

THE THIRD METAL

Fragments on Silue's art

by Paolo Donini

art is the nutshell of cultures

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the sign determines the conjugation
between individual history
and the collective course

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the individual is shipwrecked
until he approaches in the drift
the pirogue of his language

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The artist is the great migrant
the extra of each community

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behind, the winds of losses,
ahead the dazzling pride of the hands

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there is no other world
other than the one that the hands
are constantly building

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to build a piece of work is to build a house:
little is needed in the house
but that little is everything

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the artist comes from the departing
with customs, tradition, lost culture
and walking towards the piece of work
he forgets, blends and transforms everything

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art can unite

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Sometimes you need to combine

a piece of painting

a piece of wood

a nail and a mark

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advancing in his work, the artist combines
all the histories of art he knows, he unleashes them
to the tactile canon of hands at work

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from the merging of two metals
a third comes out:
the artist is the third metal

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ease and choice of materials:
wood, iron, indefinite matter
and burns, found things, canvas, paperboard, mirror

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who looks in the mirror
can be seen in the work:
the mirror puts the visitor in the work

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the work with white background
finds its "negative"
in the works with black background
with white marks

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a phantasmagoric version,
the ultra-real side
of an iconic world under x rays

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spectrum, outline, dematerialized body:
internalized essential graphic

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necklaces, beyond the limits of the painting:
graphic hazard
hints to a sign
and becomes concept

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necklaces: a symbolic cord
three dimensional and active: the stroke becomes body
and the body becomes function

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Necklaces serve (also)
to hold the picture
suggesting the work
an easygoing and portable ambiguity

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a certain poverty, Silue,
free of pauperism

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the work abandons any rhetoric,
accept poverty but does not become object
nor furniture, confirming its graphic-iconic relevance
in a taste of disembodied still life

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a lump of vague and burnt matter:
nature approaches the shore
of the look: still life, sure, but *still life*
litterally means *more life to come*, therefore
new life: new nature

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work on the perimeter of the picture
with the pieces built-in within thick frames

the pictorial scene changes:
the painting turns into a notice board

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deepening of the gaze
the visual cubature confirms the longing
to the third dimension

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the pictorial scene becomes
viewing room where the subjects
appear protected and reiterated

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Being built-in the wood the painting
drifts away in a fake second floor
and thanks to this drifting becomes precious

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the pictorial scene becomes a theater