame, to fill in, to connect*.



Frank Stella

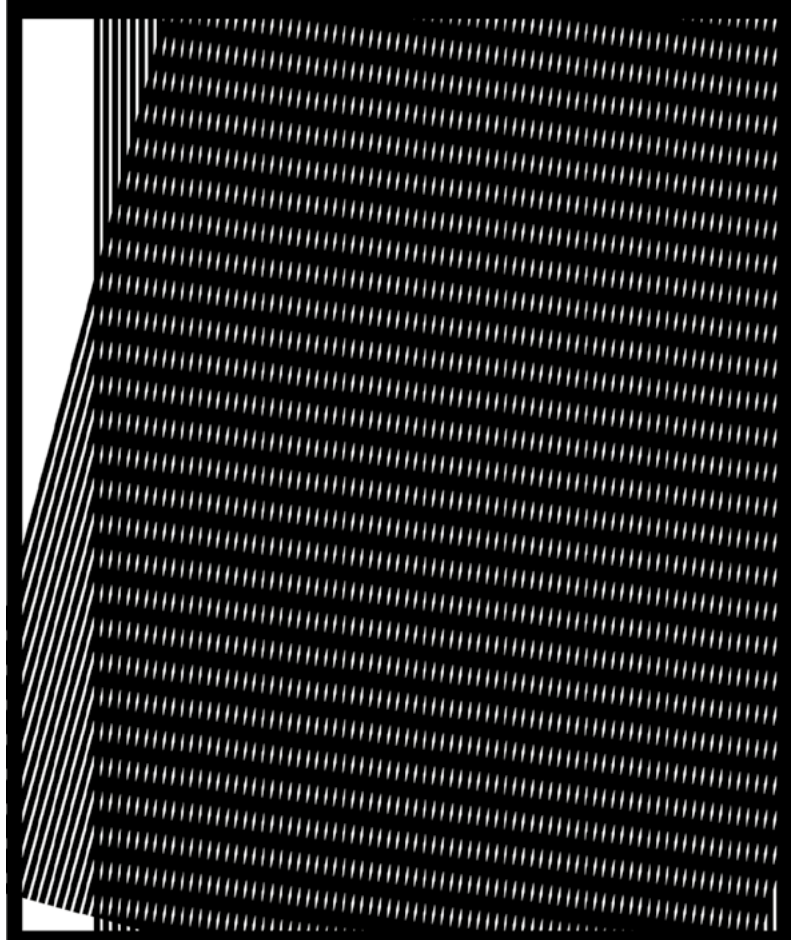
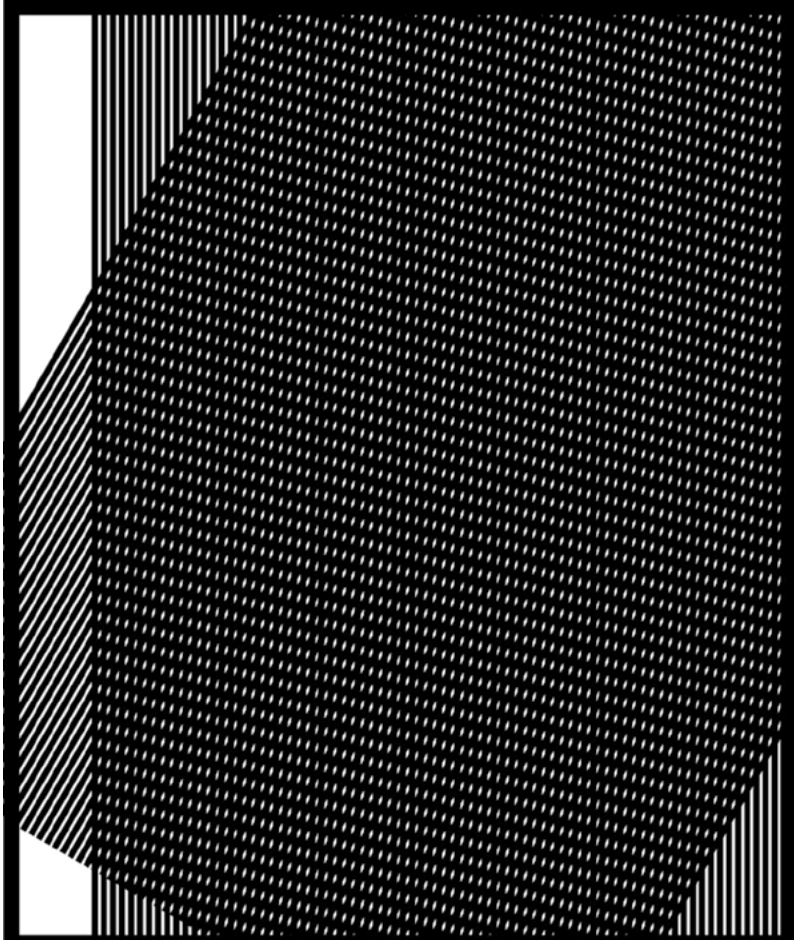
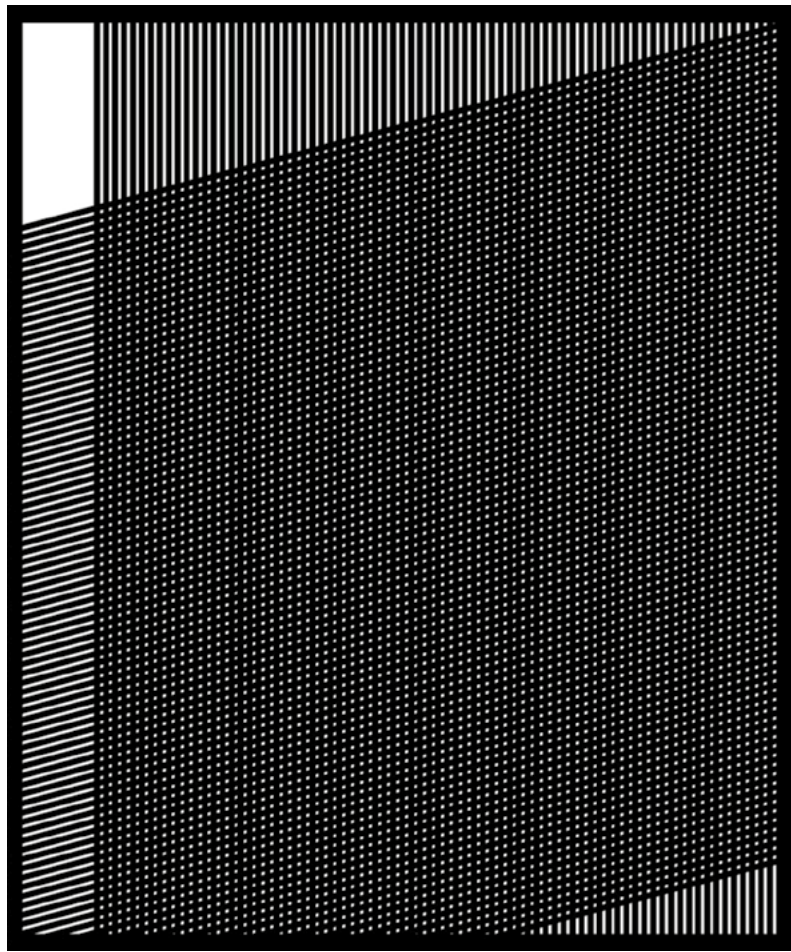
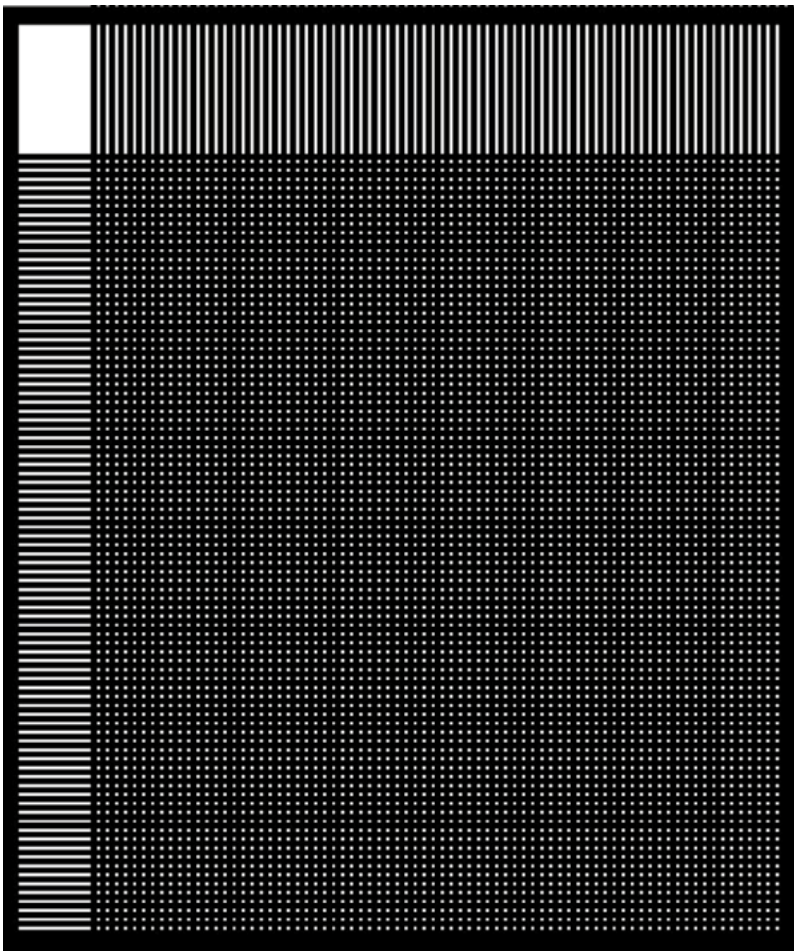


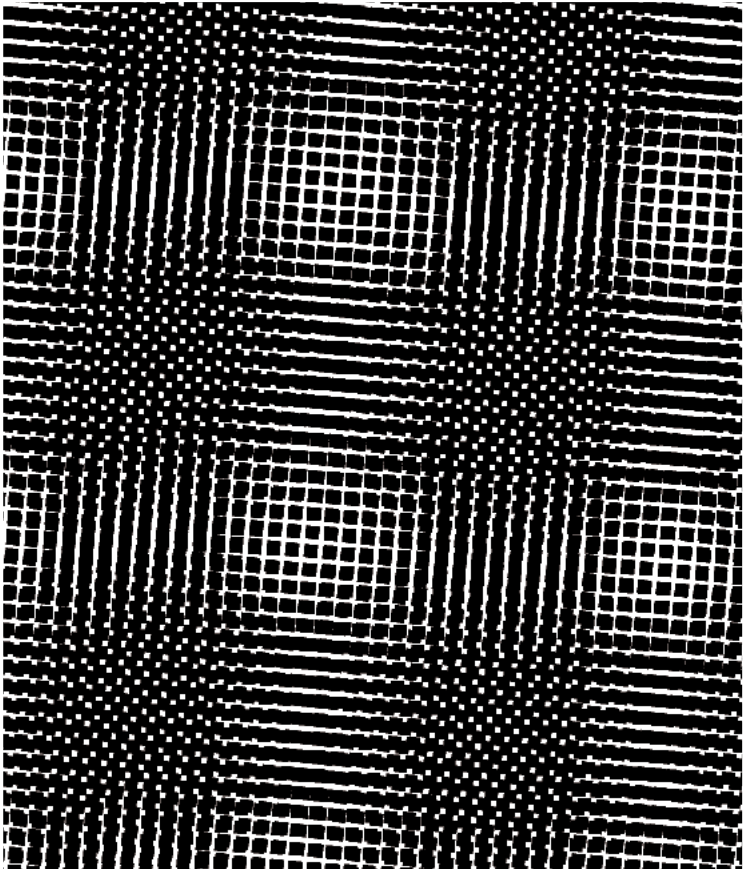
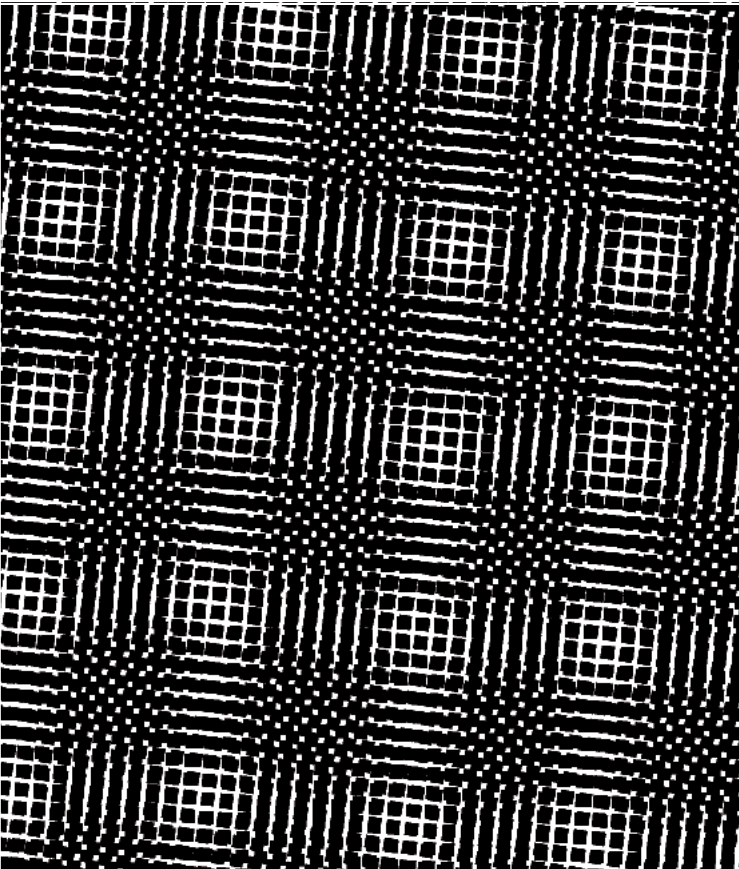
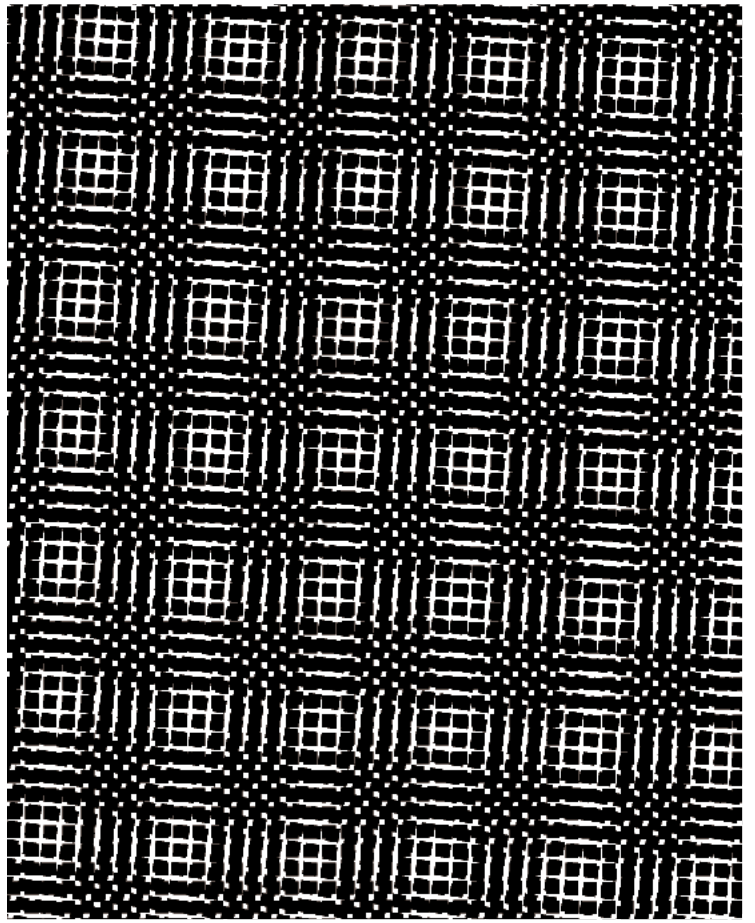
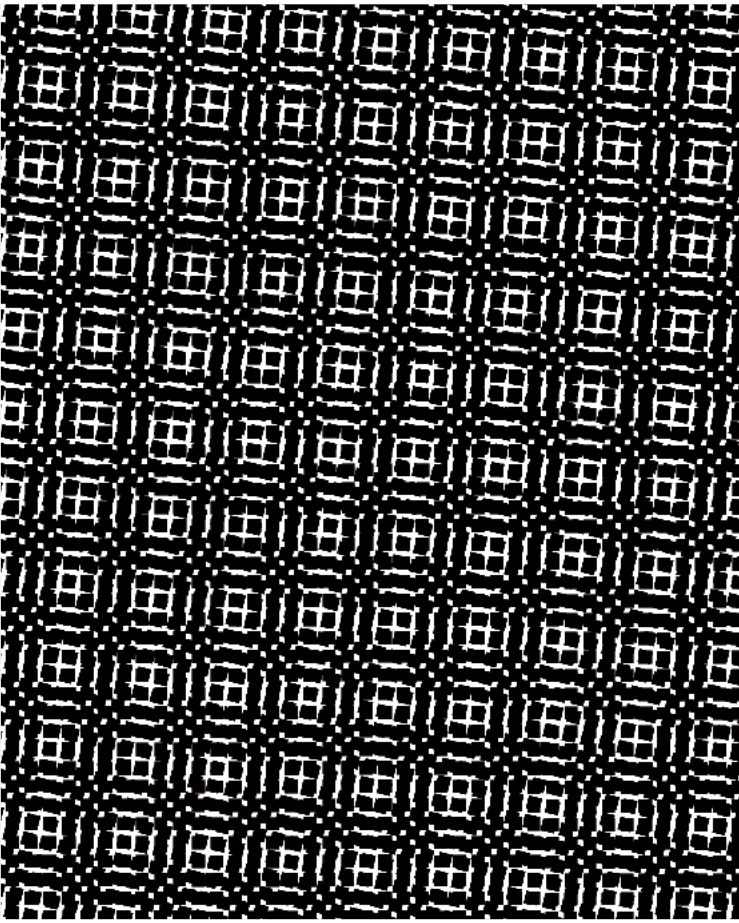
In my approach, starting with a set of structured patterns and working mainly on crossed over sequences based on the flow of an alternating sequence relative to two or more structural series, the design is rooted in movement and its formal hierarchies are formed according to a complexity that proceeds by degrees.

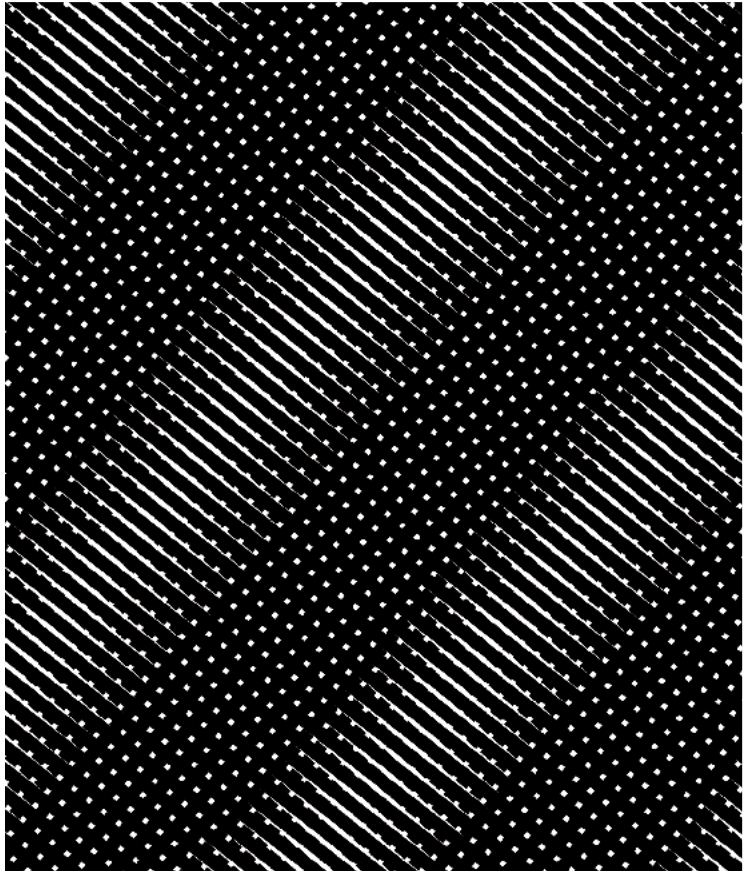
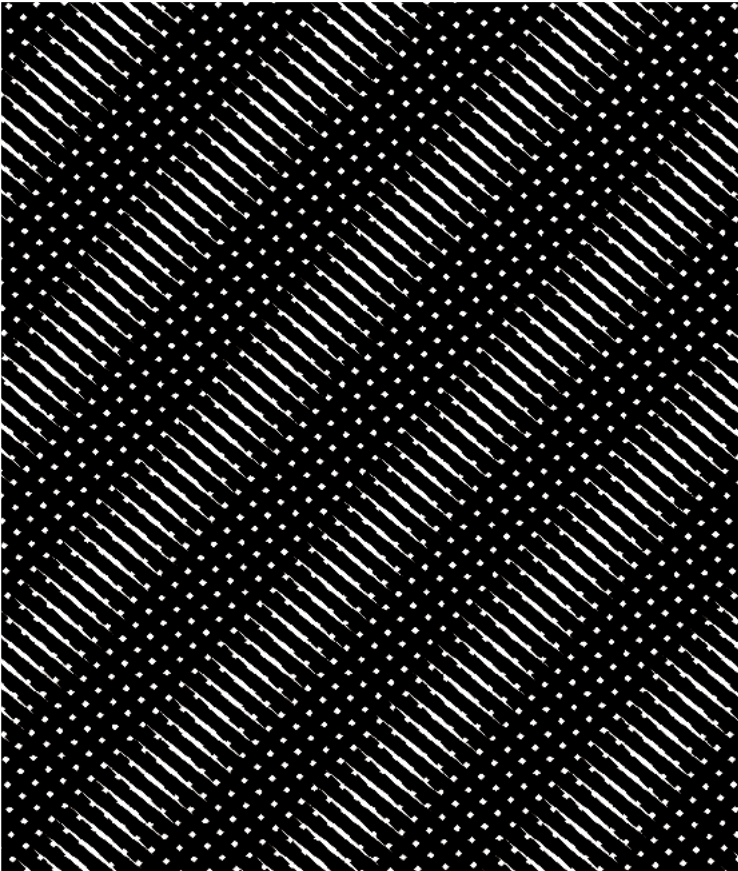
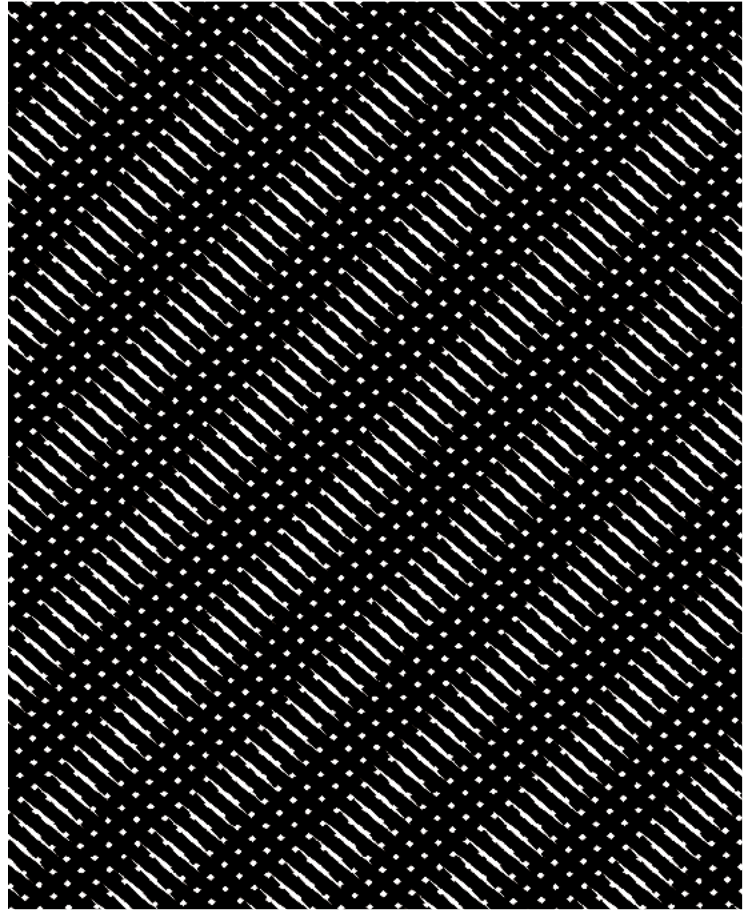
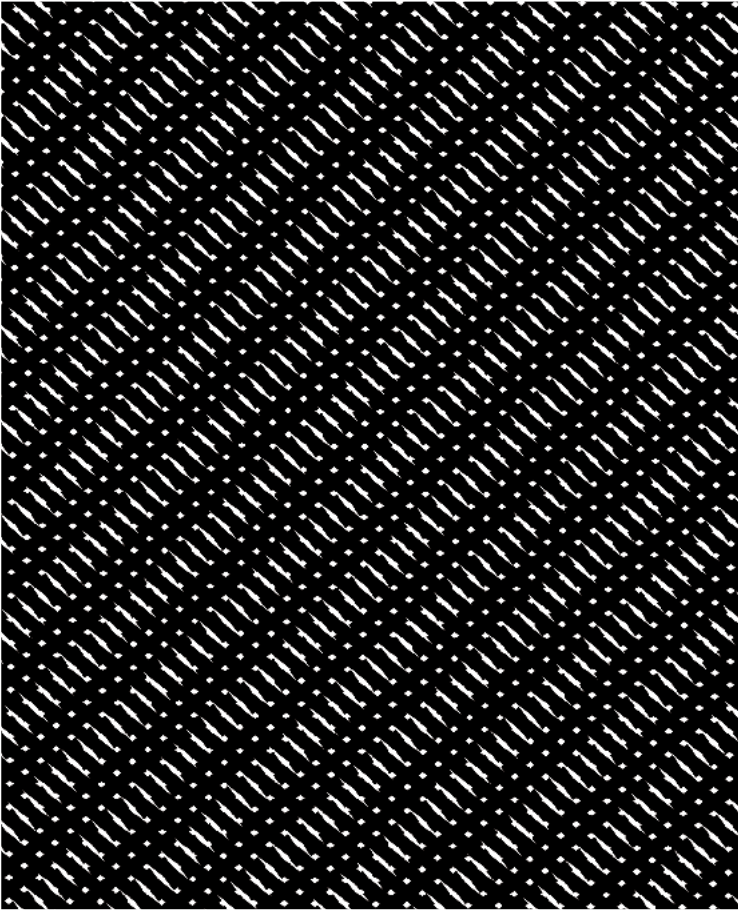
As a student of architecture I learned to look for *linee di forza* and *dinamismi compenetrati* by the painting of Boccioni and I was fascinated by the theory that Max Bill develops in *The Mathematical Approach in Contemporary Art*, where the artwork has the precise function of generating fields of energy, rhythms and sequences of colors.

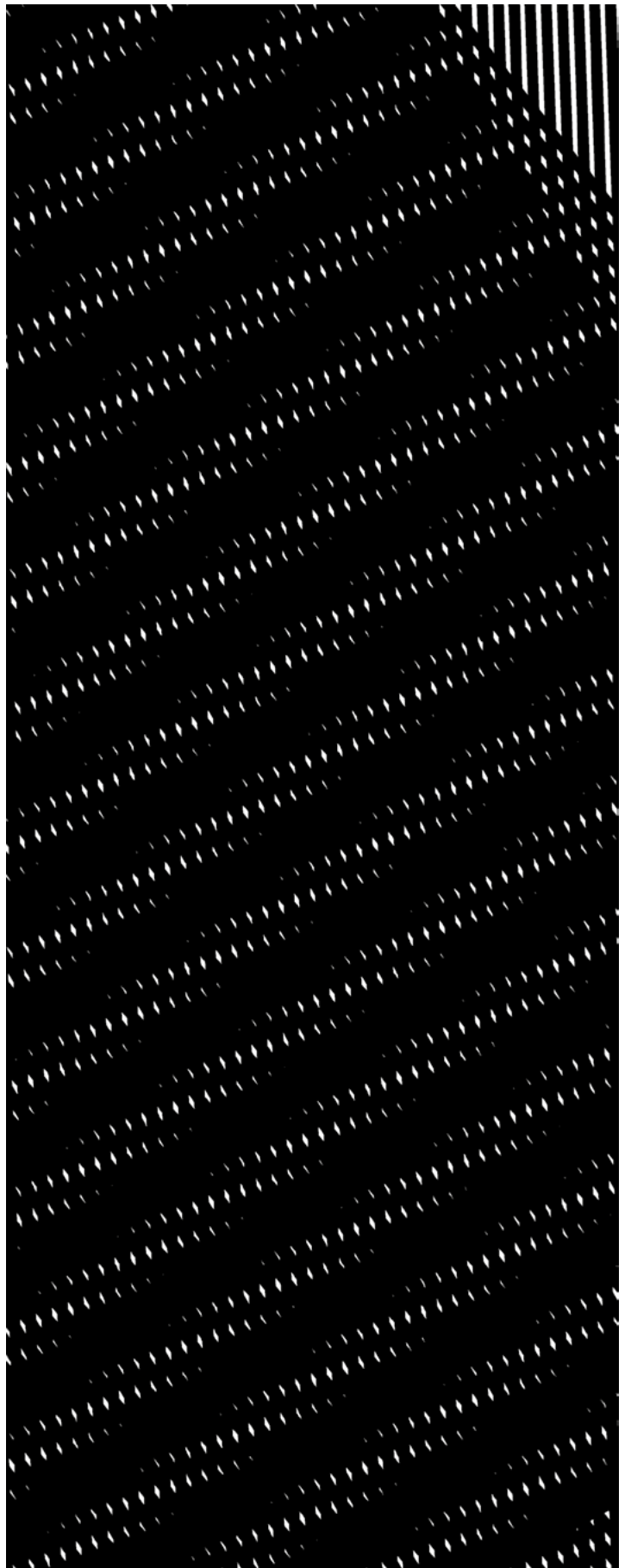
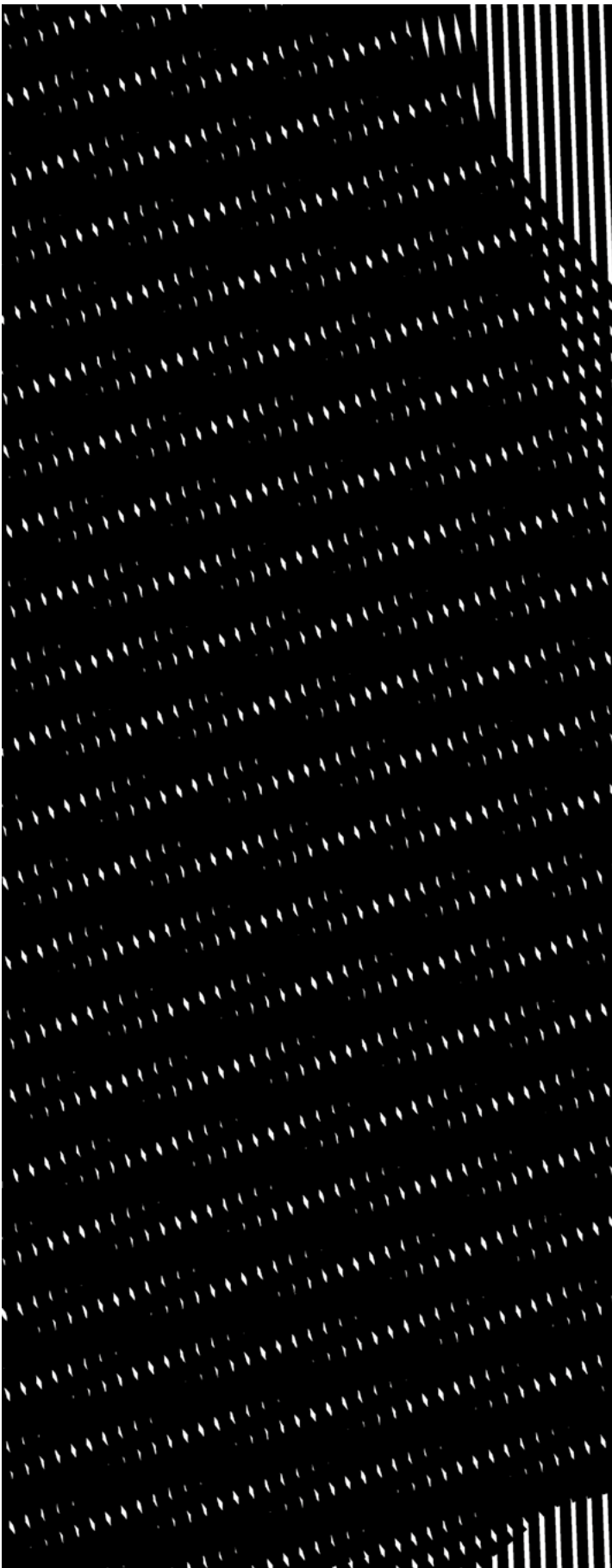
It is a concrete and pure expression of harmony and this idea accompanied me while wandering in the geometric possibilities of simple formal families.

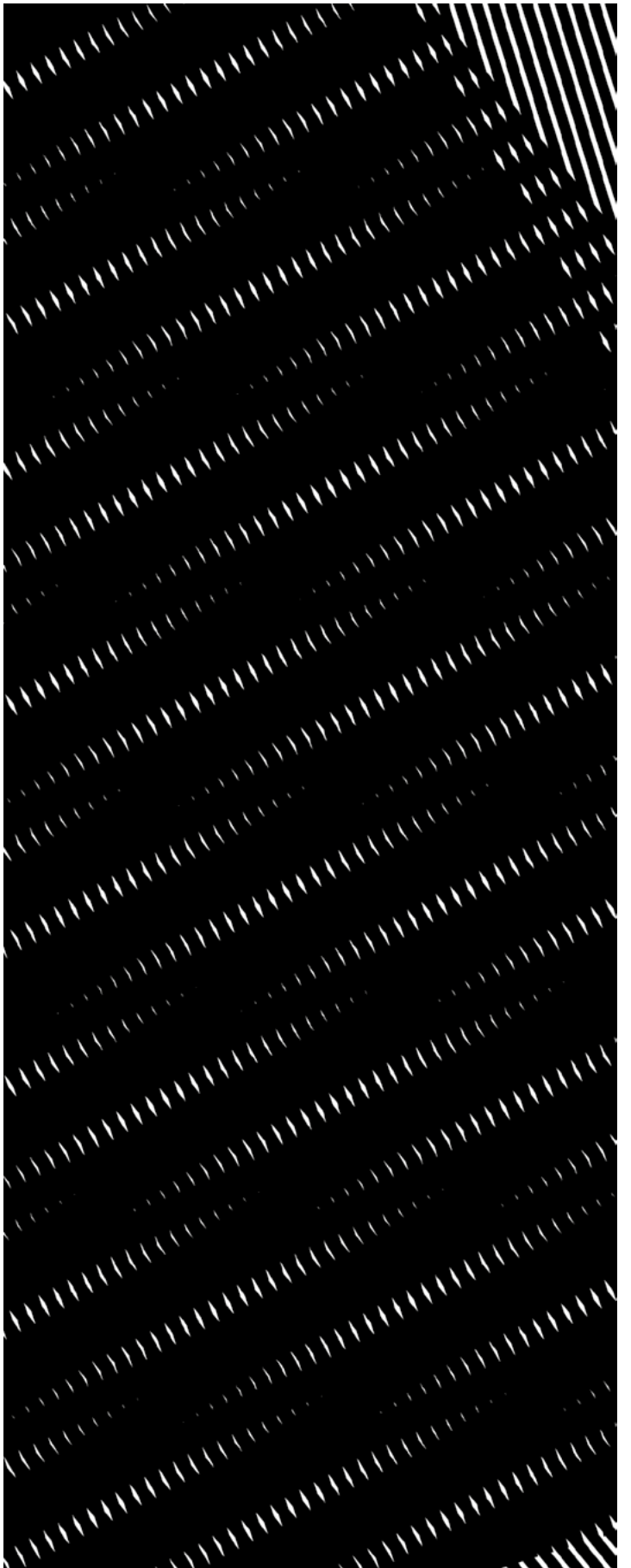
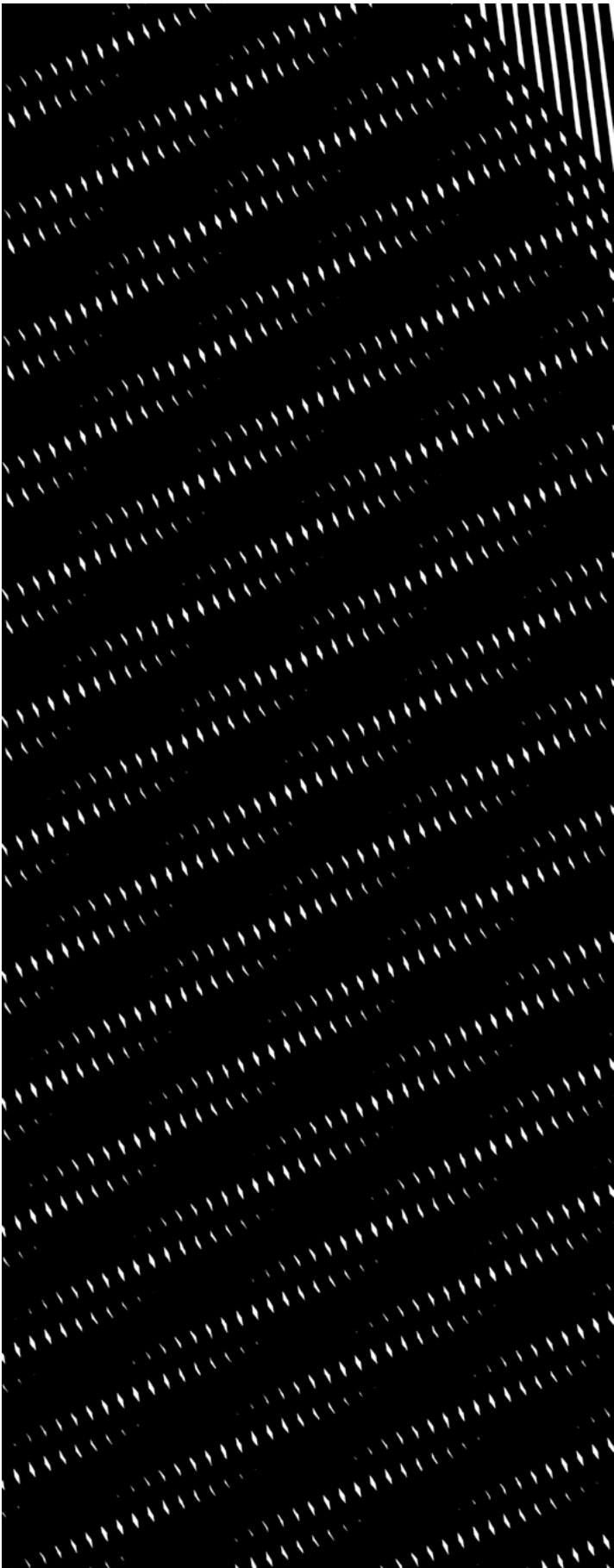
"*To classify*" is always a product of the conditioned mind and the search of a logical system within which to assign a unique place to any pattern is not part of my task, but a thought of Ludwig Wittgenstein with reference to language, expressed in *Philosophical Investigations*, seems also appropriate to describe my way of observing: « We see a complex net of likenesses that are overlapping and crossing. Sometimes a general similarity, sometimes a likeness of details. I am not able to formulate a better expression to characterize these similarities of *family resemblances*».

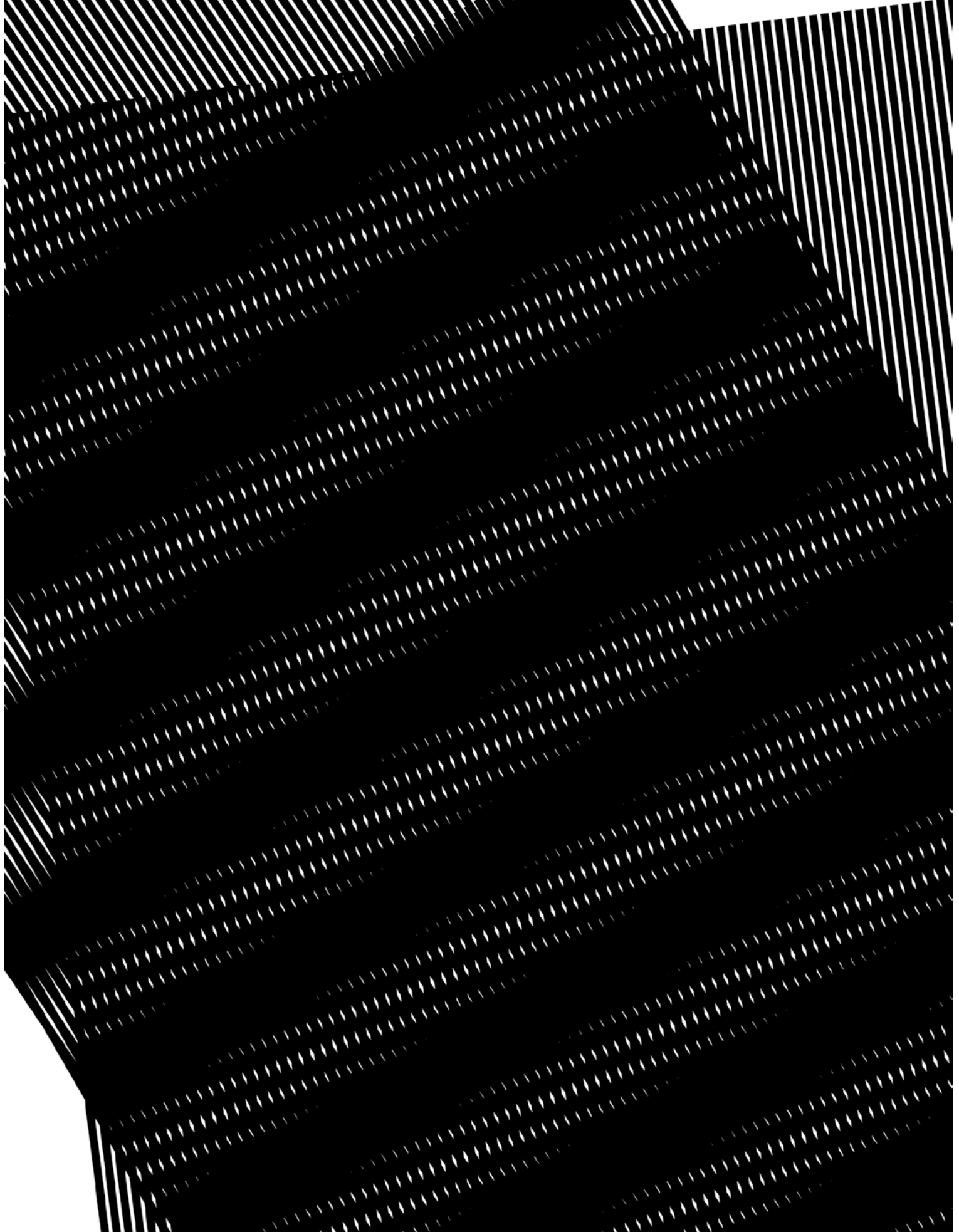


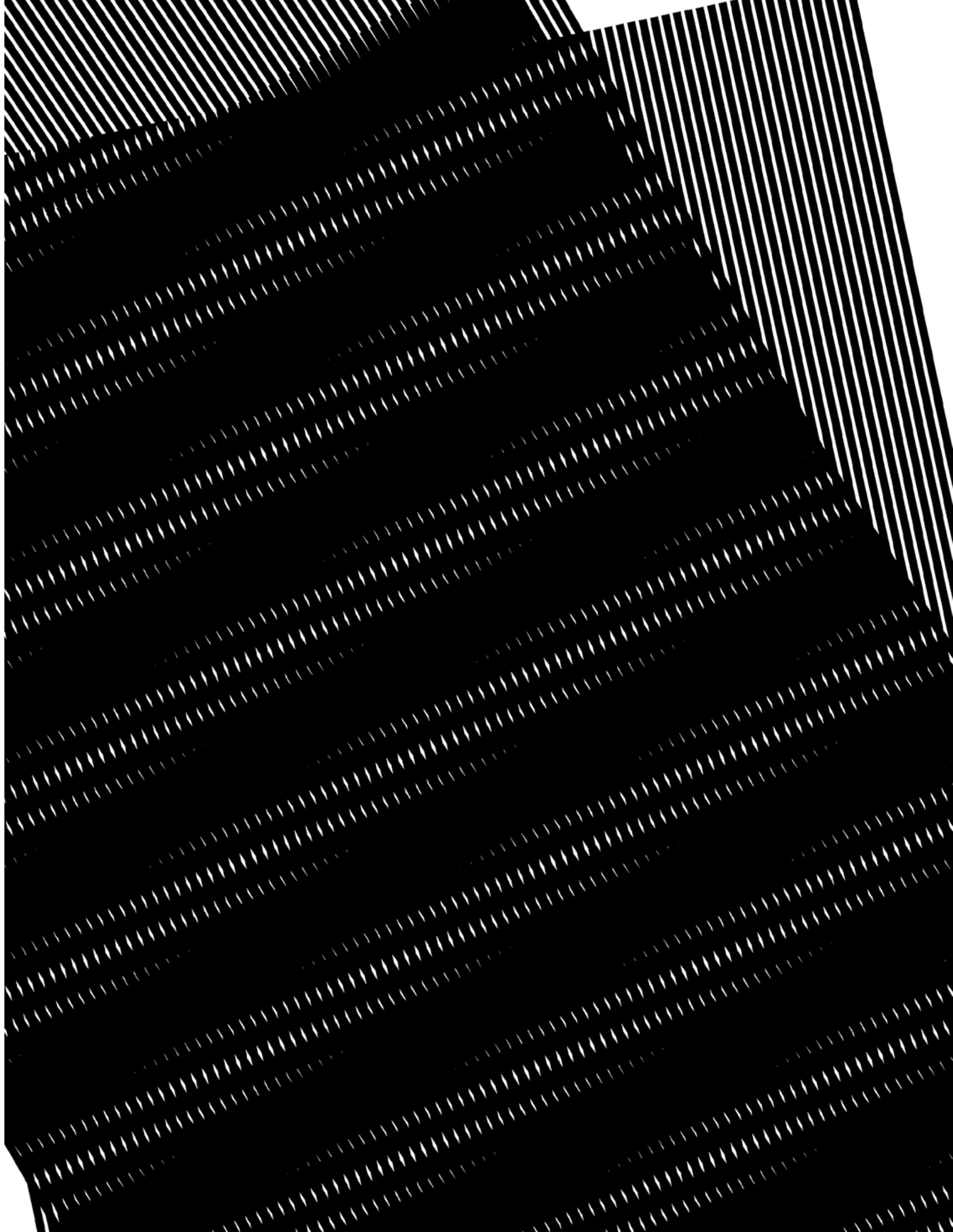


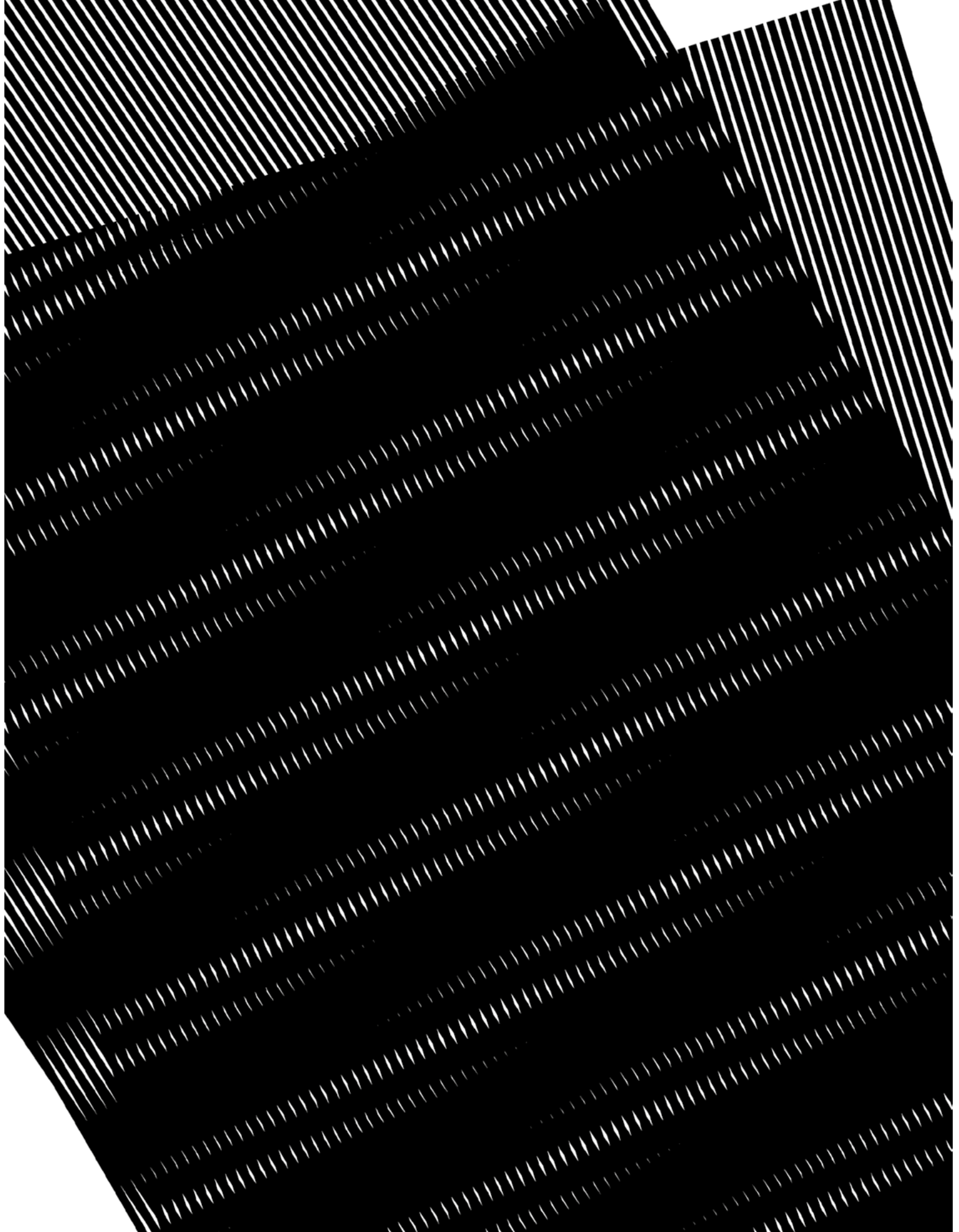


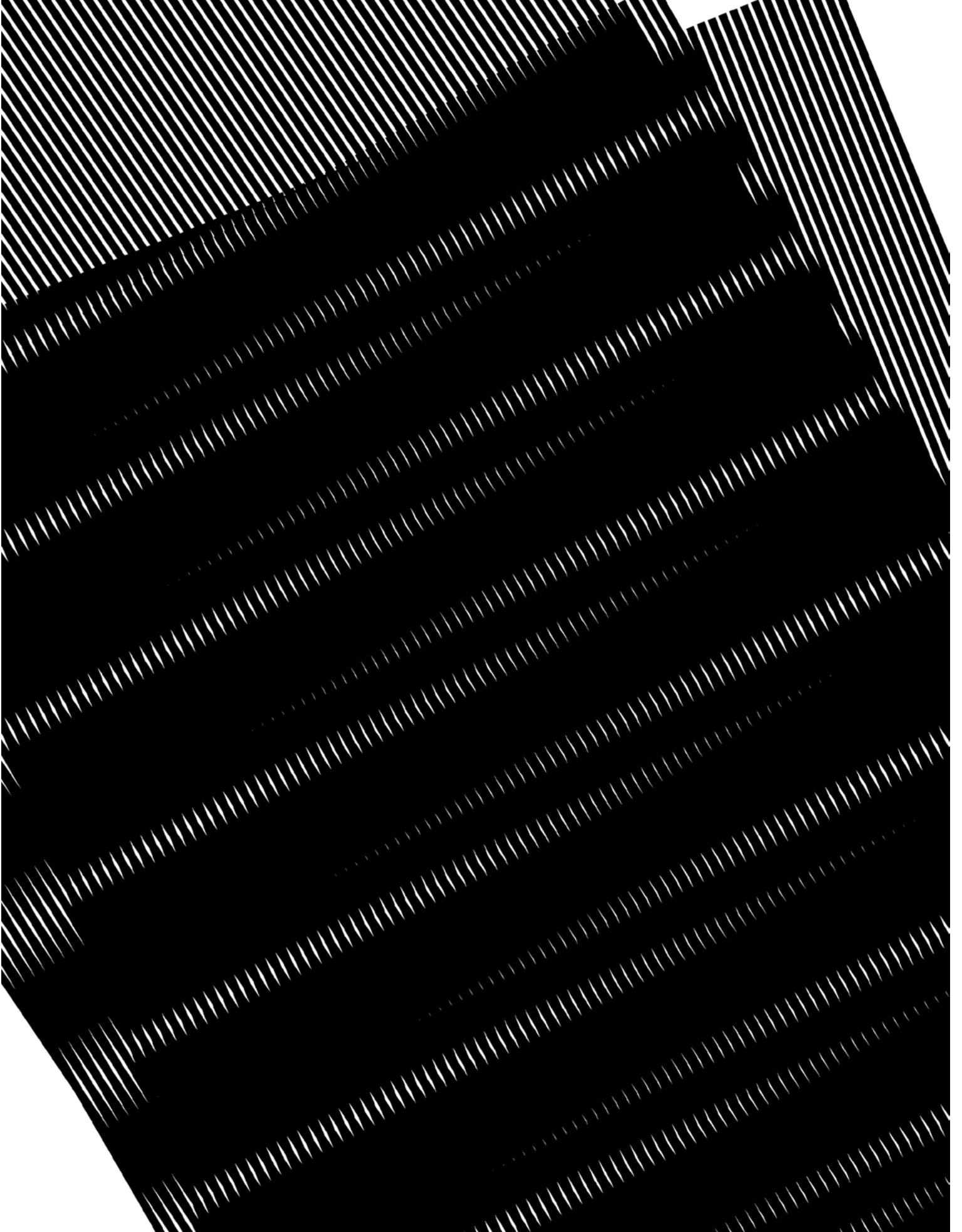












Wonder is the beginning of wisdom.
Socrates, as portrayed in *Theaetetus* by Plato

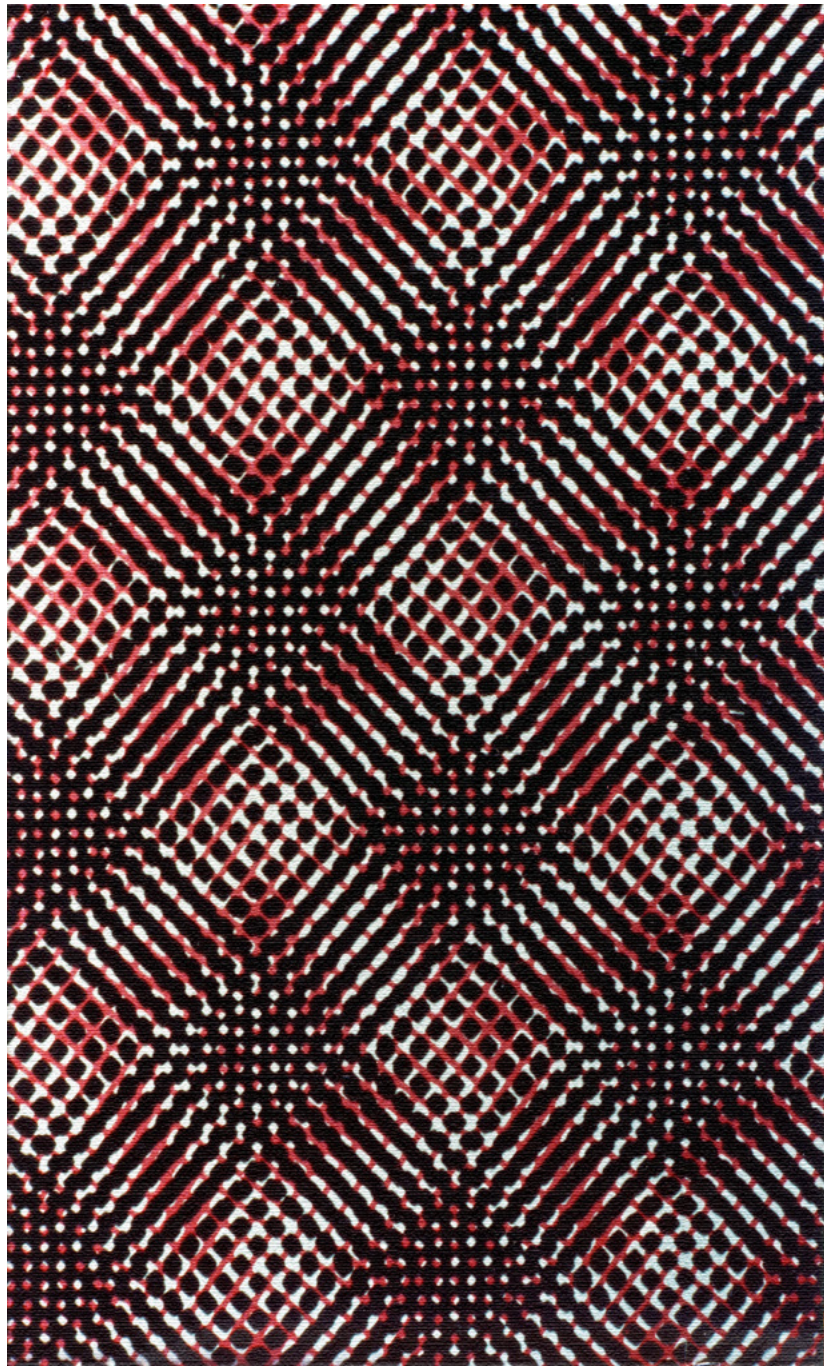
LEARNING THE ART OF PAINTING

Since my youth, Fresco paintings always attracted my attention. I looked at fresco paintings for the first time in the Museo Nazionale di Napoli, where a large collection of paintings from Pompei and Ercolano is exhibited.

Looking at these ancient paintings I got that special feeling of amazement that the ancient Greeks considered to be the beginning of learning.

My eyes wandered over the painted surfaces and were absorbed, from time to time, by some forms or patterns of colours, by small fragments of terracotta or glass tesseras mixed into the slaked lime. Looking back at that event, I interpret this phenomenon not simply as empathy but rather, as a cognitive penetration or insight. Later on, reflecting on this phenomenon, I felt that the opaque surface of fresco painting was, somehow, attracting our attention into itself and holding it there, presenting itself and defining itself as something that cannot "be said", cannot be reformulated without being lost, being transformed in something 'other'.

From this observation, after various attempts, I started the research that brought me to re-consider the art of fresco painting and to start afresh to reflect on its internal language.



Texture
Fresco on canvas
Cm. 118 x 198.

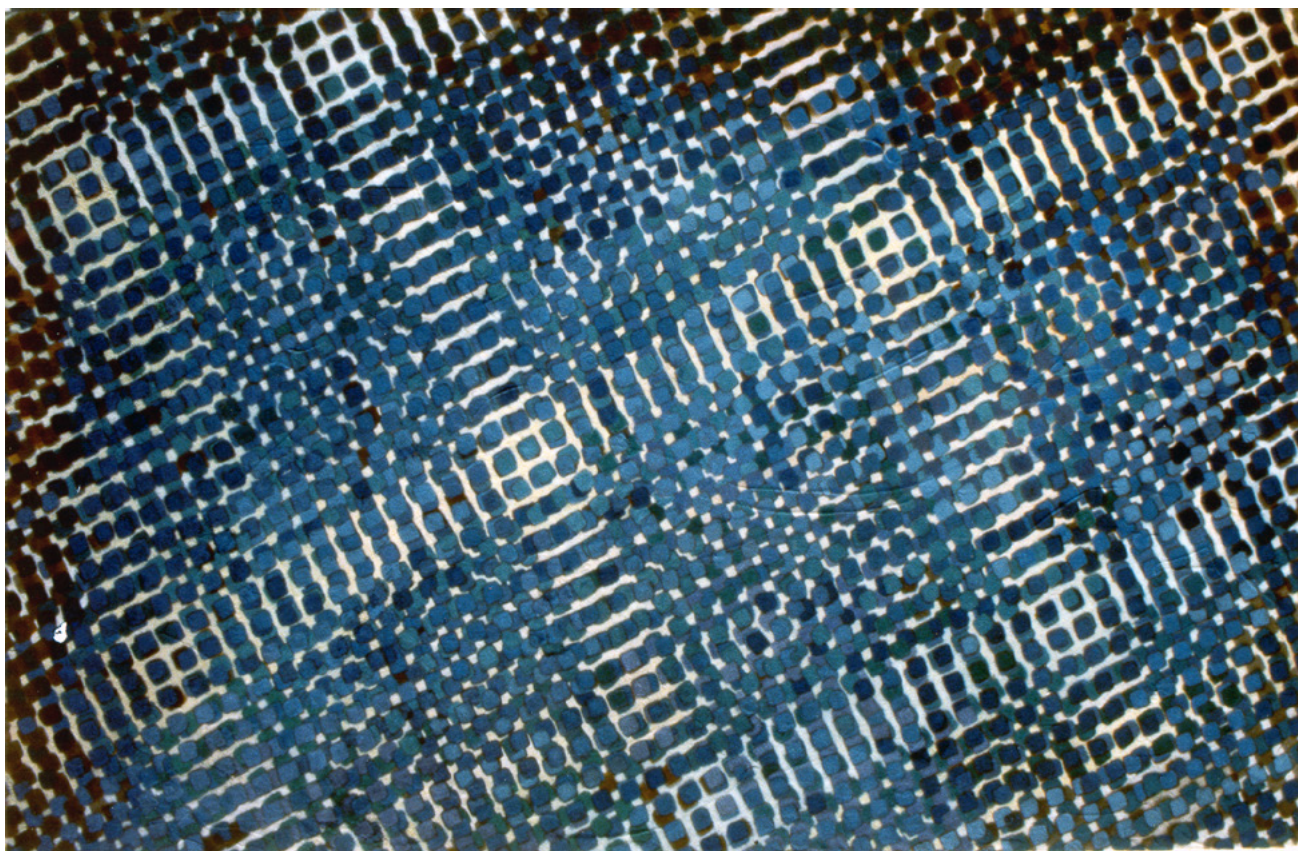
Sand, lime roughcast and mineral pigments are the basic elements in the art of fresco painting.

Playing with these elements I posed myself questions on the essence of colour and on the meaning of the very act of painting in contemporary society.

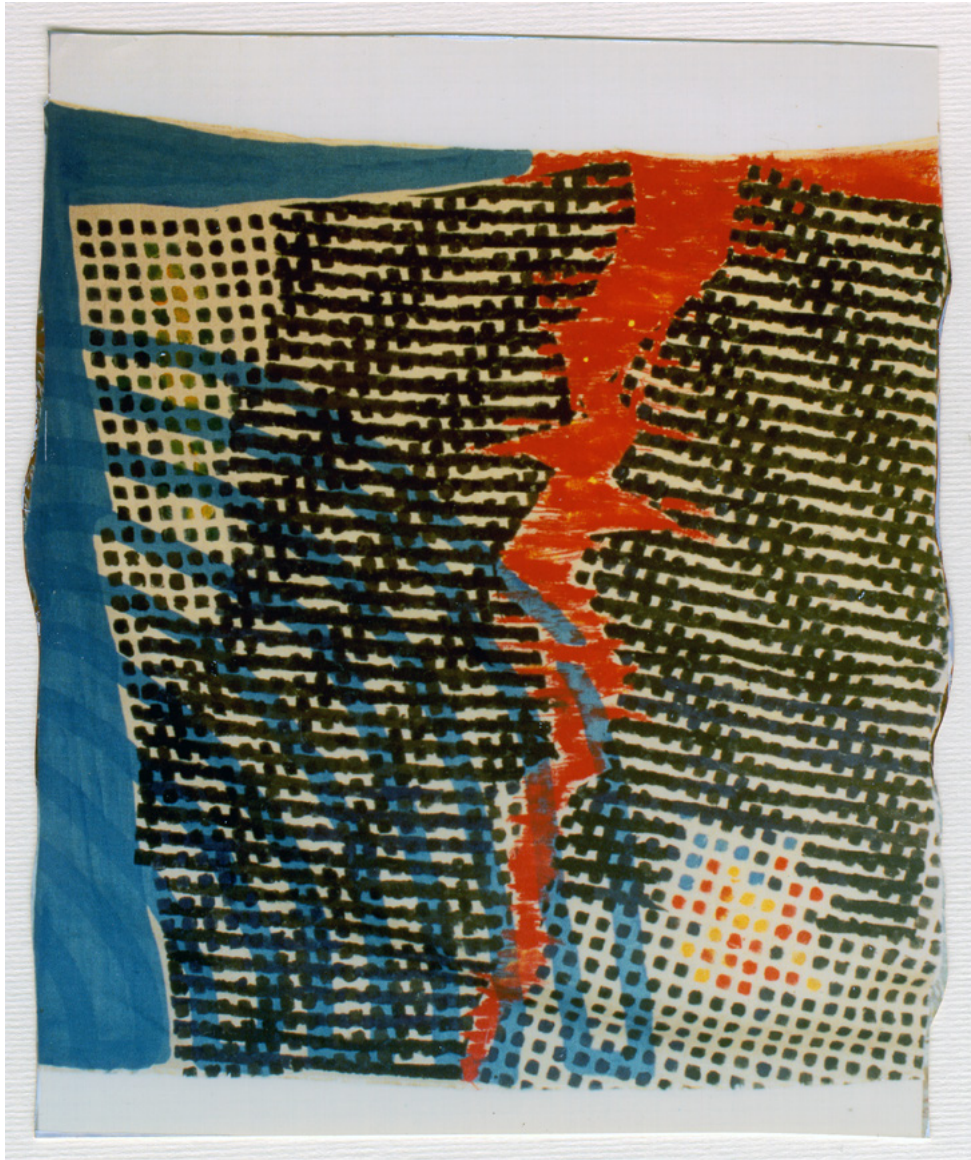
I always feel a sense of uneasiness when faced with a critical operation that tries "to say seeing".

Painting is not done by words, painting has no sound, and focusing awareness in seeing, in the very sense of sight, painting amplifies its sensitiveness focusing its own "sound" on mark and color and both voice the inexpressible...Painting hints at the inexpressible, a glimpse of something that can be caught "in-between" or behind experience, something that cannot be told because painting has no words, but that can be expressed by painting because it consists of mark and color, the very things that words are missing.

I consider the thick layers of my high impasto as a signal of the failure of picturing, of the inevitable material otherness of the artwork from anything it may propose to represent.



Possible
Fresco on canvas
Cm. 210 x 130.



Terrae-motus.
Canvas on canvas
Cm.185 x 240.



Intreccio
Fresco on canvas
Cm. 210 x 125.

William Blake in response to the Joshua Reynolds's comment, 'Well, Mr. Blake, I hear you despise our art of oil painting', he famously retorted: 'No, Sir Joshua, I don't despise it; but I like fresco better'.
Peter Ackroyd, *Blake*, Vintage, 1999, pp. 61-62.

ON THE BRUSH'S EDGE

The constituent materials of fresco painting have their own peculiar prerogative to enrich themselves with the passing of time. In true-fresco painting the materials have their own vitality that flows through plaster, pigments, the water that binds and the air that dries them and turns them into a reactive and live product, susceptible to the variations of the proportions and combinations of the single elements. Basically fresco is a simple technique, but the procedures that comprise it are complex and for this reason, after the first attempts I was determined to immerse myself in this subject, like observing it under the microscope.

I started with simple strokes with the tip of the brush, like a water colorist who tries his colors on a sheet of paper before painting. Then I enlarged some sketches on wide surfaces and I got involved in the construction of the pictorial matter and this operation gave origin to the works of the cycle *On the brush's edge*.

If, at a first sight, these works look like abstract painting, expressions of an irrational or emotional gesture, they are rather the result of a constructive process aimed at recognizing the special qualities of the true-fresco painting; trying to overcome the limits set up from our inability to see within and beyond the matter by handling it through daily practice with the sensibility of one who recognizes in such qualities, not only a heritage to safeguard and to hand on, but also to develop and to enlarge.



Useless ascent

Mortar and ground pigments on canvas.

Cm. 140 x 220 x 4



Fluxus
watercolour.
real size



Pathless land
watercolour.
real size



Pathless land

Mortar and ground pigments on canvas.

Cm. 185 x 230 x 4.



Observing fluxus with equanimity
Mortar and ground pigments on canvas.
Cm. 220 x 140 x 4.



Deceptive detachment
Mortar and ground pigments on canvas.
Cm. 220 x 140 x 4.



Without escaping solitude

Mortar and ground pigments on canvas.

Cm. 240 x 135 x 4



Striking through every certitude

Mortar and ground pigments on canvas.

Cm. 220 x 140 x 4.

DE ARTE PINGENDI FRAGMENTA

The paintings of the series *On the brush's edge* were useful to become familiarized with the materials of fresco painting but the forms on the surface, of a simple type, establish a sort of hierarchical order, gravitating around the center with a less consistent spatial yield towards the margins. This type of rather traditional composition tends to induce in the observer a sort of *narrative experience*, a model of vision similar to the act of reading that proceeds from left to right.

I therefore found it more interesting to reconsider the *all over* pattern of my early works because, by eliminating directionality, spatial illusionism and the relationship between the parts and the whole, the classic typological elements of a picture, it becomes easier to bring out the structure, or better, the *picture as structure*. At the same time the use of regular pattern pushes the illusory space beyond the edges of the painting. The pattern, having reached the margins of the picture, tends to expand visually suggesting a wider design that can only be completed mentally in the external space to the picture, the space of the observer.

From this point of view, the form and the format of the picture become fundamental, intended not as an empty space to fill up but as the generating principle of the painting, its structure and its substance.

We live in a *curved* space. The fact that the gravitational fields in which we are involved are not particularly strong, allow us to use Euclidean geometry in daily life. The flat surface of a canvas, in spite of the modifications to depiction that have been made over



ingiustificata tranquillità

Iron, cane-mat, mortar, pigments.

Cm. 105x215x15.

the ages, always take us back to the idea of L.B. Alberti of the window on the world (whatever that is) and to an idea of Euclidean space.

Therefore I focused my attention on the form and the format of the painting. Starting from the idea that the nature of iconic space is fundamentally different from that of linear space, I preferred to use slightly undulated, wavy surfaces. They suggest an idea of curved space, as modified by fields of forces where the priority of the external or internal form, the centripetal or centrifugal movements lose their meaning or rather no longer involve the concept and the structure of the work but only the subjective experience of the single spectator.

Moreover the waved surface, with its slightly pronounced depth, projects an irregular shadow onto the wall. This peculiarity, on one hand, allows the painting to breathe and be detached from the wall, on the other eliminates every pictorial illusion, allowing the true territory of the painting - the surface - to emerge.

Thus the illusory effect of the image is mixed with the perceptive one in the real space that changes according to the changing conditions of the observation, challenging the observer into an active vision.

With regard to the form, the pictures have often assumed that of fragments, *tokens* or cutout of an underlying totality where the single fragments are composed together according to a horizon of meaning.



Intreccio

Wood, mortar, pigments.

Cm. 115x215x15.



Silent poesis

Cane-mat, mortar, pigments.

Cm. 175x125x15.



Non isolato ma solo
Cane-mat, pigments and pietra serena.
Cm. 125x175x15.



Leaving

Cane-mat, pigments and old wooden frame.

Cm. 175x125x15.



Fragment and mirror

Mortar, pigments on cane-mat and mirror.

Cm. 105x105x10.



Quietly walking through Nigredo
Mortar, pigments on curved and shaped panel
cm.155x210x15





Approaching Storm

Mortar, pigments on curved and shaped panel

cm.155x210x15



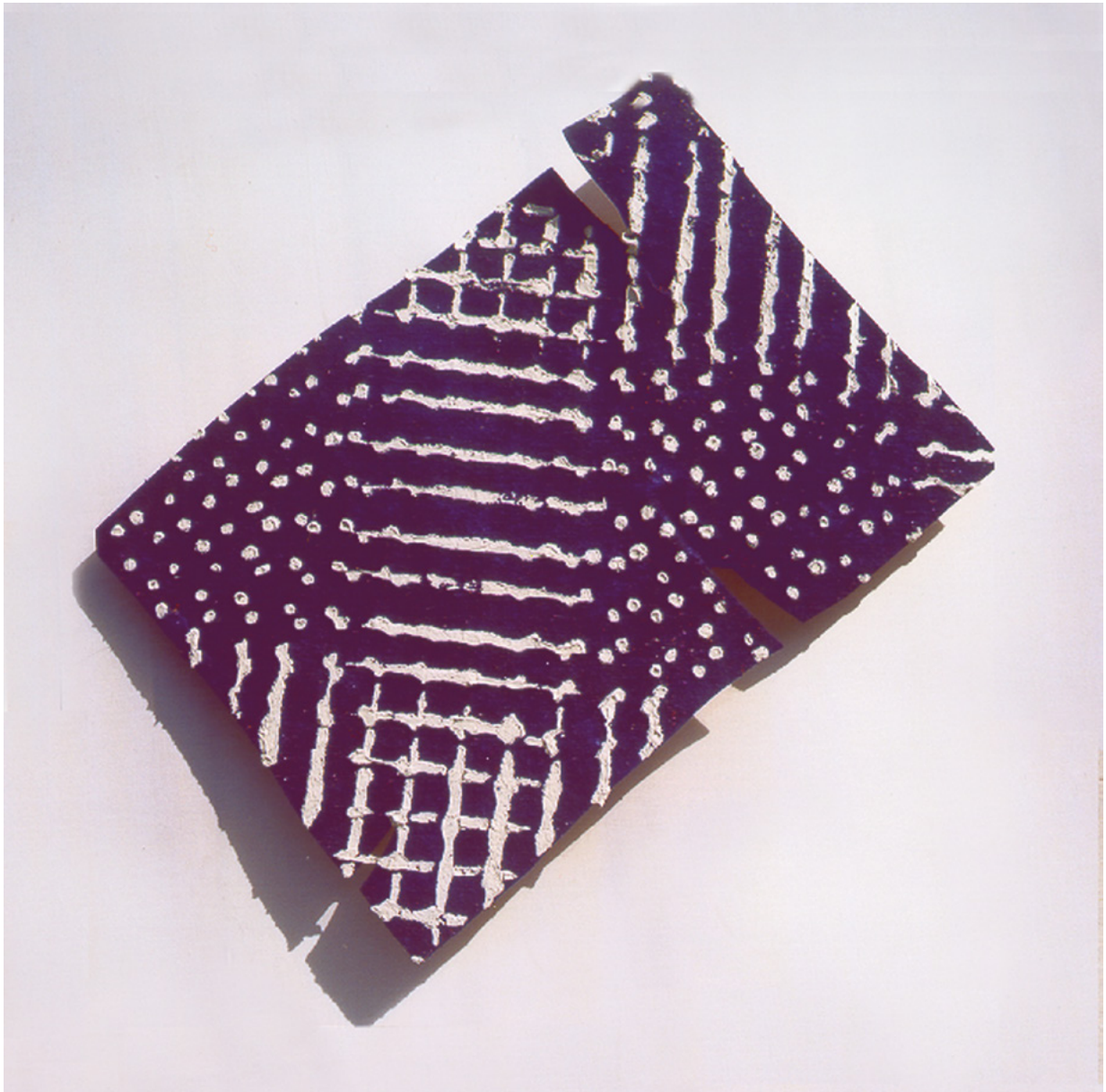


Bhogakkhandha data stream

A mass of wealth data stream

Mortar, pigments on curved and shaped wooden panel.

Two panels each: Cm. 85x125x5.

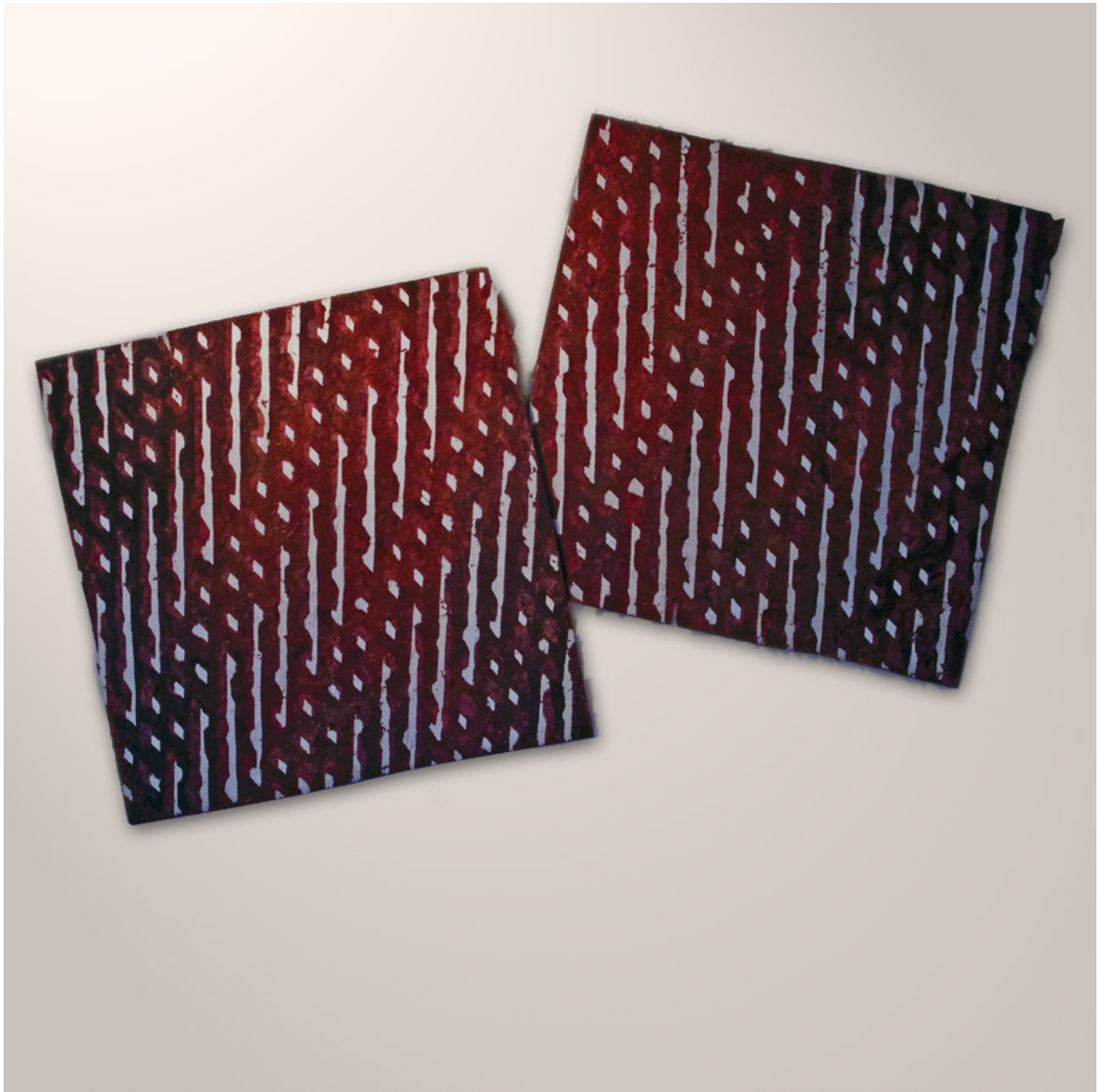


Niddara

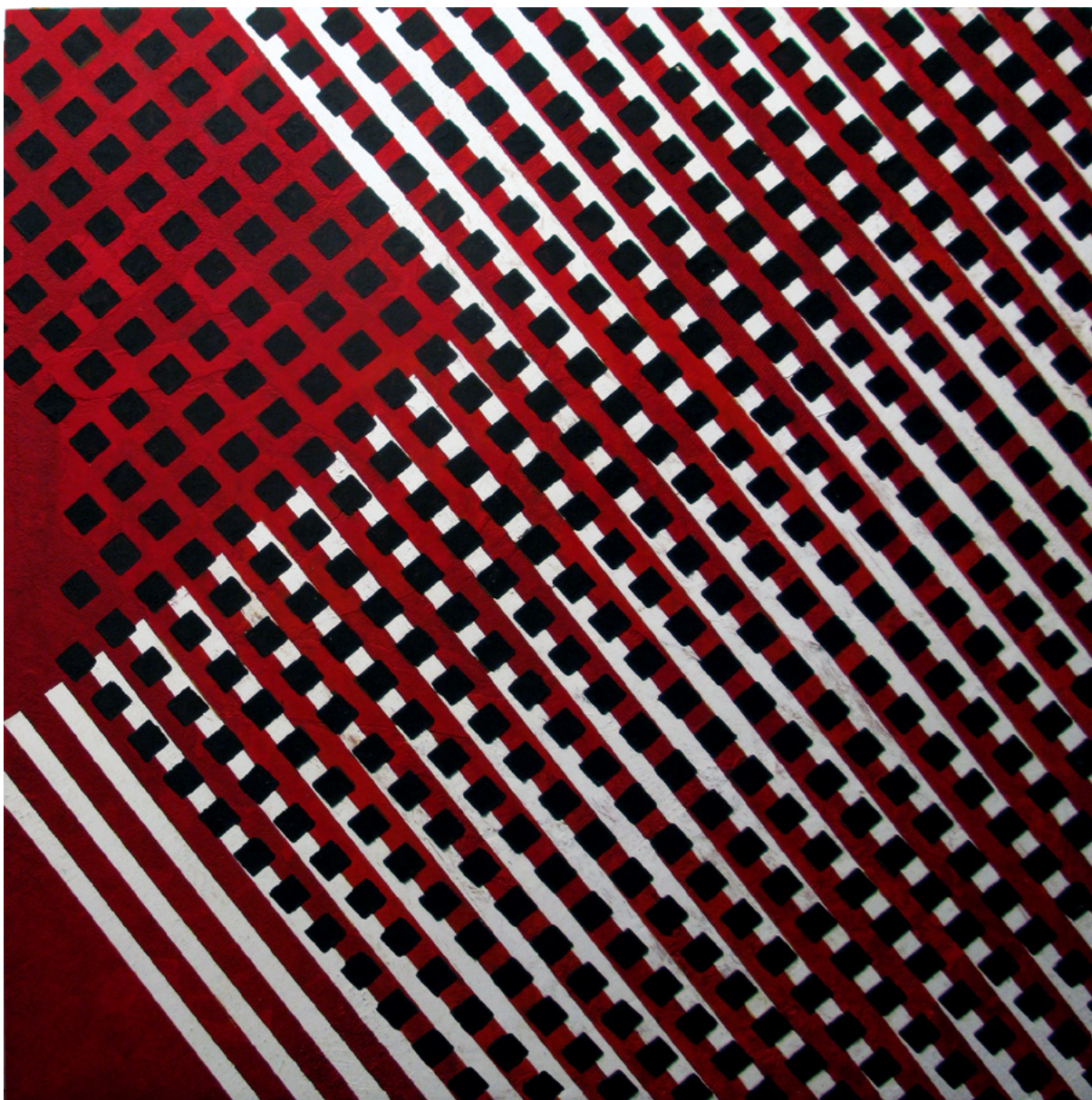
Free from anguish, pain or fear.

Mortar, pigments on curved and shaped wooden panel.

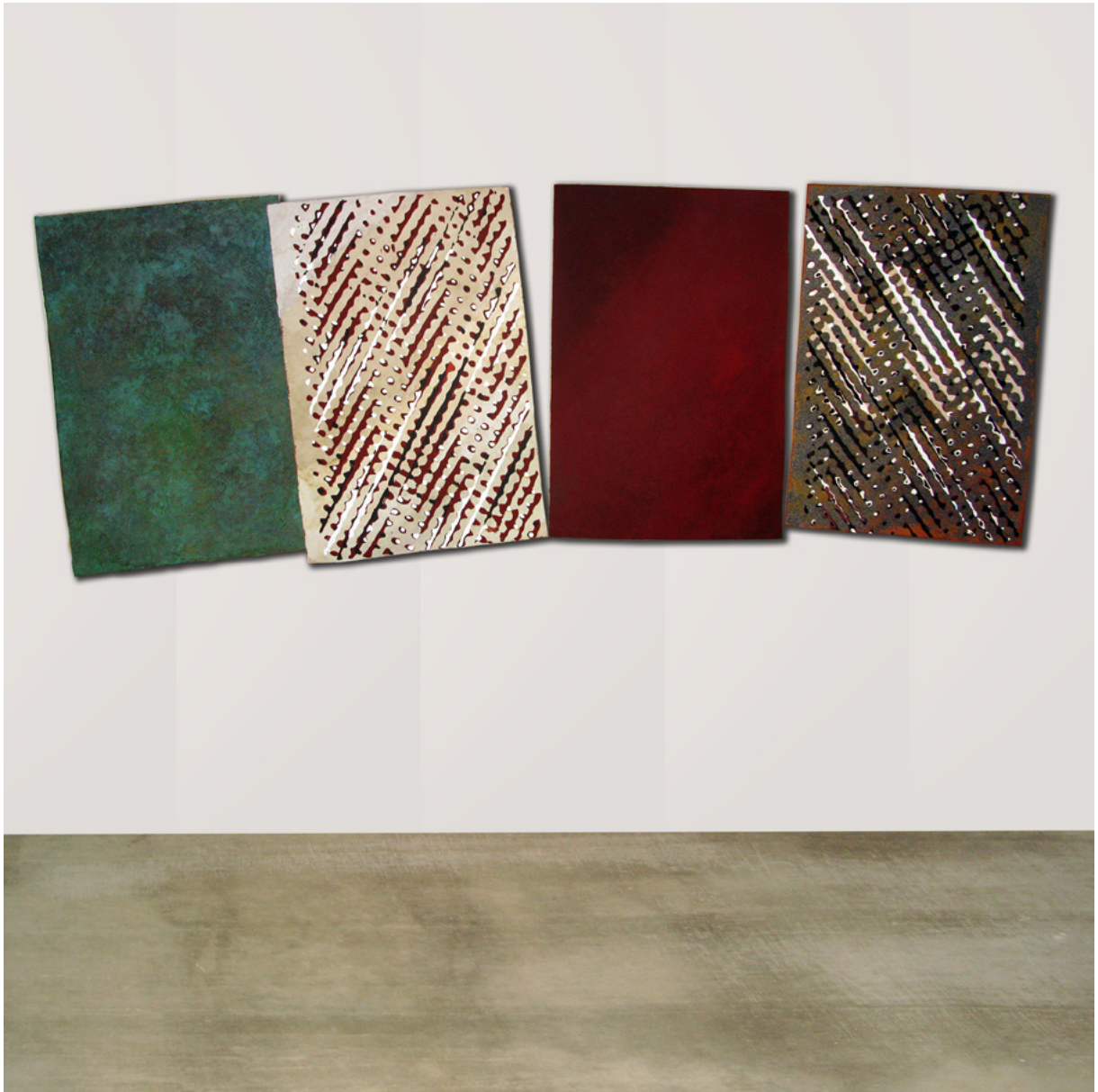
Cm. 75x45x5.



Sukha-vipaka data stream
Resulting in happiness data stream
Mortar, pigments on curved and shaped wooden panel.
Two panels each: cm. 155x155x15.



Crossroads of strips and squares
Mortar, pigments on curved and shaped wooden panel.
cm. 150x150x3.



Grids and Mono

mortar, pigments on curved and shaped wooden panel
Four panels each: cm. 155x100x5.



Crossroad of Desert and Fertility

DIPTYCH

mortar, pigments on curved and shaped wooden panel

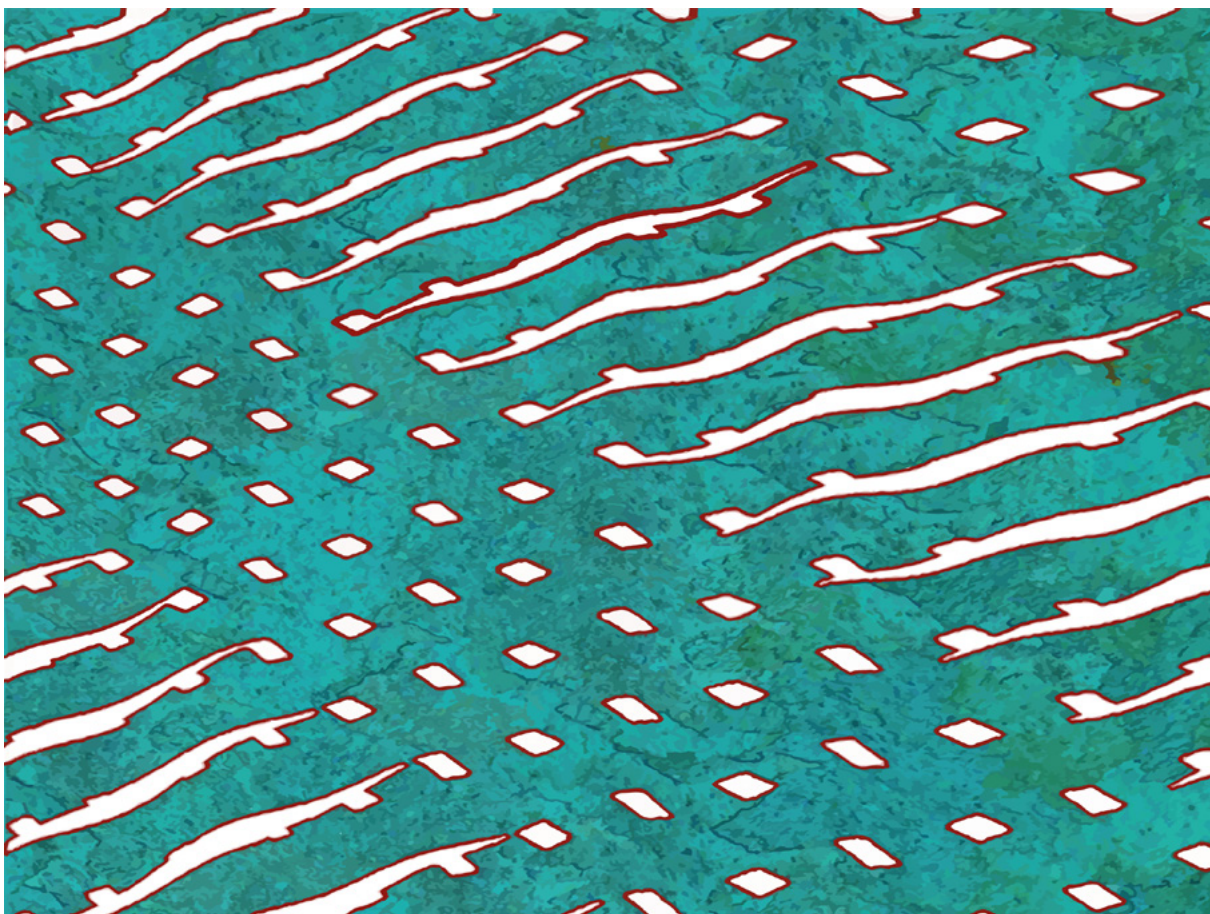
Two panels each: cm. 155x255x15.



Sea Dance

Fresco on wooden panel

Cm. 175x116x5.



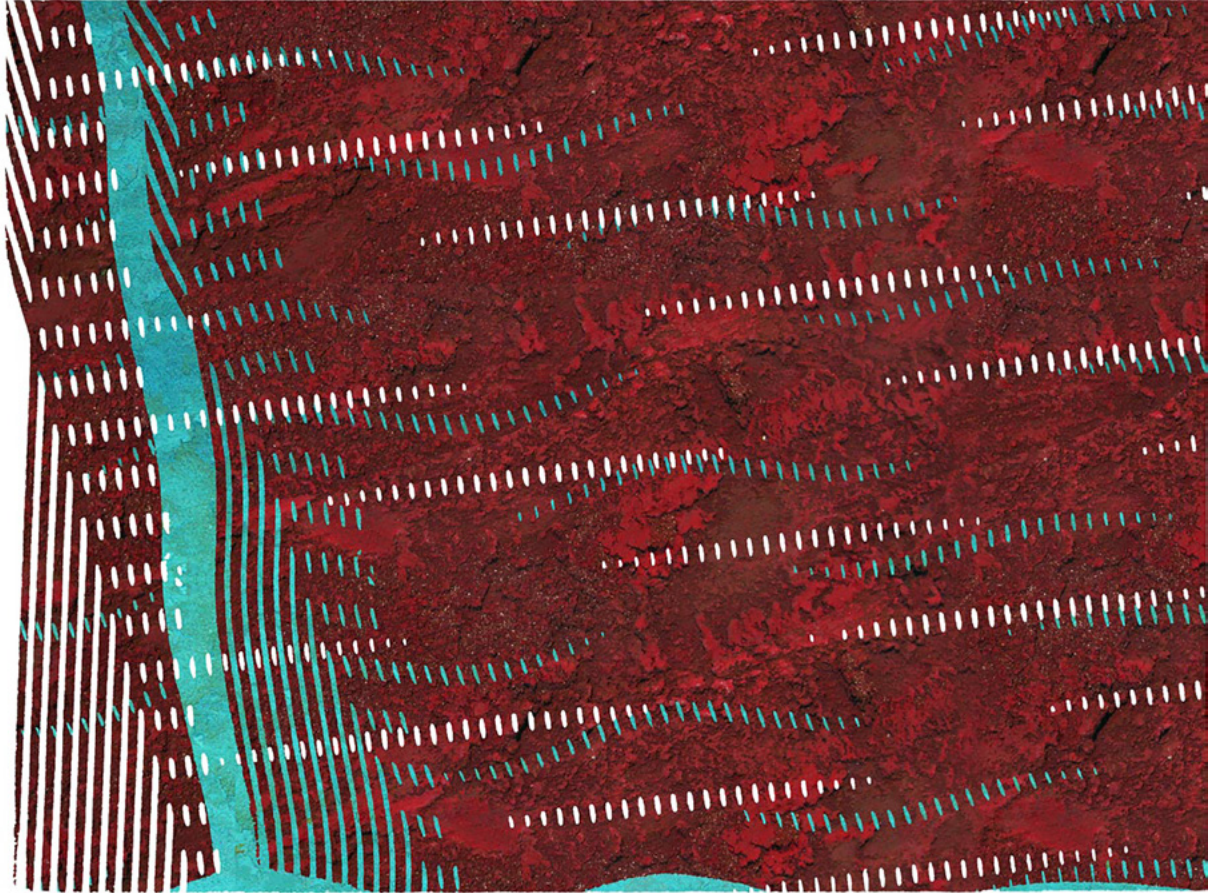
Reflections

Fresco on wooden panel

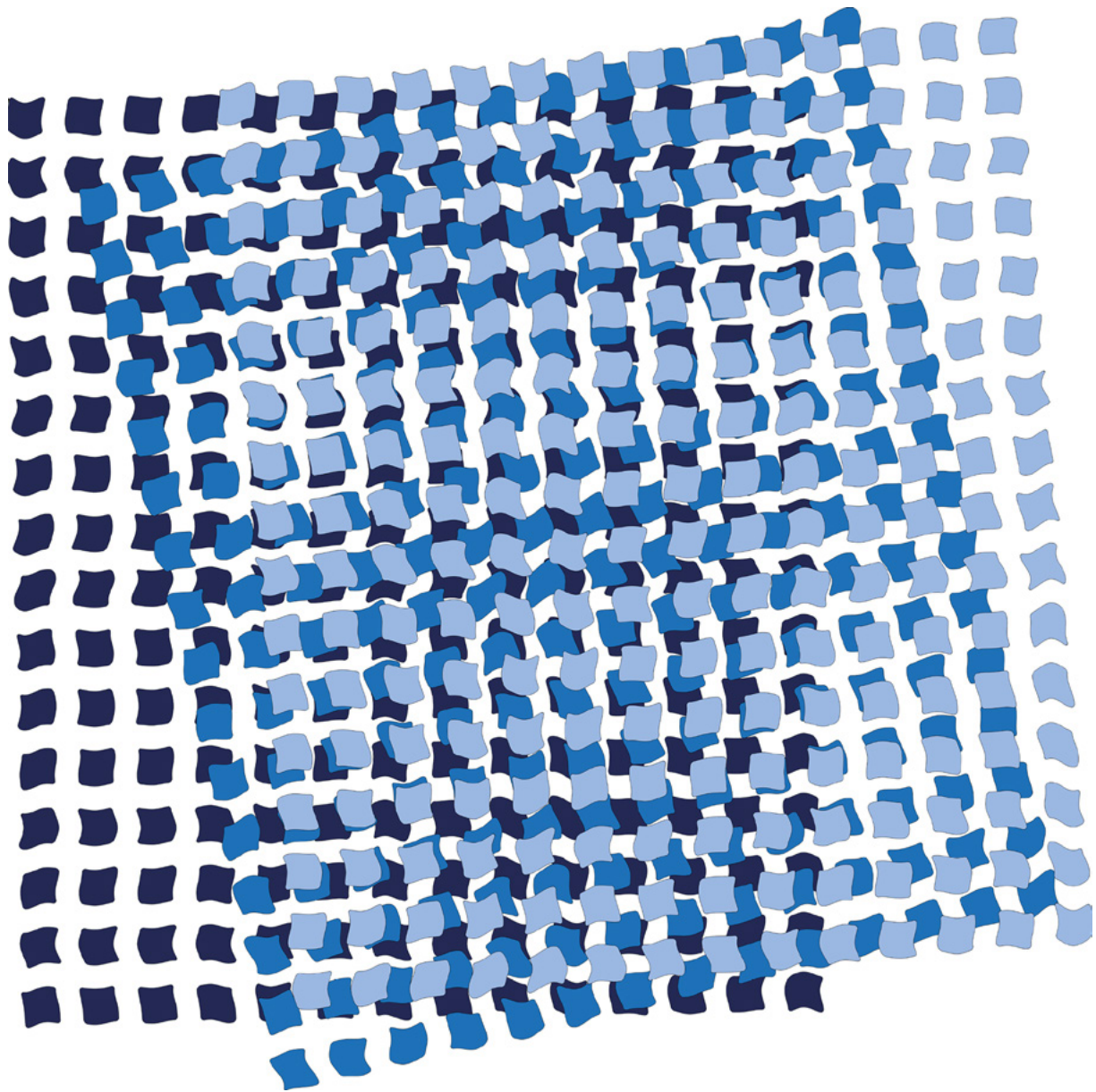
Cm. 170x127x5.



Tuscan Boogie -Woogie,
Monotype mounted on paper
cm. 56x76



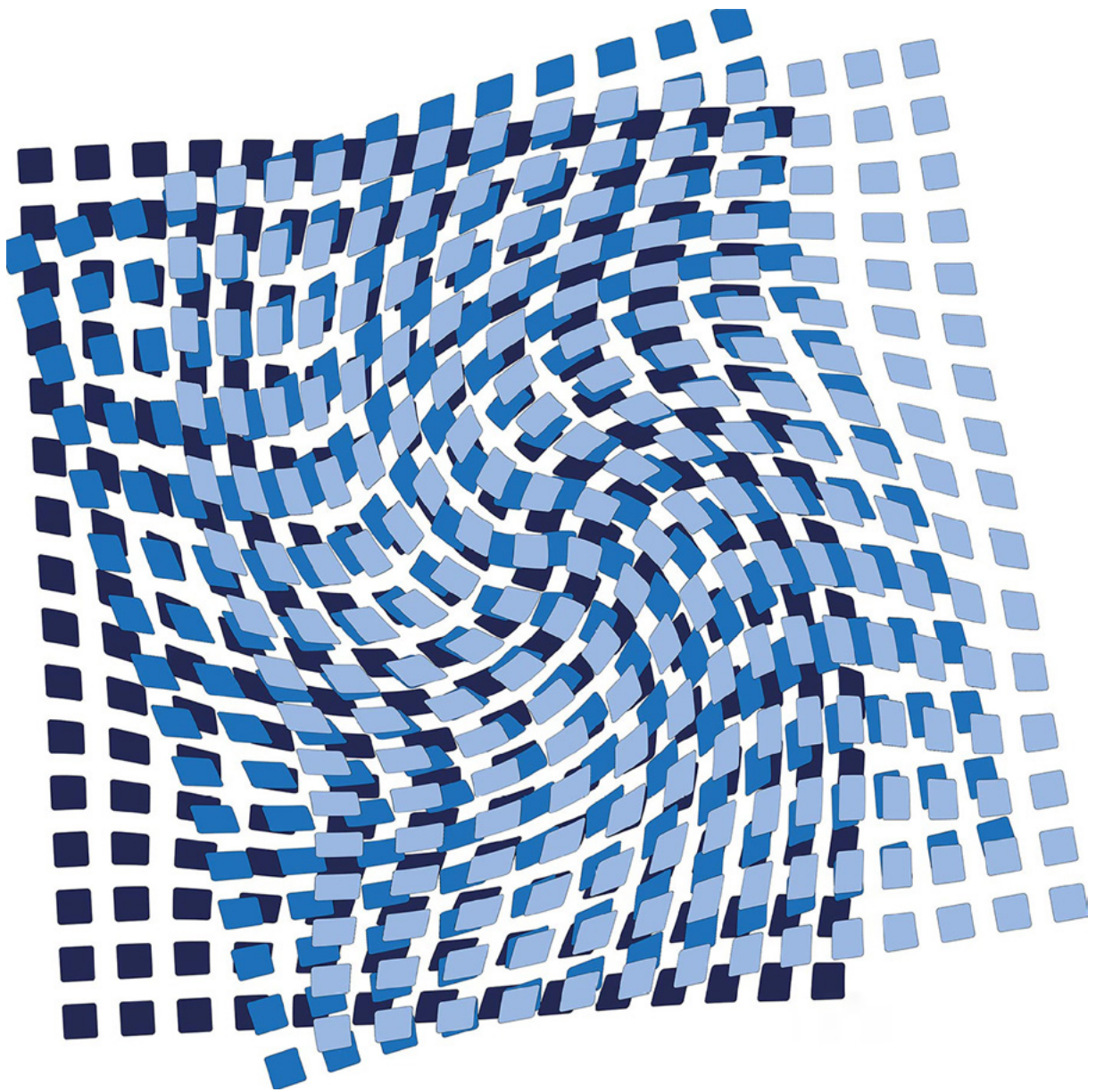
Mycenae-wave
Fresco on wooden panel
Cm. 80x110x3.



Rhapsody in blue-first movement

Fresco on wooden panel

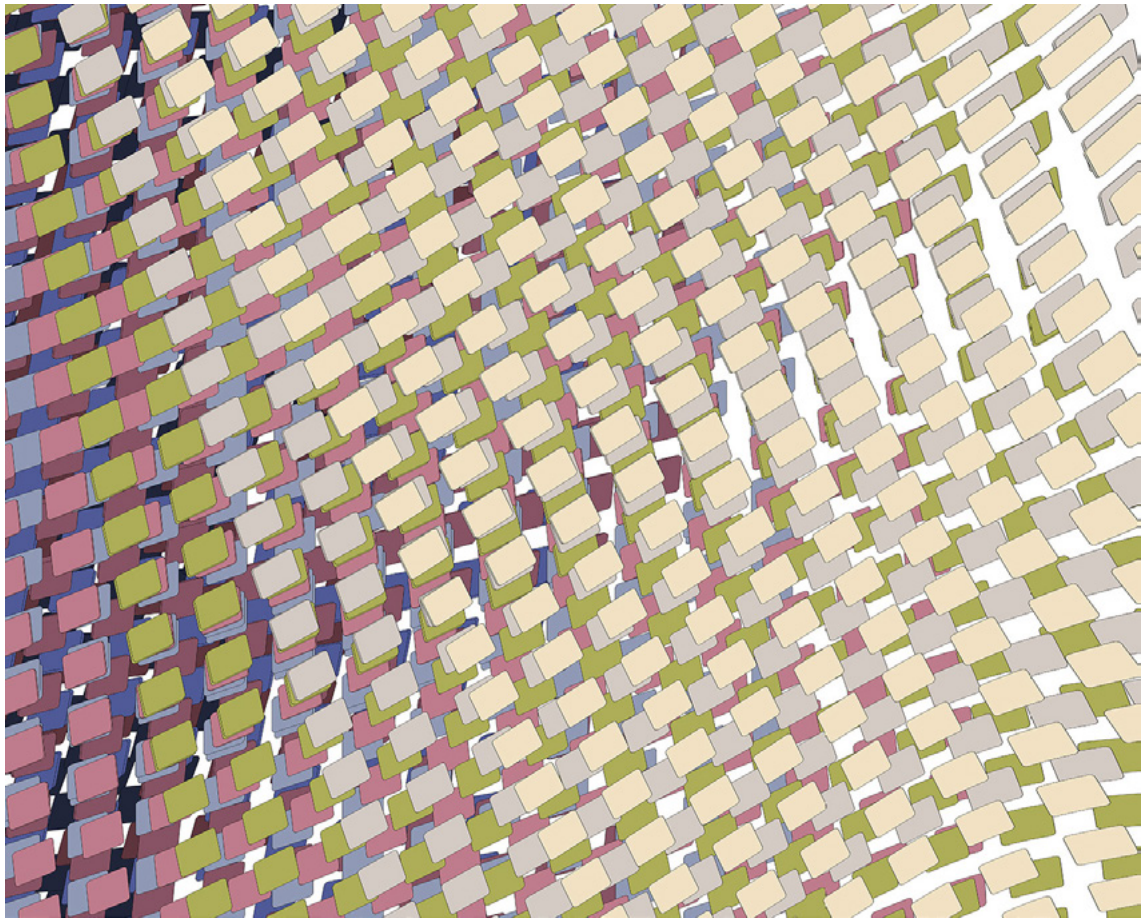
cm. 150x150x5



Rhapsody in blue-second movement

Fresco on wooden panel

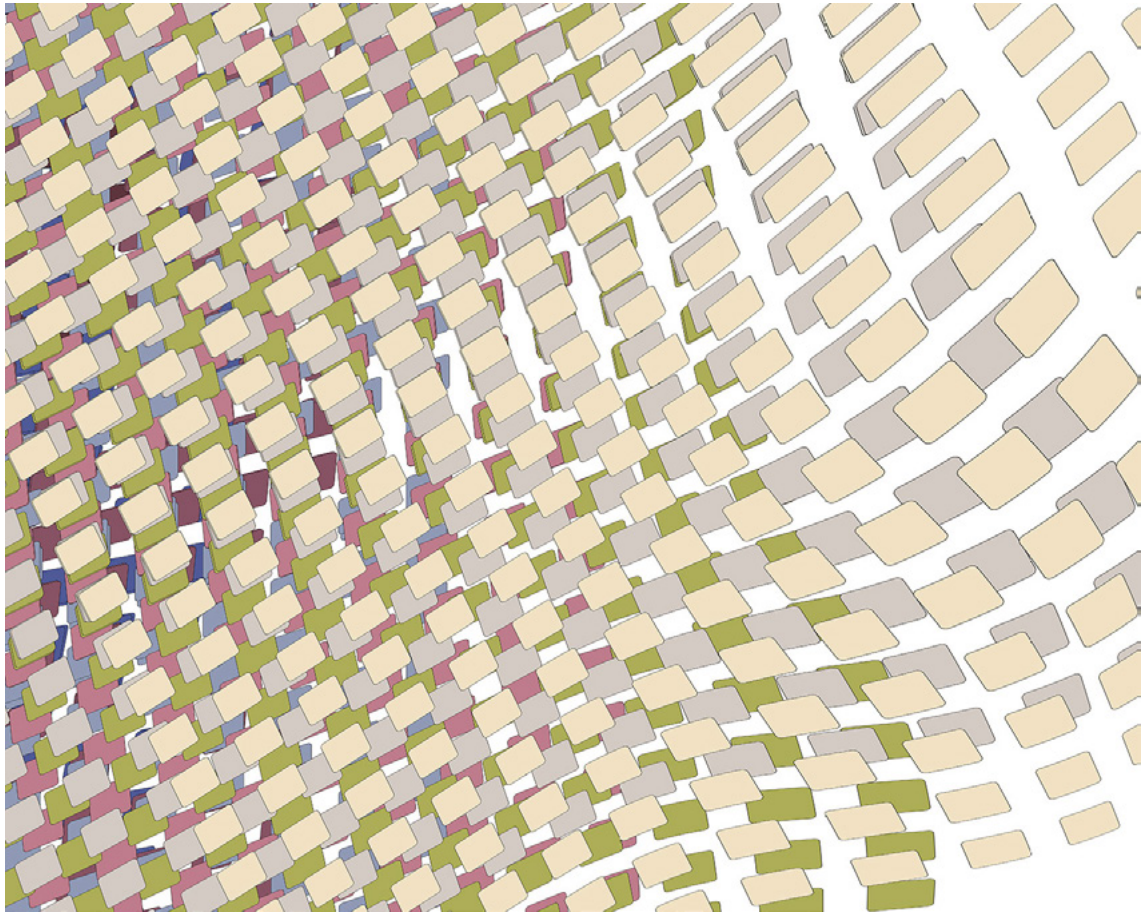
cm. 150x150x5



Blown into the wind-1

Mixed media on canvas

cm. 100 x 120 x 3



Blown into the wind-2

Mixed media on canvas

cm. 100 x 120 x 3

ARCHITECTURA PICTA

Through my many journeys in the Indian subcontinent and the reading of the essays of Ananda K. Coomaraswamy, I learned the foundations of the Indian theory of art and its connections with the art of the medieval West and *Philosophia Perennis*.

In the mid Eighties I founded ARCHITECTURA PICTA, a flexible structure able to plan and to depict spaces dedicated to cognitive and philosophical contemplation. ARCHITECTURA PICTA has as its background the idea that Nature cannot be reduced to fundamental units, but can only be understood as a whole, investigating the coherence of its elements, each one separately but also conjointly together. In Analytical psychology, symbolic images aid the process of individuation, that is to say the dialectic integration between the conscience and the unconscious, between individual and the universal. Also in the Alchemical Traditions and in the Oriental doctrines the conviction exists that, in every human being there is lodged an energetic power. This, if suitably revived, takes the individual to completeness, to the unity of a divided personality.

Towards the end of the Eighties, in the light of the implications of the new Paradigm of Complexity, some clients felt the need to bring forward an idea of "Tradition" as "transmission" where, in visual art, the reflection on what is real, is transferred onto the symbolic space of a painted wall.

In this context I painted *Paradoxical perspective on orthogonal plans* and *About the methaphor of Indra's net* in the *studiolo* of the Venetian house of Senator Susanna Agnelli when she took on the presidency of Palazzo Grassi or *Cubic Sky trapped in a net of Cartesian coordinates* for Giorgio Mondadori.



*Cubic Sky trapped in a net of Cartesian coordinates
for Giorgio and Nara Mondadori
Via Donizetti, Milan.*



*Paradoxical perspective on orthogonal plans.
for Senator Susanna Agnelli
Venezia*



*About the methaphor of Indra's net
for Senator Susanna Agnelli
Venezia*





Interior with figure
Fresco on wooden panel
with glass and wood inlays.
Cm 245 x 155 x 2.
Via Leopardi, Milan.





A la maniera del Brunelleschi.

Firenze

Nu descendant un escalier, CELESTE!

In 1912 Marcel Duchamp showed *Nu descendant un escalier* at the Salon des Indépendants. The clearest key to reading the work is offered to us by Arturo Schwarz. He said that in *Nu descendant un escalier* the construction of the unit of the Primordial Being, the immortal *Hermetic Androgen* is represented. The contradictions between the male and female side of every individual are resolved in the reconstituted androgynous unit of the Primordial Being, filled with eternal youthfulness and immortality. The perfect union, between the male and the female sides of every single individual, is represented in the symbol of the Androgynous as well as the ideal condition of the Creator, that state in which, having resolved all the contradictions, the individual, through the creative faculty, attains *individuation or principium individuationis* that is to say a dialectic integration between the conscious and the unconscious, between the individual and the universal.

All trends in modern art arise as reflections on their foundations, as *peinture conceptuelle*: in the open-eyed dream that is expressed in a work of art, it is possible to take a further step and express the *paradisiacal dimension* of the Androgynous in the color that it is own: **CELESTE!**

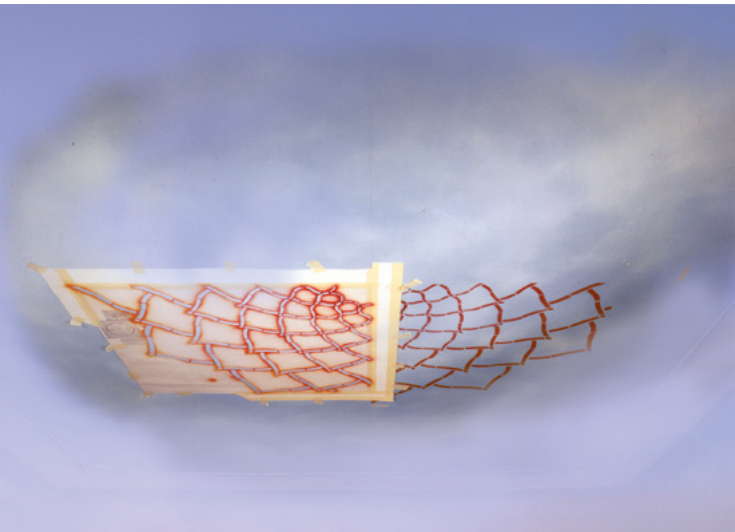
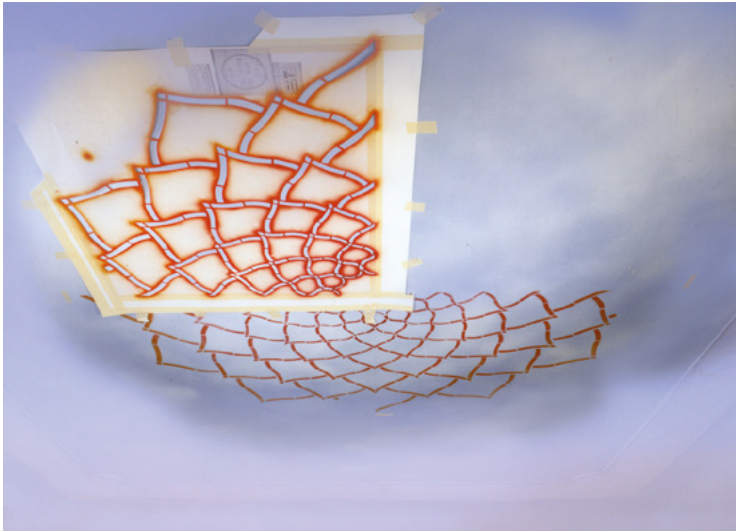
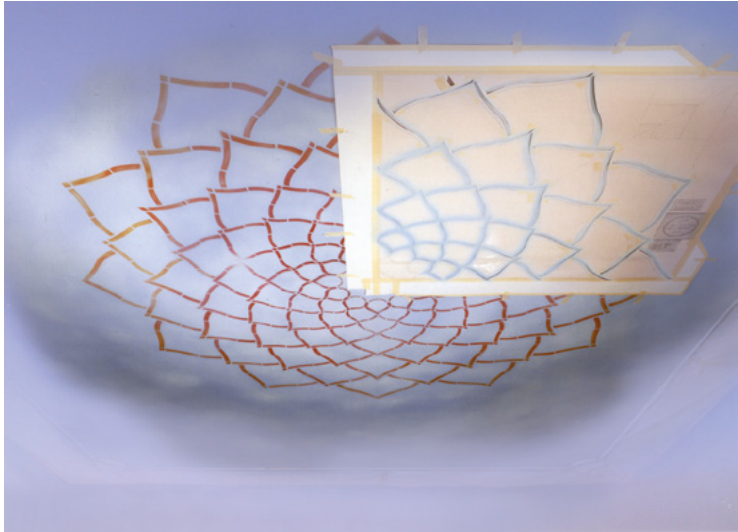
On the curved wall of a circular staircase in a villa in Ravenna, I constructed "*Nu descendant un escalier*" in its own color *Celeste!*



NU DESCENDANT UN ESCALIER, CELESTE!

Fresco preparation on bent wooden panel.

Cm. 280 x 180 x 2. Ravenna





*Performance for a Self-portrait
while painting a private Hindu temple
for Raffaello Cortina. Milano*



Mapping maps. Galbino castle, Anghiari, Tuscany

The practice of *cabreo*, the inventory of goods and real estate property and the organized collecting of maps and plans relating to individual properties, above all rural ones, spread amongst aristocratic families in Tuscany from the second half of the sixteenth century, but disappeared at the beginning of the nineteenth century.

Cabrei were often commissioned to define the new patrimonial situation on the occasion of a wedding. A land-surveyor was commissioned to produce the maps by making a survey of the boundaries and to schematically reproduce the assets inventoried with drawings or watercolors, often collected in a portfolio.

Following an ordinary praxis of contemporary art, I considered the maps of Galbino Cabreo as *ready-made*. This very act changed the primary meaning that is no longer in what the maps represent but in what they are, by means of a displacement of meaning both from the physical context as well as from the logical one. The *displacement of meaning* from the physical context comes from changes to the dimensions and



supports, to the visual angle from which the original is normally perceived and from the removal of the traces left by the administrators of the property that, in the course of the time, occurred in various ways on the maps.

The displacement from the logical context derives from the relocating of the names and the removal of the elements that brand the maps as folios of a volume. By means of this double displacement of meaning the maps - *reproduced and corrected*- become, according to the classification of Duchamp, *Ready-made-rectified*.

This process also paid homage, at a distance of two centuries, to the unknown land surveyor who not only drew the maps, showing with great precision the arboreal plantations, the fields with their long rows of vines, the irrigation ditches, but also gave them an aesthetic quality that we can appreciate today.

A tribute, moreover, that allows us to redefine and give a *happy-ending* to the story (of Kafkaesque memory) of the controversial relationship between *land-surveyor* and *Castle* that, in this version, does not represent a negative entity that determines and oppresses the existence of man, but restructures his identity.

DE ARTE FINGENDI DRAMA

My interest in the form and the format of painting, developed in the construction of the works that I have united under title DE ARTE PINGENDI FRAGMENTA, has directed my attention towards wavy or undulating surfaces and those with a low relief. I deepened the experimentation in order to probe the limits of the territory, a search that made me confront the relationships between form, matter and space and thus developing my interest in sculpture. If in the works ON THE BRUSH'S EDGE and in DE ARTE PINGENDI FRAGMENTA my interest was mainly concerned with the material or matter, in this successive step the priority moved towards the space and the form, *the form in the space*.

The work of previous generations of sculptors has freed the sculptural search from the stereotype of the relationship sculptor/material as a laborious job to extract the form that is already hidden in the material. My quest is more along the axis of constructing, of composing in a soft way.

I gathered the sculptures that I have made up till now under the title DE ARTE FINGENDI DRAMA.

The Latin verb *fingere* has many meanings such as to caress and to smooth. Among its meanings however, there are even to think, to imagine, to invent, also to form, to mould, and then to carve, to sculpt. The sculpture technique suggested by the Latin verb *fingere* is that of moulding, but in my abstract sculptures I preferred to use fresco-roughcast plaster, which became a characteristic element of my work.



Vibrante, ondeggiante, mobile

Mortar, pigments on cane-mat

Cm. 200x160x20.

In spite of the fact that roughcast plaster is a hard, heavy and rigid material just as the majority of sculptural works are hard, rigid and immobile, I have been looking for lightness. So another characteristic element in the construction of my sculptures is *canniccio* or the cane-mats used by peasants to spread out grapes to dry. Even if for Blaise Pascal *Man is a thinking reed*, in western culture cane and reeds seem to have a mainly profane function as support or shelter. In the Far East, on the contrary, they have a sacred function. *Chinowa* in Shinto is a circle of canes used for purification. In China arches and cane carpets are instruments of initiation and in India *Vetasa*, the cane, is the "Axis Mundi " or *Axis of the Universe*. Certainly the most evocative image of the symbolical meaning of cane is proposed by Sufi Jalal Al Din Rumi: - "It is pale and its internal side is empty, it has given its head to the wind and repeats 'God, God 'without words." because cane is also a flute and therefore a voice.

Vassily Kandinsky wrote a poem on canes, it is called "Open":

Now in the green grass sluggishly vanishing.
Now in the grey mud hidden.
Now in the white snow sluggishly vanishing.
Now in the grey mud hidden.
Lain down for a long time: Thick long black reeds.
Lain down for a long time.
Long black reeds.
Reeds.
Reeds.

Sculptures become silent performers in the narration of my installations.



Pondering Human Fate

Wood, cane mat, cloths, mortar, pigments.

Cm. 170x80x60.





Dvarapala

Wood, cane mat, mortar, pigments.

Cm. 170x200x30.





Nature's Wound

Wood, cane mat, mortar, pigments.

Cm. 200x160x20.



Brave warrior's rest

Iron, cane mat, mortar, pigments.

Cm. 200x120x80.



Still

Iron, cane mat, mortar, pigments.

Cm. 200x120x60.





Water from the moon I shall bring for you

Iron, cane mat, mortar, pigments.

Cm. 150x170x50.





Flying carpet

Wood, cane mat, mortar, pigments.

Cm. 250x160x80.





Rising from the Ashes

Iron, cane mat, mortar, pigments.

Cm. 240x150x50.





Oh! Icarus has splashed down!

Iron, cane mat, mortar, pigments.

Cm. 250x160x180.





*Looking for lightness,
Narcissus*

Wood cane mat, mortar, pigments.

Cm. 580x180x100.





Eternal Sailing
Iron, cane mat, mortar, pigments.
Cm. 160x270x80.





Totem of a Vanished People,
Observing the mental processes from outside and inside.
Iron, cane mat, mortar, pigments.
Cm. 150x270x80.





Gaia's Interlocking Web

Wood, lime mortar, pigments.

Cm. 170x230x40.





Elusive Harmony
Wood, lime mortar, pigments.
Cm. 200x160x30.

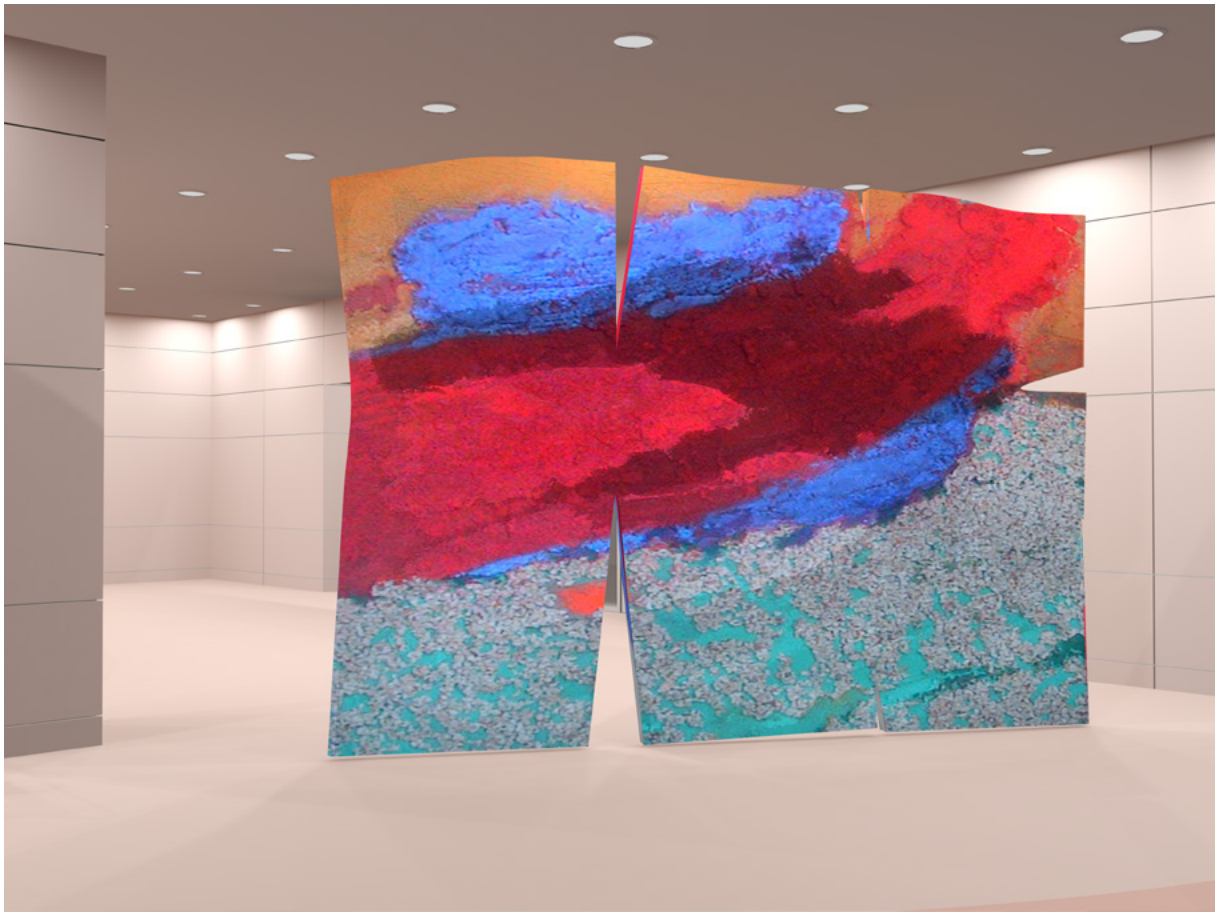


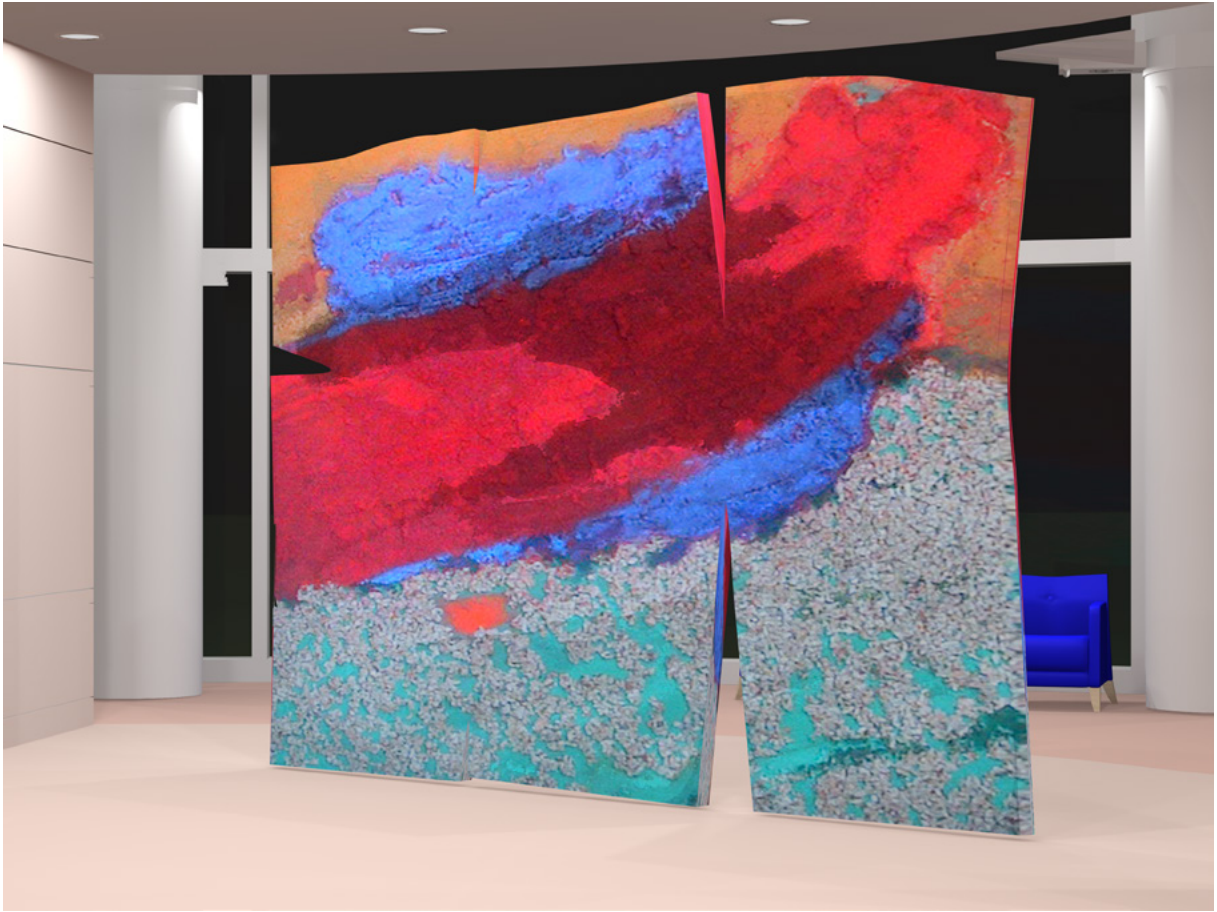


Four coloured fragments, double-face

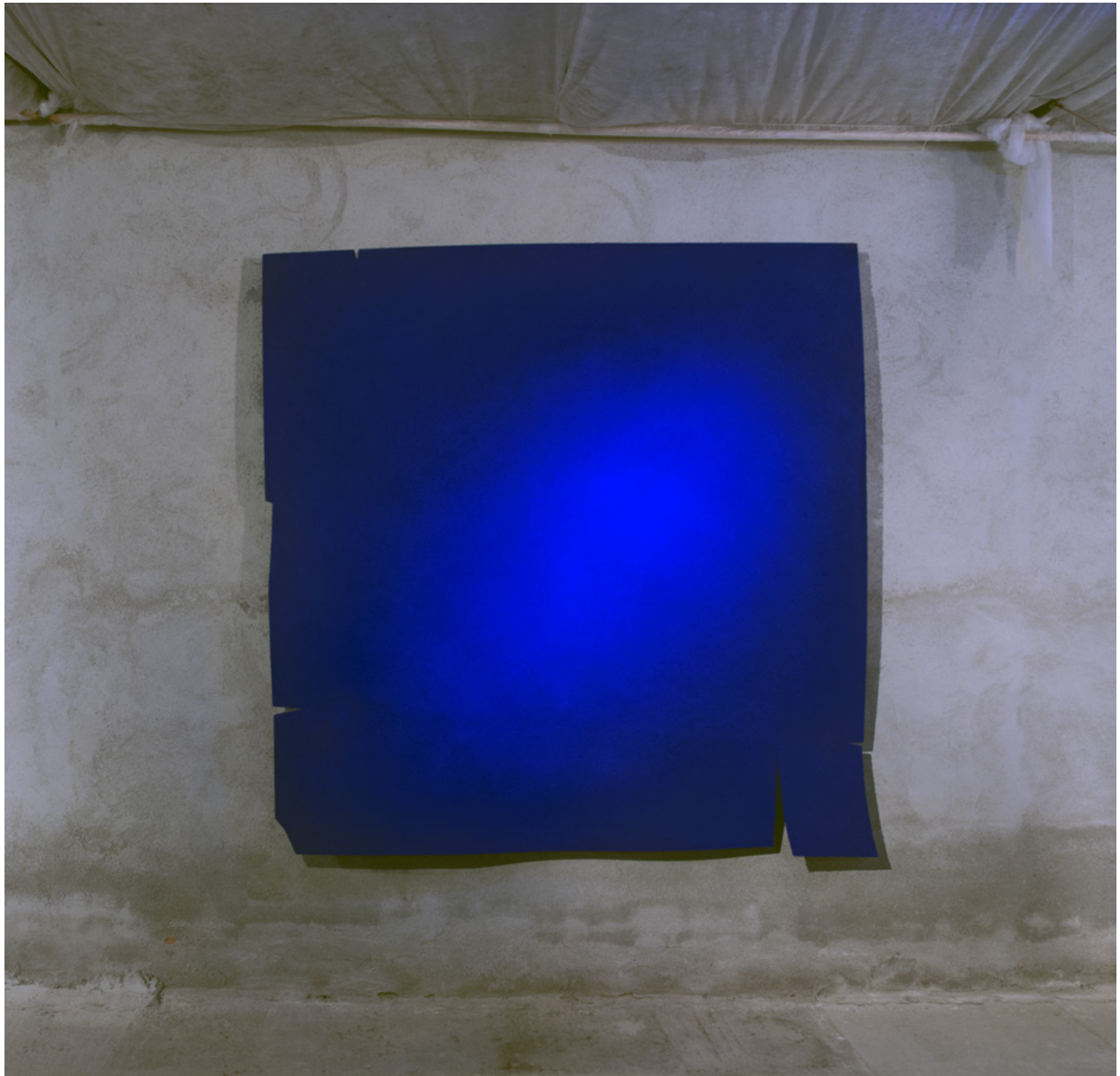
Wood, lime mortar, pigments.

Cm. 220 x 140 x 20 each.





Project for an indoor sculpture
3D rendering



Cobalt blue for happiness

Wood, lime mortar, pigments.

Cm.180 x 180 x 10.



Monochrome on red

Wood, lime mortar, pigments.

Cm.180 x 180 x 10.

REAL AND VIRTUAL INSTALLATIONS

What is virtual? What is real?

The development of the computer and the spread of the concept of the internet have opened new horizons for artistic exploration. Pushed by my aptitude to continuously re-invent reality, I began to probe the relationship between language and digital art and the potentialities of the relational model of networks in order to develop a more fluid atmosphere for communicating artistic content.

The distinction between what is real and what is virtual is a false dialect, and in my virtual installations, I investigate how the virtual/digital work not only allows “ the continuation of the dematerialization of the art object ” but also how out of this dematerialization “ new materializations ” are possible for understanding and for the re-naming of what is real...”



Oh, Icarus splashed down!
Virtual installation with
Guggenheim Museum in Bilbao.

DANA FOR NATARAJA

Dana for Nataraja is an installation that can be located in that wide flow of thought that is at the origin of Ritual Art in its aspect of devotional or votive paintings.

The structure of the votive cycle is formed by three elements, *Donor*, *Donee*, and the *offerings* through which the ritual act is performed. Functions defining the net of the votive act may change in time but the essence is a unique mechanism, based on the magical and propitiatory power of the principle of resemblance, proximity, or contact. In this ambit it often happens that the Donor has himself portrayed along with the divinity to which the work is dedicated. In the spring of 1451, Piero della Francesca was commissioned to paint, in the Malatestian temple at Rimini, the scene commemorating the consecration of this imposing dynastic and religious monument. In his fresco Piero represented his donor, Sigismondo Malatesta, in the act of receiving a dynastic investiture from his homonymous saint. The essence of votive art is always of a magical nature, based on associations of a « sympathetic » nature, so one can understand the circumstance in which the Donor has himself portrayed in the clothes of the donee as in the piece that Matthias Grunewald painted for the Archbishop of the town of Halle, Albrecht von Brandenburg, where he is portrayed in Saint Erasmus's clothes. Archbishop von Brandenburg not only professed himself to be a faithful Erasmian, but also probably hoped to acquire, by the magical use of this symbol, some of the real Erasmian values.



Dana for Nataraja
A votive installation at Palazzo Ducci del Rosso.
Sansepolcro, Italy

It is hard to imagine finding a Donor wishing to do this nowadays, but the fascination of the ritual act still continues, and in the autonomous and pathless territory of art, there is still the possibility of evoking it. Thus, I arranged two sculptures, Es-O-Ter and Magn-Et-ic, in the donor function, while the offerings are fresco depictions of baskets of fruit.

In the Dana for Nataraja installation I recalled the cycle of the votive art adapting it to the Complexity Paradigm, where nature cannot be reduced to fundamental units but can be understood searching the coherence of its members, each based one upon the other. The image of a cosmic network of mutual interactions is also used in the East in order to transmit the mystical experience of nature. Among the symbolic images used in order to communicate this idea one of the most well known is that of Shiva Nataraja, the king of the dancers. Siva, as Cosmic Dancer, is the God of creation and destruction and with his dance supports the endless rhythm of the universe. Nadanta is one of the dances of Siva, which takes place in the golden hall at Chidambaram or Tirlai, the centre of the Universe. Nadanta is the dance of the Universe: the unceasing flow of energy that crosses an infinite variety of configurations each based one upon the other and I used the image of Siva Nataraja as donee.

In traditional iconography Nataraja dances on the prostrate body of the demon dwarf called Muyalaka (inattentiveness) and symbolizes man's ignorance. Victory over this demon consists of attaining true wisdom, in which one is free of the ties of the world. In my installation, Nataraja dances on a armillary sphere, symbol of the universe in the western tradition, to represent the contemporary global age in which the aim of man seems to be reduced to the market and no longer to wisdom or happiness.



In the Oriental Antique collector's room.

Fresco with set-in stones and gold leaf.

cm 160x240x5.





Ornamental Imaginary
Fortezza da Basso, Florence,
February 1998.





Ornamental Imaginary
Fortezza da Basso, Florence,
February 1998.



THE LIBERATED HUMAN BEING. A SCULPTURE FOR THE THIRD MILLENNIUM

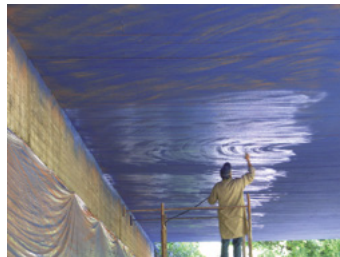
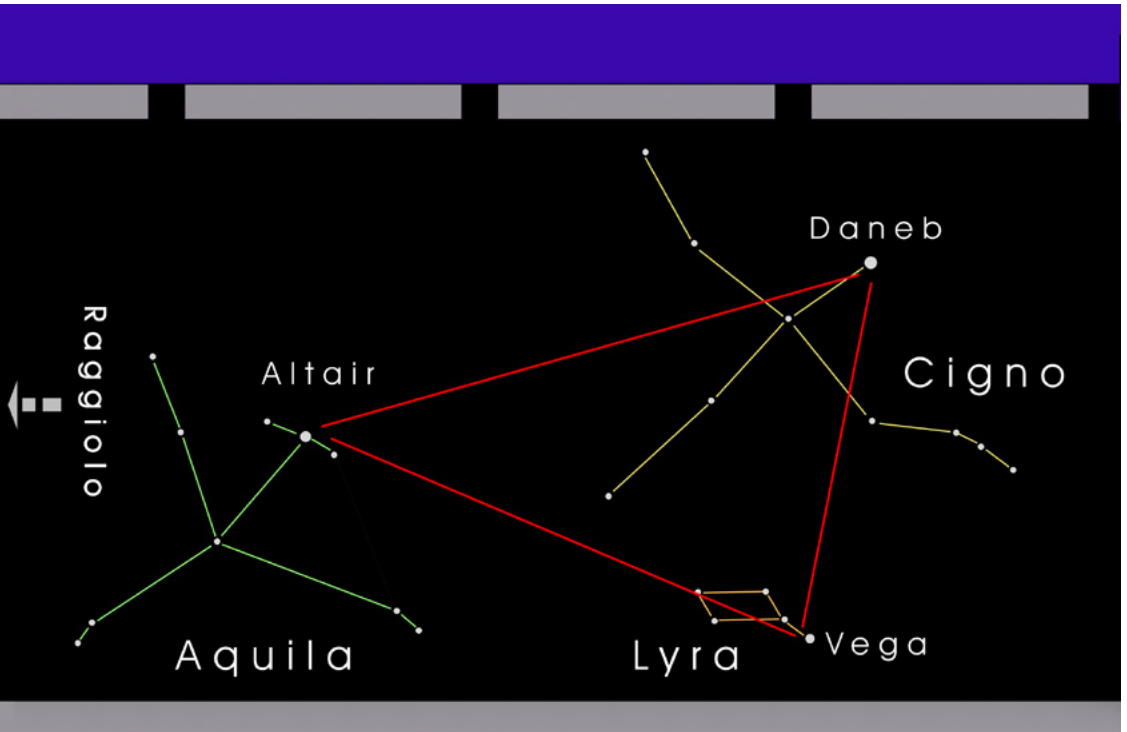
An empty, negative frame of a human body,
The Liberated Human Being.

The sculpture through the symbolic image embodied in it, wishes for the dissolution of the structure of the conditioned mind that besieges Human Beings at the beginning of the second decade of the third millennium . It envisages our awareness as whole and free from the conditioning of socio-political, economic and religious norms.



A project for





The summer triangle. Orpheus, Deneb and Altair.

Tunnels, as symbolic images, are linked always to underground travels. The world as a whole is concealed in the symbolic darkness of tunnels and from that darkness it is possible to have an insight in the celestial brightness of heavenly stars.

From ancient time, the continuous, relentless activity of the human mind to do distinctions in the observed phenomena, to find one's own bearings, is characterized by sensitiveness to differences.



The summer triangle. Orpheus, Deneb and Altair.

Concorso Boschi ad Arte 2006, per il recupero
e la riqualificazione del tunnel di Raggiolo.

TRA ART - Porto Franco -
Arte Contemporanea Rete Regionale

Con la collaborazione di:
Soprintendenza per i Beni Architettonici e per il Patrimonio
Storico Artistico di Arezzo

Provincia di Arezzo
Comunità Montana del Casentino

In special way sensitiveness to the difference which makes a distinction that, nowadays, we call information.

The relentless activity of the human mind consists mainly in picking out patterns of relationship and drawing the relative maps, like constellations in the sky.

The summer triangle is a distinctive configuration of stars shining in the summer nights after the last beams of twilight have faded away.

Three bright stars can be easily identified, raising the sight almost till the Zenith, in South-West direction, Altair, Vega e Deneb. They are part of three distinct constellations, Aquila, Lyra and Cygnus. Linking Altair, Vega e Deneb with three imaginary segments, one will get the Summer Triangle. Altair is the brightest star in Aquila and an Aquila in Greek and Latin mythology brings the thunder to Zeus. Vega, in the Lyra constellation, is the brightest star in summer sky. Lyra is the musical instrument of the poet Orpheus. The legend of Orpheus reminds us that if life can be a dream, death is dramatically real, one cannot avoid it. Deneb means tail in Arabic and represents the tail of the Cygnus constellation. Deneb is one of the most far away stars, among these visible with the naked eye and is distant 1600 Light years from the earth. The light that we perceive when we look at Deneb, started from the star 16 century ago.

Orpheus and Deneb, Myth and Scientific method, two ways for describing and drawing maps of the world that help us to remind that the map is not the territory, description is not the described, the name is not the thing designed by the name. The symbolic travel in the darkness of the tunnel is always followed by one in the open air.

From darkness to the light.

The idea to plant *Edera Helix* on the outside of the tunnel and let the nature make its own way came to the mind spontaneously observing the untouched beauty of the chestnut woods surrounding this place.





SHAMAN, perform a miracle!

In *SHAMAN, perform a miracle!*, a votive installation dedicated to Joseph Beuys, using a touch of irony, I focused on the inborn contradictions of the process put into existence by some dealers and speculators in the contemporary art system in order to convert artists into financial assets by metamorphosing them into Stars of the art system. Beuys suggested and promoted a change in society as a whole by his term *Soziale Plastik*, Social Sculpture to illustrate his idea of art's potential to transform society.



The system of contemporary art does not promote a general change to the world or to visions like that proposed by Josef Beuys. In the context of the system of art, aesthetics and ethics have come into conflict; I allude not only to the integrity of the individuals and to their social competence, but also to the understanding of an artist in relation to his artistic creation and the integrity of his production. The conduct of an artist and the works produced in such a way should be a good example for society and its elite to reshape terms such as ethics, rather than producing speculative bubbles.

ICASTIC AGGREGATES

To represent reality through images seems to be a very complex task nowadays.

Reality appears as an intricate network of relationships and connections are created according to our language. Only the reciprocal links of interdependence sustain and give coherence, cohesion and stability to the network of relationships.

ICASTIC AGGREGATES wishes to convey an awareness that the very act of observation generates reality, rather than reality existing by itself. The appearance of reality may look different yet the substance is identical as is the material substance of the fragments that form ICASTIC AGGREGATES, i.e. the fresco method of painting, while their subjects may appear to differ and show discrepancies.

Fragments apparently looking different but are part of the same whole.



TRAVELLING IN SERENDIP

Fresco on shaped wooden boards

Triptych

Cm. 210 x 155 + cm. 100 x 150 + cm. 210 x 155

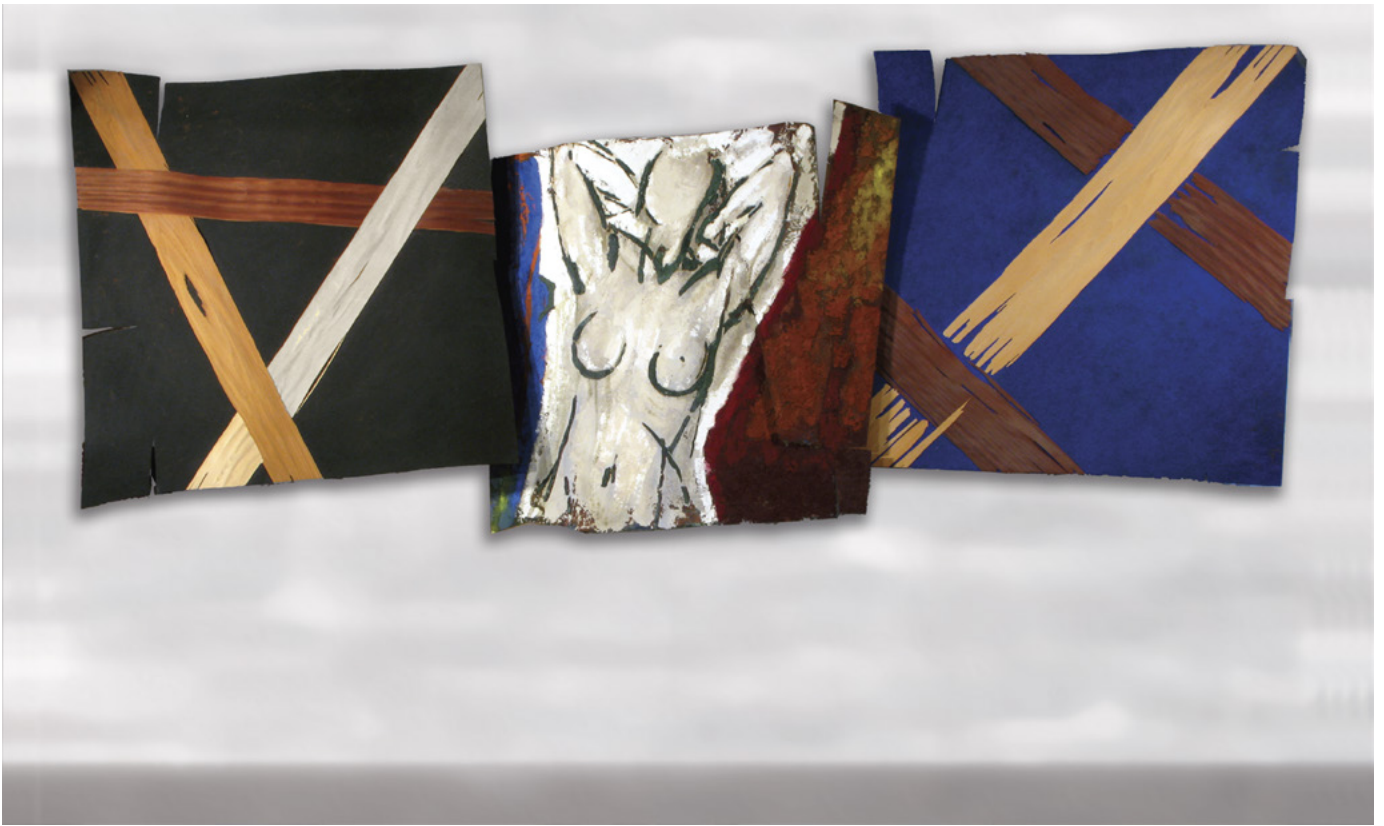


INTERACTION

Fresco on shaped wooden boards

Diptych

Cm. 155 x 155 + cm. 155 x 155



FAR AWAY FROM ILLUSION

Fresco on shaped wooden boards

Triptych

Cm. 180 x 180 + cm. 180 x 180 + cm. 180 x 180

Nymphaeum or Antrum Nympharum

An installation to develop awareness of the relationship between water, man and environment.

Water is the origin of life.

The egg is the symbolic form in which life takes shape.

An empty egg-shaped structure inside which rainwater is collected.

Nymphaeum and the cycle of water.

Nymphaeum is an installation conceived to develop the visitor's awareness of the cycle of water through a journey that develops between the outside and the inside of the structure.

The rain that falls on the external surface of the Nymphaeum is collected by means of four tanks placed between the doorways and carried to the inner reservoir along canals that have filtering systems. The lower part of the egg-shaped structure of Nymphaeum is embedded in the ground while the upper dome is above the ground.

The dome is in crude stone or other materials that suit the location.

It is possible to enter inside the Nymphaeum through four gates orientated towards the four cardinal points.

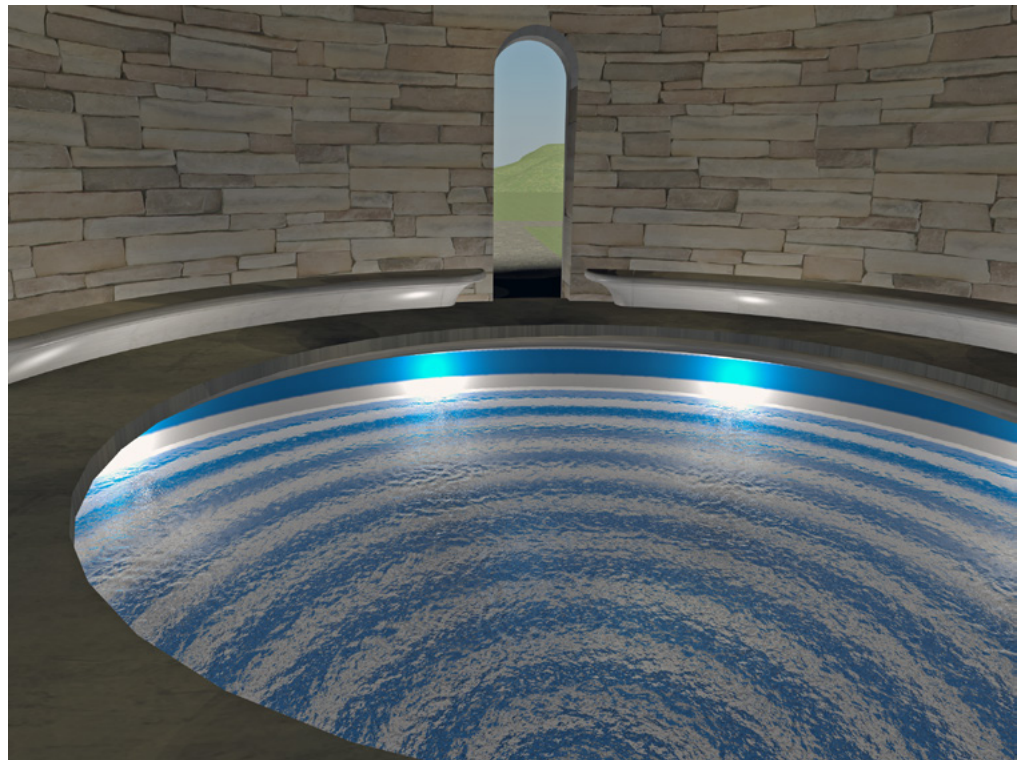
The openings are framed with marble.

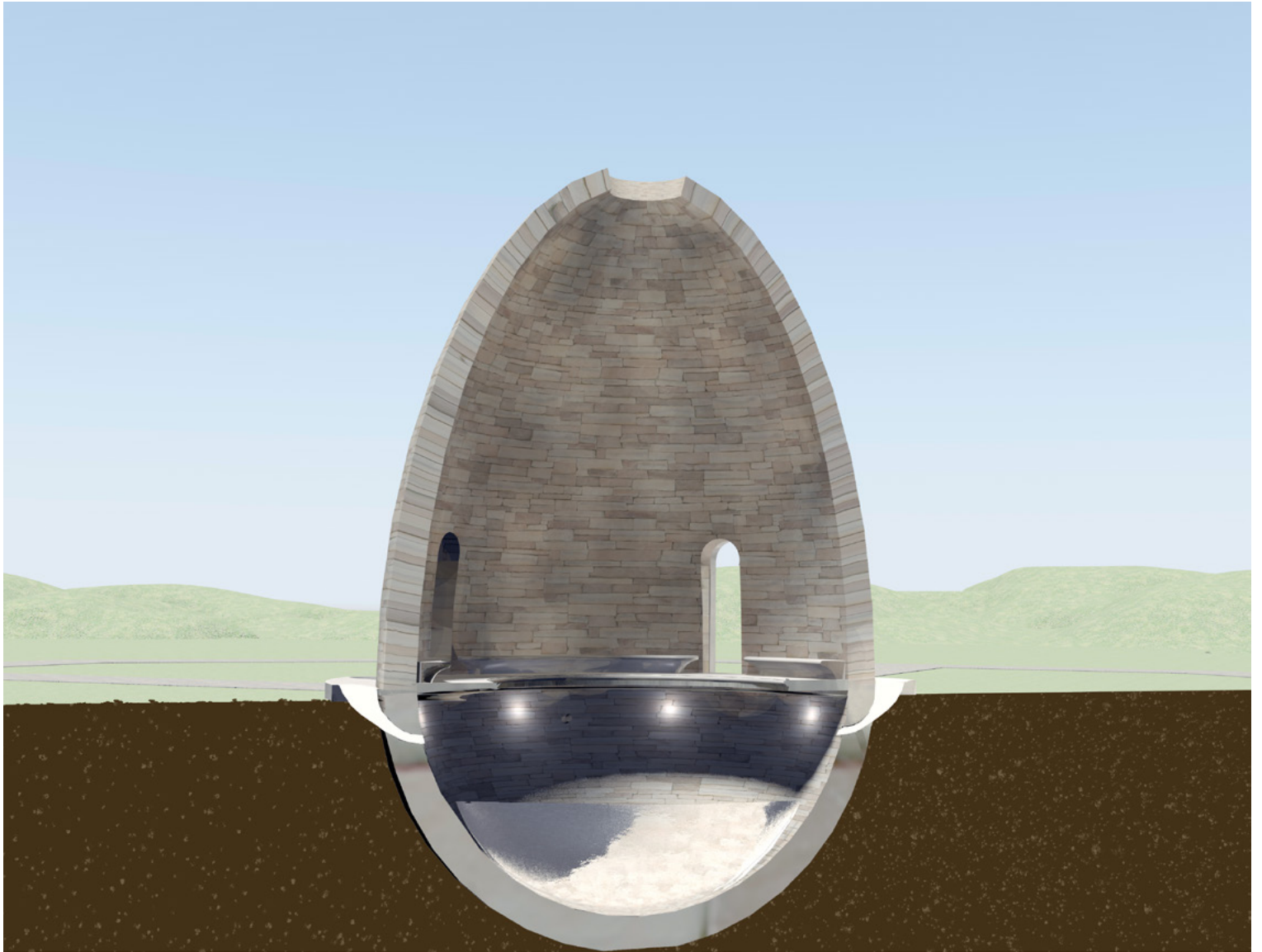
The inner part of Nymphaeum is hollow and a circular footbridge at the level of the ground allows visitors to walk along the perimeter and to see the lower part of the egg-shaped structure that acts as a reservoir.

Stone benches are set in the spaces between the doors where visitors can sit and rest.

The visitor will be able to see the relationship between the rain that has fallen and the water collected in the reservoir over a given time span.







The reservoir is painted with horizontal stripes that make measurement visually simple.

A Bruit secret & Pandora's Box,

arthasya gūḍhaśabdaḥ: अर्थस्य गूढशब्दः

The installation was site-specific for the spatial as well as the symbolic dimension of the small deconsecrated San Lorenzo church in Poppi, Tuscany. The idea was of a secular show on the walls, with ten portraits of artists of the past century, as icons of art, and the painting A Bruit secret & Pandora's Box in the large niche above the altar, thus, by making a koan, a Zen paradox, offering the possibility of seeing the secret sound of painting in Pandora's Box.

Joseph Beuys
Shaman, Art as the science of freedom

Constantin Brancusi
Quest for the essence of form

Alberto Burri
The colours of substance, the substance of colours

Giorgio De Chirico
Enigma of unknowable

Edgar Degas
Flexible precision of drawing

Vasilij Kandinskij
Listening to the form and living it

René Magritte
Logic in absurd poetry

Henri Matisse
L'arabesque e i papiers découpés

Pablo Picasso
From trompe l'oeil to trompe l'esprit.

Marcel Duchamp
A taste for disguising and disgust for the smell of turpentine



A Bruit secret & Pandora's Box

arthasya gūḍhaśabdaḥ: अर्थस्य गूढशब्दः

Installation project 3D rendering
San Lorenzo Art
Poppi, Tuscany.





A Bruit secret & Pandora's Box

arthasya gūḍhaśabdaḥ: अर्थस्य गूढशब्दः

Installation at San Lorenzo Art Poppi, Tuscany.

Boîte-en-valise II, red, 2011.

P.A.N. PALAZZO DELLE ARTI NAPOLI

DOPPIOSENSO -Double Meaning - .

16 APRIL - 2 MAY 2011

Marcel Duchamp is the artist who has played most with double-meanings especially when naming his Ready-made.

According to Duchamp, the mental action of actually choosing adds an aesthetic value to the artwork, while technical skill is only a manual work. I feel that technical skill can be a very sophisticated process, a deep mental action and, nonetheless, the linguistic gap producing a variation in meaning, often funny, inside an idiom, has nothing whatever to do with visual arts.

Painting is not done by words, painting has no sound, painting hints at the inexpressible; something that cannot be told because painting has no words but that can be expressed by painting because it consists of mark and color, the very things that words are missing.

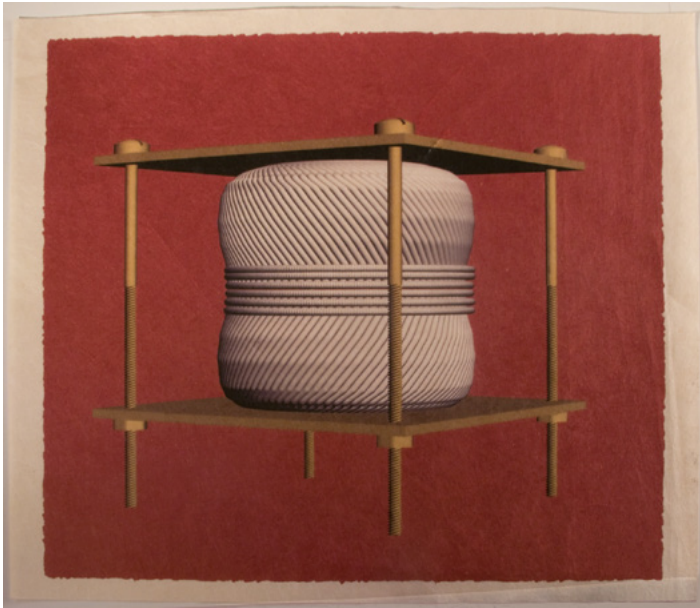
Starting with this concept, over the last twenty years I have sometimes used Duchamp's objects as signs for different meaning, using them as subjects for my frescoes. I gathered the preparatory sketches for the anamorphic view for *Nu descendant un escalier, Celeste!* (1989), the ones for *Ariadne and Dionysus* in the installation *A bruit secret & Pandora's Box* (2010), the portrait *Duchamp with piercings* (2008) and other works in the capacious *Boîte-en-valise II, red.* (2011).



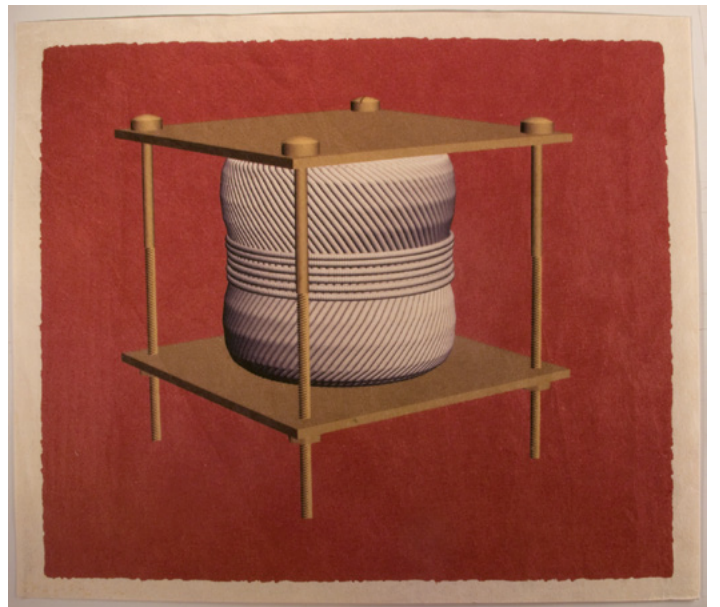
Boîte-en-valise II, red 2011

Legno e tela

Cm. 165 x 165.



POSSIBLE



The heart of art

In a conversation with Pierre Cabanne, Marcel Duchamp says that the word "art" derives from Sanskrit and means "to make".

It is a statement that has always intrigued me. In the years of my youth I spent a long time in India and in Benares, where I learned the rudiments of the Sanskrit language. My teacher was a very chubby and smiling Brahman, Virendraji. His house was in Assi Ghat, the most southerly of the Ghats in Benares, on the confluence between the Ganges and the small Assi river, where the pilgrims bathe before paying homage to Shiva, in the form of an enormous lingam, lodged at the base of a great Peepal tree. Virendraji used to sit my friend and me at his writing desk and we began, with uncertain hands, to trace signs in our notebooks, learning the characters forming "the garland of letters", *Varnamala*, as they are called in Sanskrit, the characters of the Devanagari alphabet also represented through the severed human heads that form the necklace of Kalì.

Learning the rudiments of Sanskrit was a satisfying experience, a fruit of the break we had made with our own roots that allowed us *the time of having time* and to immerse ourselves in a culture whose *version* of the world was different from what we knew.

Some time ago I took my old Monier-Williams dictionary of Sanskrit and I looked for the statement of Marcel Duchamp that the word "art" derives from Sanskrit. I also wondered who could have been the source for Duchamp, since he had two friends interested in Indian culture, Octavio Paz and Arthur Schwarz.

In post-war Paris Octavio Paz was close to the surrealist and he made his first journey to India in 1952 and then he stayed there from 1962 to 1968 as ambassador of his own country, Mexico. Those six years were also a sentimental, artistic and spiritual education that left a clear imprint in his life and in his literature. Octavio Paz dedicated two essays to his friend Duchamp; the first one *El castillo de la Purez* written in 1966, contains an analysis of *The Large Glass*, left "definitively incomplete" in 1923.

After Duchamp's death it was discovered, with astonishment, that he had been working in great secrecy, for over twenty years, in his house at Nully, on the assemblage *Étant donnés: 1) la chute d'eau 2) le gaz d'éclairage* that subsequently Pierre Matisse reconstructed with great care in the Philadelphia Museum of Art.

If the *The Large Glass* forced the spectator into a kind of disenchantment of the gaze with its asceticism, this late work looks like a paradox because it is a *trompe-l'oeil*, a kind of baroque machinery. Octavio Paz dedicated his second essay *Water writes always* in plural* to it. Unfortunately Octavio Paz died in 1998 and therefore it has not been possible for me to ask him about his relationship with Duchamp.

The friendship between Arturo Schwarz and Duchamp also lasted over a long period of time. On first May 1954, Arturo Schwarz inaugurated his library in via della Spiga in Milan with "Homage to Marcel Duchamp"; then he transformed his library in The Million Gallery where, in 1964, he produced a limited edition of fourteen *Readymades* on the fiftieth anniversary of Duchamp's first "Readymade".

In the same way as Octavio Paz, Arthur Schwarz also had a long involvement with and a deep understanding of the thought and culture of India, taking form in three memorable essays.

I asked Arthur Schwarz if Duchamp could have learnt the information on the origin of the word "Art" from him and his answer was affirmative saying that the episode is cited in his "*Complete Works of Marcel Duchamp*" and that the artist read the rough drafts (in 1968) and approved them before publication (1969).

I sent my notes to Arthur Schwarz and his answer was: - *Your short analysis is absolutely correct - however Monier-Williams, in spite of its age, continues to be the better source for studying the Sanskrit language-*.

Therefore I attached these annotations to *Boîte-en-valise II, Red.* 2011.

IL CUORE DELL'ARTE

La parola «arte» può essere collegata al verbo sanscrito ṛ, “ri” che significa: - andare verso, muoversi, sorgere, tendere verso l’alto-.

Per altri la “R” corrisponde alla consonante sanscrita “ra”, con sfumature di significato leggermente diverse: - possedere, dare, fuoco, calore, amore, gioco amoroso, l’atto di donare, oro, andare, movimento, luminosità e splendore-.

Sia che corrisponda alla vocale “ṛ” sia che corrisponda alla consonante “ra”, i significati che possiamo associare ad “R” sono sempre quelli di movimento ed in particolare movimento verso l’alto e movimento verso l’altro con le implicazioni di luminosità, splendore, calore e quindi amore, donare, e gioco amoroso.

La consonante “T” deriva dalla prima consonante dentale sanscrita “ta” cui è associato il significato di moto (e di distanza o misura) tra due punti, quindi “ta” può assumere i significati traslati di petto, seno (come distanza tra i due capezzoli) ed anche l’appellativo per il Buddha di Tathāgata (che alcuni interpretano come colui che si è spinto oltre i limiti possibili, mentre per altri indicherebbe un disinvolto atteggiamento informale). Etimologicamente significa «andato (gata) così (tathā)»

La vocale Ṛ (ri) associata a “ta” forma ṛta, dove la -ta di ṛta è in realtà suffisso di participio passato passivo con il significato di "mosso", "stabilito", "fissato". Nei Vedā Rta è l’ordine cosmico cui soggiace l’intera realtà ed anche il rapporto tra rito sacrificale e l’universo ad esso associato.

In sanscrito la radice “tri” indica le stelle. La radice tṛ (da cui il nostro attraversare) contiene l’idea del moto che passa oltre e si suppone che derivi dal moto dei corpi celesti nello spazio, mentre il sostantivo tāra significa attraversamento, l’atto di passare oltre o sopra, aldilà di.

La consonante “ra” associata a “ta” significa dato, regalato, conferito, accordato-“rata”.

“ra” associata a “ti” ha il significato di pronto o desideroso di dare, generoso, favorevole –“rati”.

La vocale “ri” associata alla consonante “ṭa” forma la parola “rita” i cui significati sono: -Adatto, giusto, confacente, appropriato, capace, onesto- ma anche: -adorato, rispettato- e tra i significati generalmente accettati soprattutto: - ordine stabilito, regola, azione sacra o abitudine pia, verità divina-. È quindi evidente come il nostro termine “rito” sia collegato etimologicamente al sanscrito “rità”.

“ri” ha il significato di emettere, rilasciare, lasciar andare, porre in libertà ed anche dissolvere, diventare fluido, mescolare, fluire.

“riti” indica un ruscello, una corrente, l’atto di remare ed anche elementi posti in fila o filari (come di alberi) che contengono tutti l’idea del ritmo, del fluire in modo ritmico.

ṛ ऋ

ra र

ta त

ṛta ॠत

tri त्रि

tṛ त्र

tāra तार

rata रात

rāti राति

riṭa रिट

rī री

rīti रीति

Arte come rito e ritmo per procedere nel flusso di Realtà priva di contrapposizioni e ostacoli.





OGADHA
*The bliss of being immersed in the perpetual flow of Samsara,
...Quel mar al qual tutto si move.*

Fresco with Vulcano sand
Seven elements cm. 180 x 180 x 5
3D rendering.

“The transformative Power of Art”

United Nations Visitors Lobby, New York. June 2015

The urgency of “... putting people at the center of everything we do” – as stated by President Sam Kutesa on the occasion of his acceptance speech in June 2014- has also been a challenge and a miracle of human creativity for all peoples throughout the centuries. This has been translated into a common language and in several ways of artistic inspiration within the family of nations.

The workings of this cultural communication are still mysterious. One has to imagine millions of invisible threads running across the planet and its celestial skies exuding vibrations that constantly permeate perceptions.

From the nearest to the furthest corner of the globe, Art is the ultimate unifier because it is, by definition, the expression of tolerance: pre-conceptions fall, judgments are suspended, and a soothing sense of unity takes over. Barriers of race, faith, and provenance are lifted. Art unites where politics divides. This exhibition was created with the conviction that artistic impulse always uphold the seeds of redemption.

The sculptures in this exhibition speak to the versatility and beauty of natural materials. Sand and lime, stone and mineral pigments are reminders of varied geographical regions of the world such as Africa, Asia, the Mediterranean, and the Americas. All these textures unify to convey Nature’s timeless and offerings in the wake of man-made global warming.

The technique I use in all my work is based on the ancient fresco roughcast, with layers of tints and overlapping thickness that give a three-dimensional texture. Normally, roughcast is a heavy, rigid material. However, since my quest has always been to attain lightness, I combine it with the woven reeds or *canniccio* that farmers use for drying grapes in Tuscany, coffee beans in East Timor, cloves in Zanzibar, tea in Sri Lanka, rice in China, red chili in Africa. In India, the reed or *vetasa* is referred to as the “axis of the universe”.



In Japan's Shinto tradition, *chinowa*, also called *suganuki*, is a large ring made of cogon grass erected on the pathway leading to a shrine on the days of purification of the last day of the sixth or seventh month. It is a circle of reeds. The 13th-century Persian poet, jurist, Islamic scholar, theologian, and Sufi mystic Jalal ad-Din Muhammad Rumi describes cane as light and hollow inside. Rumi tells us to point its head to the wind, and "listen as it repeats the sound of 'God.' It is a flute and carries a voice."

My reed sculptures are like totems. Silent performers.

They accompany sixteen portraits that project the power of generosity and artistic expression that has touched and transformed the human heart and conscience. I prefer to call these paintings "effigies" rather than portraits. The word "effigy" conjures up an image, often sacred. It comes from the Latin verb *effingere*, which also means represent in relief. In this sense well applies to my painting style, based on the fresco technique, with layers of tints and overlapping thickness that give three-dimensional texture.

From the dawn of time, the human mind has observed natural phenomena. Patterns, born from a myriad of relationships, are like maps that allow us to journey in the world. A human face is like an open territory. I feel compelled to render it like a map so the viewer may find a path into the soul. Through their lifelong action and calling, these sixteen men and women never lost sight of their most vulnerable brothers and sisters at risk around the world, in line with the worthy values and goals espoused by United Nations.

I dedicate these works to all those women and men who tirelessly promote, through the transformative power of art, their profound messages of equality, social justice and human dignity. With today's destruction of forests, and pollution of Mother Earth's water, land, and air, the risks to humanity are even greater.

But torches lit by a few can inspire multitudes.

June 2015,



Bhanganaya - The Liberated Human Being, ILLUMInato-.

The journey I started in the summer of '72 in Afghanistan lead me to share the ideas that an absolute truth does not exist, to avoid every form of dogmatism and, therefore, to refuse the principles of authority and hierarchical categories. I feel that the resources of the imagination need to be conveyed towards a constant, clear and aware understanding of the impermanent nature of all phenomena. Only through this awareness an artist can accomplish the task of constructing works whose *intentio* is to separate, even for a single instant, the mind of the observer from the mechanism of thought, thus interrupting the chain of the *continuum* of mental conditioning. If the artist has the ability to make his own mind silent and if a structure of images expresses tendencies that will then be materialized into artworks, then, the artworks "will be informed" as well: they will reflect in some way the imaginative axis that has produced them, will irradiate that unique energy able to generate peace and harmony for all living beings beyond the limits of race, social status, religious beliefs and political activism.

I took the invitation of the curator of the Venice Biennial to think of it as a place where it is necessary to negotiate what culture and art will have to be in the globalized world of the future. Which values will deserve to be defended and which thrown out. I proposed the virtual installation Bhanganaya - *The Liberated Human Being - IILLUMInated*.



Bhanganaya - The Liberated Human Being, ILLUMInato-.

ILLUMInazioni - ILLUMInations,
54. Esposizione Internazionale d'Arte della Biennale di Venezia,
Eventi collaterali

Sestriere di Castello

Ponte S. Domenego, Venezia

Bhanganaya, in sanskrit, means: - That which removes obstacles-.

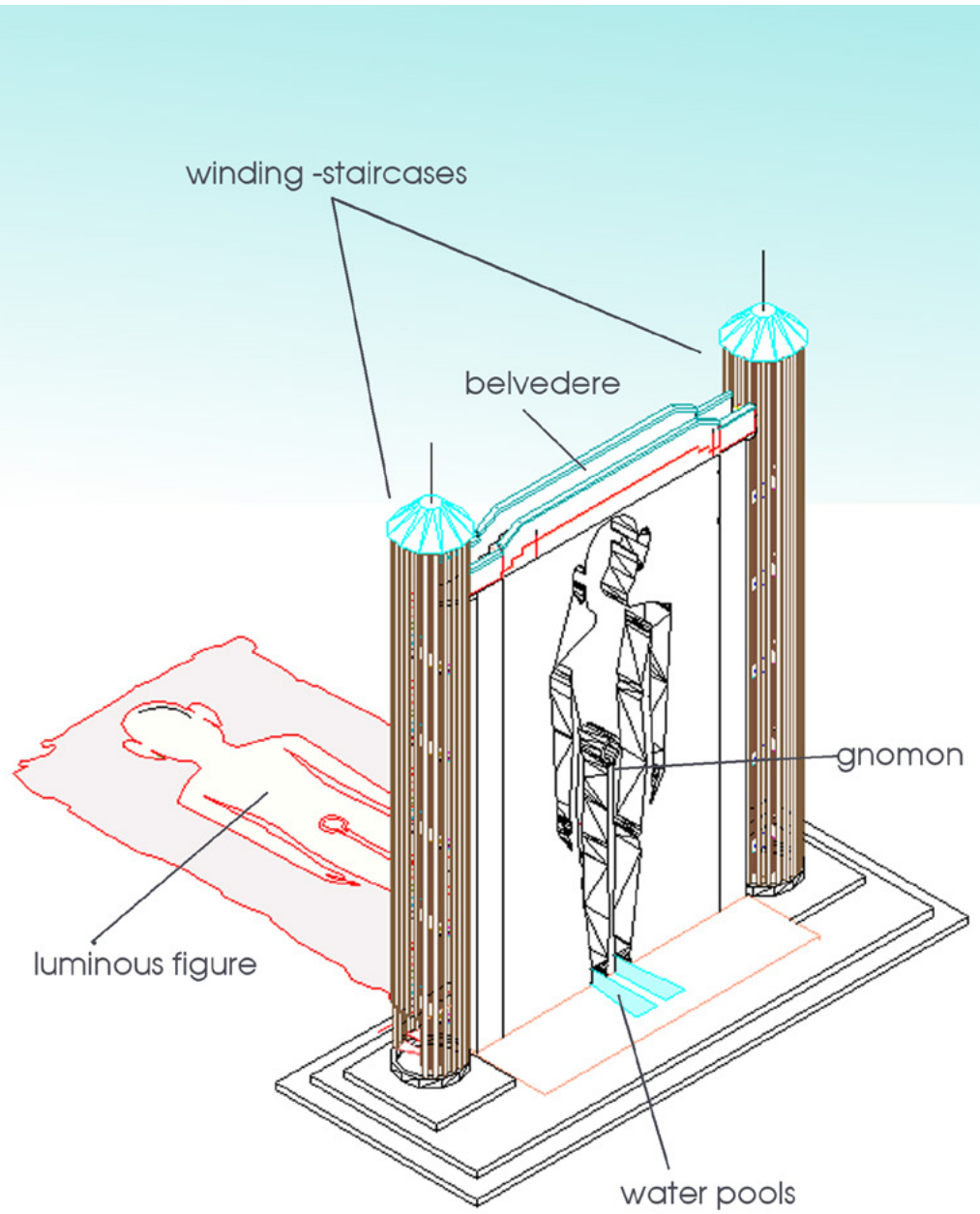
The installation augurs the dissolution of the structure of mental conditioning that has besieged Human Beings through the symbolic image that it embodies and represents through the empty, negative shape of a human being.

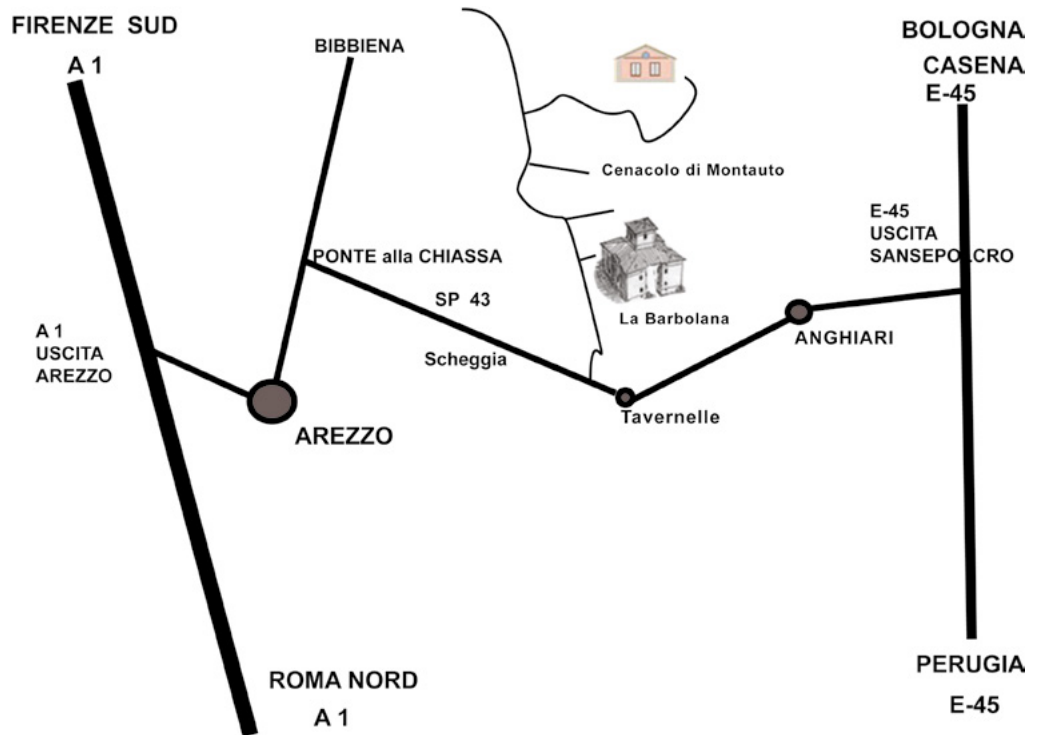
Human Beings, or Humanity as a whole, are freed from the conditioning of the differences of sex and race, from social, political, religious and economic ties.

EMPTY = ILLUMinated

If the installation is surrounded by sufficient free space and is orientated in a correct way, on sunny days, the shadow of the sculpture can generate a shining *Figure of Light* on the ground, that will vary in form and dimension with the passing of hours and seasons.

The central part of the sculpture, when correctly orientated, can assume the function of the gnomon of a meridian, whose shadow, projected onto the horizontal plane, indicates the hour. In this way, the sculpture becomes a measuring instrument and a metaphor of passing time.







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